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The Independent FILM JOURNAL

DEVOTED to the BEST INTERESTS of the MOTION PICTURE INDUSTRY

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FOR WHOM THE POLLS TOLL

IF any reputable and unbiased statistician was commissioned to chart a graph reflecting the present trend of public opinion with respect to pay-as-you-see television, the results would unmistakably demonstrate a definite swing against this controversial medium.

It should be remembered that initial responses to the FCC inquiries were predominantly in favor of Toll TV until the issue was joined and debated and the public got a clearer picture of its status in the event that this medium became a reality.

Just how far this swing has gone would be pure conjecture on our part but there are indications that it has been quite substantial—enough to frighten the proponents of Toll TV into a change in their "party line."

(See Page 3)



M-G-M HAS 3 OUT OF 10 TOP PICTURES AMERICA IS SEEING!

(3 TIMES AS MANY AS ANY OTHER MAJOR COMPANY)

★

VARIETY'S NATIONWIDE BOXOFFICE SURVEY OF THE "10 MOST POPULAR MOVIES" SHOWS

M-G-M FIRST!



"LOVE ME OR LEAVE ME" (CinemaScope — Color)

M-G-M presents in CinemaScope • DORIS DAY • JAMES CAGNEY in "LOVE ME OR LEAVE ME" • co-starring Cameron Mitchell • with Robert Keith • Tom Tully • Screen Play by Daniel Fuchs and Isobel Lennart • Story by Daniel Fuchs • Photographed in Eastman Color • Directed by Charles Vidor • Produced by Joe Pasternak.

— ★ —



"BLACKBOARD JUNGLE"

M-G-M presents "BLACKBOARD JUNGLE" starring GLENN FORD • Anne Francis • Louis Calhern • with Margaret Hayes • Screen Play by Richard Brooks • Based on the Novel by Evan Hunter • Directed by Richard Brooks • Produced by Pandro S. Berman.

— ★ —



"INTERRUPTED MELODY" (CinemaScope — Color)

M-G-M presents in CinemaScope • "INTERRUPTED MELODY" starring GLENN FORD • ELEANOR PARKER • with Roger Moore • Cecil Kellaway • Written by William Ludwig and Sonya Levien • Based On Her Life Story by Marjorie Lawrence • Photographed in Eastman Color • Directed by Curtis Bernhardt • Produced by Jack Cummings

— ★ —

NEXT: "THE COBWEB"

July 23, 1955
Vol. 36 No. 1

THE Independent FILM JOURNAL

Editor: MORTON SUNSHINE

DEVOTED TO THE BEST INTERESTS OF THE MOTION PICTURE INDUSTRY

For Whom the Polls Toll

(Continued from cover)

With public interest aroused, newspapers around the country are gauging reader reaction by means of polls. The results are quite significant. The New York Herald Tribune poll indicated 76 percent against pay-TV, with 24 percent in favor of the innovation, many subject to qualification. The Minneapolis Star and Tribune recorded 72 percent in opposition to an FCC grant; 22 percent "for" and 6 percent "undecided."

The Knoxville News Sentinel registered a preponderance of 136 to 1 for maintaining the present system of sponsored video programs, while the El Paso, Texas Herald Post noted a more conservative 15 to 1 preference for the status quo. The Cincinnati Post poll was 35 to 1 for free television. The Newsday in Long Island polled 5,036 readers against paid TV, with only 92 registering in the affirmative for the medium. In a Columbus, Ohio survey, Elmo Roper and Associates found 62 percent of those interviewed opposed to Toll TV, with 27 percent for it and approximately 10 percent undecided.

We have not yet heard of any recent poll on this subject in which the public responded in favor of pay-to-see television.

Apparently the proponents of subscription video are now aware of their failure to sell the American public a bill of goods. Where formerly their arguments were directed to the fact that Toll TV would serve the best interests of the public, their new "party line" soft-pedals this prior assertion. Now, it is a question of permitting subscription television to rise or fall on its merits, under the free enterprise system, and not to grant a shield of protection from competition to rival media. The claim is made that it will not affect commercial TV and that both will prosper side by side. They want to get a foot in the door; then, try to knock it out.

Even those of us who have selfish motives to serve must never lose sight of the dominant consideration. Invectives and hysteria serve no useful purpose. In the final analysis, this issue will be decided in the public interest, which is as it should be.

Big News

The big news this week was Howard Hughes' sale of RKO Radio Pictures, including its production and distribution facilities and library of films to the General Tire & Rubber Co. for $25,000,000. The deal was negotiated by Thomas O'Neil, president of the purchasing company's subsidiary, General Teleradio, which numbers among its ventures the distribution of films for television. This firm will now have access to the RKO film backlog.

Of greater cheer are the indications that the company has no intention of liquidating its assets but will continue with present personnel as a going concern. Policy changes have been announced in the offing and one such reported change will be to engage in more active theatrical production at the studios. This will be good news, not only to the entire RKO organization but to theatre owners as well who have the welcome mat out for new sources of product in these days of short supply.

Here is an opportunity for Mr. O'Neil and the new management to restore RKO to its former position of industry prestige.

Second the Nomination

The second nominating bollots by which exhibitors are to pick their choices for the second period of the Audience Awards nominations have been forwarded to all theatres in the country. See that you get yours, fill it out and return the ballot in the prepaid envelope to Price Waterhouse. Do it without delay. Don't be an "outsider" in a campaign that will do so much to help your business.

"Phenix City" Alert

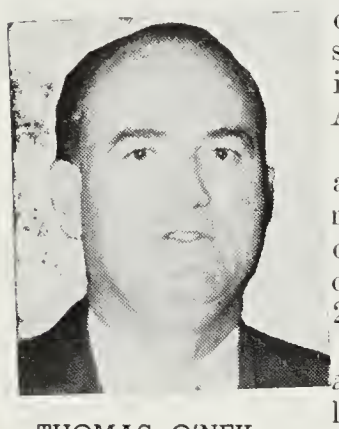
Our Hollywood reviewer calls special attention to Allied Artists' "Phenix City," a terrific documentary of the now-famous vice-ridden town. Made without names of any consequence but with shocking realism and a substantial, exploitable story, we suggest that exhibitors watch "Phenix City." If there is still such a thing as a "sleeper," this is it!

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RKO Radio Purchased By General Tire Firm

LAS VEGAS, NEV.—General Tire & Rubber Co., which already has substantial interests in radio and television, this week moved into the motion picture business with the purchase of RKO Radio Pictures Inc. from its sole owner, Howard Hughes.

The purchase price of $25 million in cash is believed to represent the largest single financial transaction in the motion picture industry, as well as one of the largest cash sales by an individual in the history of American finance.



THOMAS O'NEIL

With the contract already signed, the multi-million dollar check is scheduled to change hands on July 25.

According to the announcement of the long-negotiated deal by Thomas O'Neil, president of General Teleradio Inc., a subsidiary of General Tire, the purchase price would cover the following: the major motion picture producing and distributing company with extensive studio and production facilities in Hollywood and Culver City, Calif.; control of studios in New York City; access through part-ownership to producing facilities in Mexico City; 101 domestic and foreign motion picture exchanges which RKO operates in a world-wide distributing system; the facilities of RKO-Pathe, and RKO Television, Inc.

The sales does not involve the former holding company, RKO Radio Pictures Corp., which was the parent company of RKO Radio Pictures, Inc. This organization is jointly controlled by Hughes and Atlas Corp., headed by Floyd Odlum. RKO Radio was headed by James R. Grainger, who assumed the presidency nearly three years ago, moving over from Republic Pictures, where he was executive vice-president and sales chief.

Owns Mutual Broadcasting

General Teleradio, which has grown rapidly in the entertainment fields since 1930, already owns the Mutual Broadcasting System, the Don Lee Broadcasting System and the Yankee network. It also owns stations WNAC and WNAC-TV, Boston; WOR and WOR-TV, New York; KHJ and KHJ-TV, Los Angeles; WHBQ and WHBQ-TV, Memphis; and KFRC, San Francisco.

O'Neil stated that there would be no changes in RKO personnel but policy changes will be made to "accomplish more extensive use of facilities."

Regarded as the principal reason for making the deal, however, is the huge RKO Radio film library, consisting of an estimated 400 to 800 features, some of which would draw top money on General Teleradio's television facilities, and on other TV outlets. RKO's backlog includes film "classics" starring Fred Astaire and Ginger Rogers, Cary Grant, Irene Dunne, and others.

Among the big unreleased pictures involved in the deal are the recently-filmed "The Conqueror," story of Genghis Khan starring John Wayne and Susan Hayward, and the Hughes-produced "Jet Pilot."

The deal between General Tire and Hughes marks the second alliance between the rubber and film industries, in moves by large organizations toward diversified activities.

Stanley Warner took the first step with the purchase in May 1954 of International Latex Corp. for $5 million. General Tire has holdings in chemicals, radio, television and motion pictures.

Second "Sale" By Hughes

This is the second time that RKO Radio has been sold by Hughes, who sold his controlling interest in the studio to a syndicate of business men in Sept. 1952. The deal failed with the syndicate turning back controlling stock interest five months later along with the forfeiture of $1,250,000 made as a down payment and profited by Hughes. Hughes acquired the entire assets of the company in March, 1954, through the purchase of the greater part of the outstanding stock following his offer of six dollars per share for all shares held by stockholders. The transaction involved an outlay by Hughes of more than $23 million.

Last year, it is estimated, RKO Radio rolled up a world gross of around $44 million, although the studio released only 17 new pictures, 12 of which made by indie producers, plus 15 re-issues. Estimates as to net profit earned by the company vary, but RKO was reported to be in the black last year.

Meanwhile, Hughes is not losing money either. Financial quarters point out that he can figure on a capital gains profit of close to $7 million on his investment. This figure does not take into account Hughes' heavy holdings in the holding company, RKO Pictures, which now holds nothing except substantial bank deposits.

RKO Will Continue Theatrical Production

RKO Radio Pictures, under the new ownership of General Teleradio Inc., a subsidiary of General Tire & Rubber Co., will continue to furnish product for motion picture theatres, according to a Teleradio spokesman. He said "no change is contemplated as far as production and distribution of product for theatres are concerned."

Exhibitors have expressed hopes that production at the studio might be returned to normal, to provide additional product for theatres. Fears had also been expressed that the new owners might cut down further RKO's already limited production, or concentrate on producing films for TV. Barring policy changes, neither possibility appears to be imminent.

Polls Show Tide Against Toll TV

Pending a final decision by the FCC on Pay-To-See TV, some time after rebuttal briefs to original testimony are filed after the deadline of September 9, discussion continues at a lively pace, with indications that the tide of public sentiment has definitely turned against the proposed systems.

Newspaper polls throughout the country are now consistently opposed to Pay-To-See TV, in sharp contrast with polls taken several months ago, before the pros and cons of toll television had been widely diseussed.

In the most one-sided public demonstration yet recorded in opposition to pay-TV, readers of the "Knoxville News-Sentinel" rolled up a margin of better than 136 to 1 in favor of maintaining the present system of sponsored television programs for home viewers.

Termed "Too Costly"

"Of 820 comments," the News-Sentinel reported, "814 scored toll TV as too costly, un-American, smacking of business monopoly or ruinous to TV set manufacturers." "If toll TV is passed, I think my 21-inch Zenith will make a good hen nest," the newspaper quoted one "irate viewer" as writing. Another wrote: "As for commercials, we rather like them and the children love them. The companies can afford the commercials but we sure can't (afford) the toll."

Other polls have been completed by the "Minneapolis Star & Tribune" and the "El Paso, Texas Herald Post." In a statewide survey conducted by the Minnesota paper, 72 percent of all adult TV householders opposed the idea of slot machine television, while 22 percent allowed that they favored "some sort of subscription TV system in the U.S."

The El Paso survey indicated an even greater margin of opposition to Pay-As-You-See TV, with a 15-to-1 vote against the system. Many voters included indignant letters voicing their feelings against the plan, the Herald Post reported.

Latest of the viewer groups and civic organizations who continue to make their voices heard at the FCC offices in Washington with letters and resolutions stating opposition to "coin-box television" are four Oklahoma Chambers of Commerce, representing business and professional interests in Sayre, Hominy, Wewoka and Ardmore.

More Resolutions

The Memphis, Tenn. CIO council, the Albany Musicians' Assoc., Local No. 14, A.F. of L., and the Waukegan-North Chicago Chamber of Commerce, also have gone on record with resolutions opposing pay-TV.

The Memphis resolution stated: "Working people would be the hardest hit by Pay-To-See TV, inasmuch as thousands of Memphis people purchased their TV sets with the knowledge that the only future expense would be maintenance of that set, and that all programs would be free."

The resolution contended that, although the sponsors of Pay-TV argue that better programs would result through the billions of dollars that would be collected, the improvement, if any, would not compensate for the additional expense.

Poll Nominees To Be Disclosed At Coast Meet

The first nominees for the national election in COMPO's new Audience Awards Poll will be made public at a combined industry and press luncheon Wednesday, July 27, in the Crystal Room at the Beverly Hills Hotel, according to Elmer C. Rhoden, national chairman for the poll. Deadline for balloting on the first group of nominations was July 18.

Exhibitors have been asked to vote for ten entries in each of the following categories: best picture, best performance by an actor, best performance by an actress, most promising new male personality, most promising new female personality. Nominations are restricted to pictures released from October 1, 1954 to March 31, 1955.

Arthur Calls Meet

Meanwhile, Harry C. Arthur Jr., chairman of the awards committee for Southern California, has called an all-industry mass meeting in the Boulevard Theatre, Washington & Vermont Avenues, Los Angeles, at 11 a.m. on August 2. All film exchange personnel will attend, and all exhibitors are urged to bring along their entire staffs, including managers, assistant managers, advertising and publicity directors. Rhoden will speak for the exhibitors, Y. Frank Freeman, vice-president of Paramount, will speak for the producers, and Ronald Reagan will represent the Actors Guild.

A full scale meeting of exhibitors in the Denver metropolitan area has also been scheduled to lay plans for a spectacular public promotion of the election. Robert Selig, division manager of Fox Intermountain Theatres, has been named chairman for the area, and W. T. Hastings, manager of the RKO Orpheum Theatre, was named chairman of the promotion committee. Exhibitors will be asked to set up radio, television and newspaper committees.

The second exhibitors nominating ballot has been printed and is being distributed. The ballot, which covers pictures released between Apr. and June 30, 1955, is being made through the regional offices of National Screen. All ballots must be in the hands of Price Waterhouse & Co. not later than August 15. Exhibitors who have not received their ballots by July 23 are urged to ask for duplicate copies.

Russell to Speak

Ralph Russell of the Palace Theatre, Canton, Ohio, a member of the original COMPO audience Awards planning committee, will address a meeting of exhibitors, exchange personnel and other industry representatives of the Pittsburgh exchange area in the Paramount screening room in Pittsburgh on August 1.

The meeting will be conducted under the auspices of the Pittsburgh Audience Awards Committee composed of Harry Hendel of Allied M.P.T.O.A., M. A. Silver of the Stanley Warner Management Corporation, Bert M. Stearn of the Cooperative Theatre Service and Lawrence J. Seidelman of Republic Pictures.

It was also announced that Frank McFadden and Associates has been selected as Hollywood publicity-public relations representatives for the poll and will work with the Hollywood Motion Picture Publicity Directors Committee.

Allied Board Mulls Ways And Means For Emergency Defense Committee Action

Washington.—The board of directors of National Allied held a two-day session here at press-time to act upon the recommendations of their Emergency Defense Committee. The recommendations were based on the results of talks recently held in New York between the joint Allied-TOA committee and distributor spokesmen in an effort to resolve exhibitor grievances.

The EDC recommendations were made in a report prepared by members of the committe prior to the meetings. No statement was issued at the conclusion of the two-day sessions. The board explained their desire to reduce the recommendations to writing before issuing a public announcement of their future plans.

It is unlikly that, were the board to ask for Congressional legislation on the subject of film rentals, action could be taken at this session of Congress. Both houses expect to adjourn by July 30. More likely is the possibility that Allied will ask for further talks with the distributor chiefs, in an effort to activate remedies which were promised in the original meetings.

Following meetings with the joint committee last week, UA vice-president in charge of distribution William J. Heineman pledged UA's support "to do everthing in our power to get the co-operation" of producers releasing through UA to relieve exhibitor-distributor tensions. Heineman, in a statement released after the meeting, expressed special concern for small exhibitors and for those in distressed situations.

Glett Joins Teleradio As Picture Executive

General Teleradio, Inc., subsidiary of General Tire and Rubber, firm that purchased RKO Radio, has contracted the services of Charles L. Glett, who will concentrate on the company's motion picture activities.

Glett, having wide experience in motion picture and television production, will headquarter in Hollywood for General Teleradio, which owns WOR-TV and the other video stations. Indications are that the feature films obtained from RKO by Teleradio's parent firm will be distributed to TV stations.

Prior to his joining Teleradio's executive staff, Glett was affiliated with Columbia Broadcasting System. He had been vice-president in charge of network services on the West Coast up until his recent resignation from CBS.

In motion pictures, Glett had been an associate producer for RKO; vice-president and general manager for David O. Selznick's Vanguard Productions, and affiliated with United Artists and Paramount Pictures.

Loew's Nets $4,514,242 In 40-Week Profit Rise

Consolidated net profit of Loew's Inc. including theatre subsidiaries for 40 weeks ended June 9 was reported to be $4,514,242. This is equal to 88 cents per share on 5,142,-615 shares of stock outstanding, compared with $4,466,376 or 87 cents per share in the corresponding period, 1954.

Gross sales and operating revenue amounted to $141,272,000 as against $138,250,000 for the previous year. Profit for the 12 weeks ended June 9 was $1,239,791, equal to 24 cents per share, compared to $1,267,210 or 25 cents per share in the same period 1954.

Offer Patron Award

DENVER.—In a move designed to increase patron interest in the COMPO Audience Awards Poll, the local committee is planning to offer a $20,000 house and lot to the lucky area patron whose selections come nearest to the final awards. The idea, which was announced by Pat McGee, chairman of the poll group, was the brainchild of William Hastings of the RKO Orpheum Theatre.

Poll To Break Talent Agencies' Grip: Coyne

ALBANY.—The Audience Awards Poll will unearth new stars who can break the grip on Hollywood producers held by talent agencies and their aging stars. So said COMPO special counsel Robert W. Coyne, who said the agencies have gained control as proving grounds for new talent have shrunk.

Addressing an exhibitor-distributor meeting here, Coyne said the majors have many promising youngsters under contract, but had hitherto "lacked guts" to cast them. He predicted a minimum of 4-5 "more convincing" young stars would emerge from the poll, including some surprises.

MPAA Not Sponsoring Oscar Telecasts In 1956

The board of directors of the Motion Picture Association this week rejected a proposal whereby the MPAA would sponsor the annual telecasting of Academy Awards nominations and the presentations of Oscars. The board's action followed a similar stand taken by the Association of Motion Picture Producers in Hollywood.

As a result of the board's action, the programs will once again be sponsored over NBC by the Oldsmobile division of General Motors. Last year, the Academy Awards presentation on TV came in for severe criticism from both industry and lay critics. Had the board gone for the "package deal" involving the two telecasts, the cost would have run in the neighborhood of $900,000.

Ad Code Support Asked

Distribution presidents were told by MPAA president Eric Johnston this week that it would be "helpful" if they would advise their ad-publicity directors to cooperate in upholding the standards of the industry's Advertising Code. Made at the board meeting this week of the MPAA; Johnston's reminder backed up the appearances last week of the Code's administrator, Gordon S. White, before the East and West Coast Advertising Directors Committees of the association.

Upcoming Action Seen Doubtful On Bill Clipping Damages Awards

WASHINGTON.—Passage of a bill which would allow judges discretion to award less than treble damages in private anti-trust cases will die in committee, according to a poll taken of Judiciary Committee members. Hearings were concluded last week. However, testimony presented before the committee is subject to deliberation at the next session of Congress.

Arguments for and against passage of the proposed bill were included in recent testimony given before the anti-trust subcommittee of the House Judiciary Committee. Rep. Emanuel Celler (D., N.Y.) is chairman of the group, and also heads the full committee. Generally speaking, distribution, the Justice Department, and some Congressmen are for the bill; exhibition, the Committee chairman, and other Congressmen are against it; and the Federal Trade Commission has not yet taken an official position although it opposed enactment of a similiar measure in 1953. Hoped-for support for the measure from other affected industries was not forthcoming.

Representative Celler insists that treble damage awards are essential to monopoly law enforcement, and interviews with his subcommittee associates indicate that three of the five will go along with him.

Adolph Schimel, chairman of the law committee of the Motion Picture Association and vice-president of Universal Pictures, had summed up distribution's case in these terms: Anti-trust litigation in the industry has become a form of "prospecting for gold." Most exhibitor plaintiffs did not even know they had a case until the Paramount consent decree struck down trade practices that had been considered legal for 25 years.

Distributors may have erred in the past, he said, but it would be sheer folly for them not to have learned from the several hundreds of anti-trust cases they have had to defend. Furthermore, charges have been made before the Senate Small Business Committee and had been found by that group to be without foundation.

The testimony of Abram F. Myers, National Allied general counsel, took the opposite view: The difficulties and expenses of preparing and trying private actions are very great, he said, and it is doubtful that many would be filed were it not for the prospect of obtaining treble damages. Congress should fully investigate the effectiveness of the consent decrees before it considers legislation which would handicap the victims of monopoly in their efforts to protect themselves.

The consent decrees, Myers said, have not protected independent exhibitors from the monopolistic power of the distributors, with the policy of fewer pictures and higher rentals forcing many small theatres to close while distributor earnings increase.

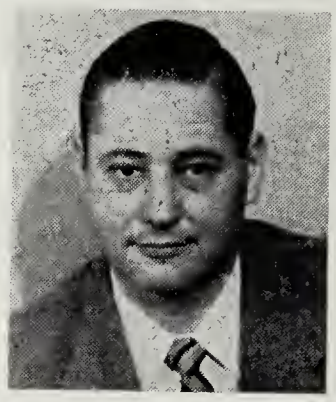
Assistant Attorney General Stanley Barnes, seconded by Rep. Francis Walter (D., Pa.), author of the proposed bill, stated the Justice Department position in favor of the legislation: Giving judges authority to assess less than treble damages would actually result in more—not fewer—convictions, since both judges and juries hold back in doubtful cases because of the seriousness of the mandatory treble damages.

Several committee members pointed out that judges and juries can assess lower damages if they want to hold down the amount of the total award.

Rep. Celler charged during the hearings that the film producers and distributors had inspired the introduction of the legislation. Meanwhile, he said, a recent Supreme Court decision holding punitive damages in anti-trust suits to be taxable had made filing of the suits less attractive.

Far East Gross Spirals: Picker

TOKYO. — (By Cable) — United Artists grosses in the Far East and Australasia for the first six months of 1955 are running 80 percent ahead of returns for the same period last year, it was reported here by Arnold M. Picker, vice - president in charge of foreign distribution, as he opened the company's first international convention ever held in the Japanese capitol.



ARNOLD M. PICKER

The four-day session, held in the famed Imperial Hotel, which brought together UA executives and representatives from 11 countries in the Far East and Australia to map overseas sales goals, was the second in the company's worldwide series of foreign sales meetings. The initial gathering in UA's program of global distribution conferences took place in London last May, and the Tokyo meet will be followed by a convention in Latin America this Fall.

Vice-president Max E. Youngstein, who also addressed the sessions, told the assemblage that the company's new long-range program of production-financing and fostering of new independent units would assure overseas exhibitors with an uninterrupted flow of top products. Thirty features will be released during the coming year in Japan, India, Australia, New Zealand, Pakistan, the Philippines, Thailand, Hongkong, Taiwan and Singapore.

List First Area Chairmen For Boosting EFFG-TOA

BOSTON.—The first group of area chairmen has been named in the campaign to widen support to Exhibitors Film Financing Group, TOA-sponsored group to finance independent film productions.

The appointments, which cover half of the nation's exchange areas, are: E. D. Martin, Nat Williams, Atlanta; Arthur Lockwood, Edward W. Lider, Boston; George MacKenna, Buffalo; George Kerasotes, Chicago; John Rowley, Dallas; Pat McGee, Denver; Myron Blank, Des Moines; Horace Denning, Mark Chartrand, Jacksonville.

Burton Jones, Los Angeles; Albert M. Pickus, New Haven; Abe Berenson, New Orleans; Henry Griffin, Oklahoma City; Robert Livingston, Omaha; Sam Gillette, Sid Cohen, Salt Lake City; Nate Blumenfeld, San Francisco; Will J. Connor, Fred Danz, Jr., Joseph Rosenfield, Seattle. Other area chairmen will be named soon, it was said.

TOA Drive-In Forum Scheduled

The latest in equipment innovations to improve the drive-in theatre operator's profits are scheduled for display and discussion at a special open forum, slated to be held at the 1955 Theatre Owners of America convention and trade show, Oct. 6-9, at Los Angeles' Biltmore Hotel.

Speakers and panel members will deliver reports and conduct talks on vital problems facing ozoner owners and managers, it was pointed out. Question-and-answer periods will follow all sessions.

Redstone, Denning Chair

Forum will be held under the co-chairmanship of Michael Redstone, Boston, who heads the Sunrise Drive-In, Valley Stream, L. I., and the Whitestone Drive-In, Bronx, and Horace Denning, Jacksonville, who runs Atlantic Drive-In Theatre, Inc.

Managing the convention trade show, Orkin Expositions Management have set up a complete exhibit of the latest in profit-making devices. Major equipment firms have taken space.

Among the points of special interest to be stressed in the equipment section will be insect control devices. According to a report from one outdoor theatre manager, if you can't control mosquitos and other insects, your patrons will be unhappy even if your projection and sound are tops.

AB-PT Disc Company Exec Slate Completed

The corporate organization of AM-PAR Record Corp., new phonograph record subsidiary of American Broadcasting-Paramount Theatres, Inc., has been completed with the election by the board of directors of Samuel H. Clark as president. Harry Levine was elected vice-president; Simon B. Siegel, treasurer; Edith Schaeffer, secretary, and Hary J. Wright, assistant treasurer. Leonard H. Goldenson, Robert H. O'Brien and Siegel, respectively president, vice-president and treasurer of AB-PT, are directors of the new company along with Clark and Levine.

Bel-Air Sets 18 Films

Eighteen features within the next two years will be produced by Bel-Air Productions for United Artists release, according to UA. First under the new schedule from the Aubrey Shenck-Howard W. Koch company is "Three Bad Sisters," starring Marla English, Kathleen Hughes and Sara Shane; next is "Frontier Scout" starring singer Tony Martin in his first straight dramatic role. The Schenck-Koch organization will be expanded, with new appointments to be announced shortly.

PERSONALITIES . . . in the news



Grace Kelly (l.), starred in Paramount's "To Catch A Thief," helps arrange world premiere details with Richard Brandt, vice-president of Trans-Lux Theatres, and Mrs. Lois Mattax Miller, chairman of the National Board of the Women's Medical College of Pa. Picture opens at Philadelphia's Trans-Lux Aug. 2 for the benefit of the college.



Attending opening night perfomance of Warner Bros.' "Mister Roberts" as guests of Radio City Music Hall were (l. to r.): Rear Adm. R. T. Cowdrey, Comdr., N.Y. Naval Shipyard; Rear Adm. R. H. Hillenkoetter, Comdr., 3rd Naval District; Russell Downing, Music Hall prexy and mng. dir., and Rear Adm. Byron H. Hanlon, Dep. Comdr., Eastern Sea Frontier.



Sheree North was crowned "Rock 'n Roll Queen" by Mal Deitch, president of New York's Shorehaven Beach Club, at ceremonies in which the star donned a $75,000 diadem to help publicize 20th-Fox's "How to Be Very, Very Popular," in which she appears.



"Congratulations on a job well done," says National Exhibitor Chairman M. A. Silver (third from left) to Distributor Chairman Larry Seidleman. Exhibitor Chairman Harry Hendel and Drive-In Chairman Jack Judd also wear pleased looks as Pittsburgh area drive-In theatres showed the way in the National Audience Collection Drive for the Will Rogers Hospital by collecting $2,400.



Motion picture personalities in attendance at the recent Fifth International Film Festival in Berlin were (left) Marc Spiegel and Dr. Ernest Kruger, discussing censorship problems; (center) Dr. Alfred Bauer, festival director, seen reading your favorite industry paper; (right) Francis Koral, British film critic, and Robert Siodmak, producer-director of "The Rats," grand prize winner.



Arriving in Columbus, Ga., with the first print of Allied Artists' "The Phenix City Story" in advance of the picture's world premiere at the Phenix City Drive-In and Palace Theatres, Phenix City, and the Georgia Theatre, Columbus, was Sam Bischoff, co-producer with David Diamond. Greeting him (l. to r.) was: Carl Patrick, Martin Theatre Circuit, gen. mgr.; E. D. Martin, TOA prexy and Martin Circuit head, and James Hobbs, AA's southern mgr.



Walter Reade (r.), head of Walter Reade Theatres, presents checks to the first three cicuit employes to win awards in the new employes to win awards in the new employe suggestion program. L. to r. are Frank Deane, mgr. of the Woodbridge N.J., Drive-In, who suggested converting refreshery ovens to boost capacity; Frank P. Perretto, Freehold, N.J., Strand Theatre usher, for devising means to protect carpets from cigarette burns, and David Rogers, Strand mgr., who found a way to reduce ad production costs.

Para Begins International Search For Top Writing Talent: Hartman

An international search for top writing talent for the screen has been initiated by Paramount under direction of Don Hartman, executive producer. Results are already apparent with writers successful in other fields at work on upcoming pictures.



DON HARTMAN

Writers are being selected with the same meticulous care as star casts, directors and producers. Among these are William B. Altman, preparing the screenplay for the studio's next Bob Hope picture, "King of Hearts," and David Shaw, who is working on "The Red Nichols Story," to star Danny Kaye. Both are top writers from television.

Hartman, a former screen writer with many successes to his credit, has always emphasized the writer's contribution to picture creation.

"A picture is seldom better than the writing," he continued. "I believed that when I assumed the executive producer post and I believe it now more than ever," he said.

The writer search, Hartman declared, is part of the studio's drive to attract the foremost creative talents. He pointed out that Paramount has pioneered and has been highly successful in developing Hollywood writers into producer-director-writers, such as Melville Shavelson and Jack Rose, who teamed on "The Seven Little Foys" and are now preparing another picture on the lot, with a third to be "Gertrude Lawrence as Mrs. A," and Norman Panama and Melvin Frank, who created Danny Kaye's "The Court Jester" and "Knock On Wood" and are now preparing "King of Hearts."

Creative ability is further recognized at Paramount with writers being groomed to direct. These now include John Michael Hayes, who has written Alfred Hitchcock's four pictures to date for Paramount, including the currently shooting "The Man Who Knew Too Much"; Sidney Sheldon, writer on the George Gobel picture now before the camera, and Ranald MacDougall, who did the screenplay for "We're No Angels" and is now scripting "The Mountain," to star Spencer Tracy. MacDougall has already proved himself as a director with an initial effort.

Given first opportunity by the studio to write for the screen have been such writers as Joseph Hayes, author of "The Desperate Hours," a William Wyler production. Due on the lot in the fall is Marcel Pagnol, famous French writer-producer-director, who will collaborate with Wyler in co-producing "The First Love."

Judge McGraw, Eby Win VCI Positions

Several Variety Club appointments have been made by International Chief Barker George Hoover. The Hon. William McGraw, Judge in the Texas Criminal Courts, has been reappointed to the position of executive director in International Variety. George Eby, Pitsburgh will serve as chairman of the Annual Humanitarian Award Committee, working with Edward Emanuel, Philadelphia, Jake Flax, Washington, D.C. and James G. Balmer of Pittsburgh.

Edward Schafton, Omaha and Ezra Stern, Los Angeles, have been named International Fixers. Appointments have also been made to the Foreign Committee. C. J. Latta, London will continue as European representative. Edward O'Conner will be representative for the Far East; Louis Montes of Mexico City, will be Latin-American representative, and Reuben Bolstard will represent Canada. Also, Father Sylvester J. McCarthy has been named International Chaplain of the Philadelphia Tent.

Levine Named Chairman

Martin Levine has been named chairman of the 20th Annual Variety International Convention, which will be held at the Hotel Waldorf Astoria early next May, it was announced by William J. German, chief barker of New York's Tent 35. Levine, Brandt Theatres executive, has been luncheon coordinator for the Variety Club of New York.

Ignore Offensive Pix, Warns Edward Lider

BOSTON.—Edward Lider, president of Independent Exhibitors of New England, has warned Massachusetts exhibitors against buying certain films now being offered in the state since the Supreme Judicial Court declared the prior censorship of Sunday films unconstitutional. He warned against films which might offend patrons and could arouse public opinion against theatres, "thus inviting adverse legislation which could restrict exhibitors more closely than ever in freedom of exhibition."

Lider explained that a final decree must be entered in the Superior Court of Boston as ordered by the Supreme Judical Court before the ruling is completely effective. He suggested that each exhibitor should contact his local city clerk if he has been paying a city license, and contact his state inspector to see if he should continue to apply for his Sunday license of $2.

Davy Crockett Litigation Settled By Both Parties

Litigation between Walt Disney Productions and Davy Crockett Enterprises has been settled, according to a joint announcement from both companies. They say that retailers may now purchase clothing products from licensees of both companies without fear of lawsuits.

Under the new arrangement, Disney has obtained for its licensees full rights under the Davy Crockett Enterprises trademark, and Crockett Enterprises has obtained for its licensees all the rights Disney licensees, including the use of the Disney name, Fess Parker's name and picture, and the facilities of Disney's art department.

L Of D Article Disturbs Exhibs

PITTSBURGH.—Allied Motion Picture Theatre Owners of Western Pa. is now awaiting a clarification from the Legion of Decency representative here about a controversial article which recently appeared in the "St. Stephen R. C. Church Bulletin," Pittsburgh.

The latest bulletin of the exhibitor organization, signed by executive secretary Harry Hendel, quotes from the article, which urged Catholic parents and children to keep away from all movies receiving "B" ratings from the Legion of Decency. "It is always a venial sin to attend a "B" picture and may quite often be a mortal sin," the Church paper is quoted as saying.

In a letter to the Rev. Paul M. Dackner, Holy Name Society, Pittsburgh, the Allied group admits to being "concerned" and "disturbed" about the statement, defending their members as persons who despite the commercial aspects of their business are not oblivious to the tremendous moral effects of motion pictures.

Oppose "Immoral" Films

"Our members are urged not to exhibit pictures that are denied the MPA seal. We are opposed to the showing of morally objectionable subjects including pictures rated "C" by the National Legion of Decency," the group wrote.

The letter to the Pittsburgh representative of the Legion inquired whether the article referred to "portends a new phase of Legion of Decency policy" with respect to "B" rated pictures, or "has been prompted by a spirit of over-zealousness on the part of its author."

The Allied organization states, in its bulletin to its members: "We must decide whether or not to bow in acquiescence to pressure groups in the conduct of our business. Ratings or classifications designated by self-appointed groups or agencies dedicated to establish their own censorship of motion pictures, including the National Legion of Decency, should not contravene the ratings of the Production Code Authority."

Reade Circuit Drive Honors Jack Harris

OAKHURST.—Managers of the Walter Reade Theatres, Inc., will honor their film buyer, Jack P. Harris, with a five-week drive starting Aug. 2, it was announced by Walter Reade Jr. The drive will be basically patterned after the President's Drive held last summer, and it is expected that prizes will total more than the $4,000 awarded as weekly and grand prizes last year. Managers will be awarded points weekly for their efforts in improving theatre grosses, in increasing attendance, in advertising and promotion, in theatre operations, and in sales in each theatro's refreshery.

Gran Buys Two Theatres

MILWAUKEE.—Tho Oriental and Tower theatres and their office buildings have been purchased by exhibitor L. F. Gran for an amount said to exceed one million dollars. Gran who bought the theatres from Orto Theatres Corp., New York, also owns the Century Theatre here. Both theatre buildings are two story structures.

NEW SCREEN
EXCITEMENT
THRU GREAT
CREATIVE
MANPOWER

THRU
UA

UA PRESENTS THE GREAT

EXCITEMENT is the key-note of our industry... call it show business... call it entertainment... call it whatever you like, but EXCITEMENT is what it all boils down to.

United Artists has it!

The list of personalities and properties in this ad spells it out. There are RIGHT NOW, in some stage of actual preparation or production, over 100 top quality pictures. This guarantees to exhibitors throughout the world more than 30 films a year for the next 3 years—with a promise of even greater news to come, in quality and quantity.

Backed by a distribution and promotional staff that has more than doubled its world-wide personnel in the last few years, it is no exaggeration to state that UA is prepared to fulfill not just the greatest program in its 36 year history, but one of the greatest in the history of this industry.

ROBERT ALDRICH

Producer-Director (THE ASSOCIATES & ALDRICH CO.)

"THE BIG KNIFE"—starring JACK PALANCE, IDA LUPINO, SHELLEY WINTERS, WENDELL COREY, ROD STEIGER, JEAN HAGEN

ROBERT BASSLER-RICHARD SALE

Producer-Director

"GENTLEMEN MARRY BRUNETTES"—Technicolor CinemaScope—starring JANE RUSSELL, JEANNE CRAIN

"THE VIGIL"—Color—CinemaScope

JOAN CRAWFORD

Producer-Star

Six pictures in six years

CROWN PRODUCTIONS

Producers (ROBERT JACKS, ROBERT GOLDSTEIN, SPYROS SKOURAS, PLATO SKOURAS)

"STRANGER ON HORSEBACK"—Ansco Color starring JOEL McCREA

"ROBBERS ROOST"—De Luxe Color starring GEORGE MONTGOMERY

"A KISS BEFORE DYING"—Eastman Color CinemaScope—starring ROBERT WAGNER

"A KILLER IS LOOSE"

KIRK DOUGLAS

Producer-Star (BRYNA PRODUCTIONS)

Six pictures in three years

1. **"THE INDIAN FIGHTER"**—Color—CinemaScope
2. **"THE VIKING RAIDERS"**

ERROL FLYNN

Producer-Star (IN ASSOCIATION WITH HERBERT WILCOX)

"LET'S MAKE UP"—Eastman Color co-starring ANNA NEAGLE

"KING'S RHAPSODY"—co-starring ANNA NEAGLE

"WILLIAM TELL"—Color—CinemaScope

HENRY FONDA

Producer-Star

Six pictures in four years

1. **"THE CLOWN"**
2. **"TWELVE ANGRY MEN"**

BERT E. FRIEDLOB

Producer

"NEWS IS MADE AT NIGHT"—starring DANA ANDREWS, RHONDA FLEMING, IDA LUPINO, HOWARD DUFF, GEORGE SANDERS, THOMAS MITCHELL, LEE J. COBB

PRODUCING NEW SCREEN

CREATIVE MANPOWER

SAMUEL GOLDWYN, JR.

Producer

"THE TROUBLESHOOTER"—starring ROBERT MITCHUM, JAN STERLING

"SHARKFIGHTERS"—Color

"THE DANCING DETECTIVE"

PAUL GREGORY-CHARLES LAUGHTON

Producer-Director

"THE NIGHT OF THE HUNTER"—starring ROBERT MITCHUM, SHELLEY WINTERS, LILLIAN GISH

JED HARRIS-MICHAEL MYERBERG

Producers

"PATTERNS"—starring VAN HEFLIN

DICK HAYMES-RITA HAYWORTH

Producer-Star (CRYSTAL BAY PROD.)

Two pictures in two years

HAROLD HECHT-BURT LANCASTER

Producer-Director-Star (HECHT-LANCASTER PROD.)

"THE KENTUCKIAN"—Technicolor—CinemaScope starring BURT LANCASTER with DIANNE FOSTER, DIANA LYNN

"MARTY"—starring ERNEST BORGNINE, BETSY BLAIR

"TRAPEZE"—starring BURT LANCASTER, GINA LOLLOBRIGIDA, TONY CURTIS

"THE WAY WEST"

"TOO MUCH MAN"

"ELEPHANT BILL"

"THE TALL DARK MAN"

"TELL IT ON THE DRUMS"

"UNTIL THEY SAIL"

"KITTY HAWK"

LEW KERNER

Producer

"STUDS LONIGAN"

STANLEY KRAMER

Producer-Director

"NOT AS A STRANGER"—starring OLIVIA de HAVILLAND, ROBERT MITCHUM, FRANK SINATRA, GLORIA GRAHAME, BRODERICK CRAWFORD, CHARLES BICKFORD

"THE PRIDE AND THE PASSION"—Technicolor VistaVision

NORMAN KRASNA

Producer-Director-Writer

"THE AMBASSADOR'S DAUGHTER"

"KIND SIR"

ANATOLE LITVAK

Producer-Director

Three pictures in four years

ILYA LOPERT

Producer

"SUMMERTIME"—Technicolor—starring KATHARINE HEPBURN ROSSANO BRAZZI

In association with London Films

"RICHARD III" (IN ASSOCIATION WITH LAURENCE OLIVIER) Technicolor—VistaVision—starring LAURENCE OLIVIER, CLAIRE BLOOM, RALPH RICHARDSON, MICHAEL REDGRAVE, JOHN GIELGUD, JOHN MILLS

"THE LUCKY KID"—Eastman Color—starring CELIA JOHNSON

"THE MAN WHO LOVED REDHEADS"—Technicolor starring MOIRA SHEARER, JOHN JUSTIN

JOS. L. MANKIEWICZ

Producer-Director-Writer (FIGARO, INC.)

Four pictures in three years

VICTOR MATURE

Producer-Star

Six pictures in five years

DAVID MILLER

Producer-Director

"THE SHORT WEEK-END"

ROBERT MITCHUM

Producer-Star (DRM PRODUCTIONS)

Five productions in four years

1. **"FOREIGN INTRIGUE"** (IN ASSOCIATION WITH SHELDON REYNOLDS)
2. **"BANDITO"** (IN ASSOCIATION WITH ROBERT L. JACKS)

EXCITEMENT...

THRU

UA

EDWARD and WILLIAM NASSOUR

Producers

"THE BEAST OF HOLLOW MOUNTAIN"
Eastman Color—CinemaScope—RegiScope
starring GUY MADISON, PATRICIA MEDINA

"RING AROUND SATURN"—Color—RegiScope

ROBERT PARRISH and TOM LEA

Producer-Director

"THE WONDERFUL COUNTRY"

PINE-THOMAS-SHANE

Producers

"LINCOLN McKEEVER"—starring JAMES CAGNEY

"MOUNTAINS HAVE NO SHADOWS"

"THE BIG CAPER"

OTTO PREMINGER

Producer-Director

Three pictures in three years

1. "THE MAN WITH THE GOLDEN ARM"
starring FRANK SINATRA

ROBERT ROSSEN

Producer-Director-Writer

Two pictures in two years

1. "ALEXANDER THE GREAT"—Technicolor—CinemaScope
starring RICHARD BURTON, FREDRIC MARCH,
DANIELLE DARRIEUX, CLAIRE BLOOM

SABRE PRODUCTIONS

Producer-Director (FRANK SELTZER, VICTOR ORSATTI, JOSEPH NEWMAN)

"FLIGHT FROM HONG KONG"—starring ANTHONY QUINN

"THE BOSS"

"MR. TEX"

VICTOR SAVILLE

Producer-Director (PARKLANE PICTURES)

"KISS ME DEADLY"—starring RALPH MEEKER

"MY GUN IS QUICK"

"A MOST CONTAGIOUS GAME"

"ONE LONELY NIGHT"

"BIG KILL"

AUBREY SCHENCK and HOWARD W. KOCH

Producer-Director (BEL-AIR PROD.)

Six pictures in two years

1. "BIG HOUSE, U.S.A."—starring BRODERICK CRAWFORD
RALPH MEEKER

2. "DESERT SANDS"—Technicolor—SuperScope
starring RALPH MEEKER, MARLA ENGLISH, J. CARROL NAISH

3. "FORT YUMA"—Technicolor—starring PETER GRAVES,
JOHN HUDSON

4. "REBEL IN TOWN"

5. "THREE BAD SISTERS"

FRANK SINATRA

Producer-Star (OXFORD PRODUCTIONS)

Five pictures in four years

1. "ONE WAY OUT"

EDWARD SMALL

Producer

"THE NAKED STREET"—starring ANTHONY QUINN,
FARLEY GRANGER, ANNE BANCROFT

"TOP GUN"—starring STERLING HAYDEN

"GOD IS IN MY CORNER"

"THE LAST NOTCH"

ROBERT WATERFIELD-JANE RUSSELL

Producer-Star (RUSS-FIELD CORP.)

"GENTLEMEN MARRY BRUNETTES"—Technicolor
CinemaScope—starring JANE RUSSELL, JEANNE CRAIN

"THE LAST MAN IN WAGON MOUND"—Color
Widescreen—starring CLARK GABLE

"RUN FOR THE SUN"—starring RICHARD WIDMARK

"THE GREAT MANHUNT"

"WAY OF AN EAGLE"

"OIL FIELD STORY" (Untitled)

ORSON WELLES

Producer-Director-Star

"OTHELLO"

CORNEL WILDE

Producer-Star (THEODORA PROD.)

"STORM FEAR"—co-starring JEAN WALLACE

SHELLEY WINTERS

Producer-Star

"WEDDING BREAKFAST"

CREATIVE MANPOWER!
SCREEN EXCITEMENT!
AND IT'S ALL BACKED UP BY
SELLING POWER!
THRU UA

Glorified "Hard Top" Drive-In Theatre Of Future, Says Rhoden



Personalities at the head table for the opening day luncheon of the convention of the eastern division of National Theatres were (l to r): Albert P. Frank, Milwaukee district manager; Ray Davis, metropolitan Denver district manager; Gordon C. Hewitt, division manager, Fox Wisconsin Amusement Corp.; Frank H. Ricketson, NT eastern division manager; Joseph Ross, president of Daniels and Fisher Stores Co., Denver, guest speaker; Elmer C. Rhoden, NT president; Robert W. Selig, Inter-Mountain division manager; Tom Brennan, I-M northern district manager; Bert Pirosh (partially hidden by bouquet), film buying consultant of NT, Los Angeles.

DENVER.—A revolutionary concept in theatre construction and seating arrangement was proposed by Elmer Rhoden, National Theatres president, at the convention of the eastern division of the circuit here. Rhoden spoke about a glorified type of drive-in, having a hard top and extending in land from four to six acres.

The theatre of the future, said Rhoden, would be situated within cities, thus differing from the drive-in. It would contain all facilities patrons have come to expect from the best of houses and boast a seating arrangement whereby patrons could sit together, in couples or by themselves, as they wish.

Such a feature, Rhoden explained, would stress the individuality of the patron, who could sit alongside thousands, yet appear to be apart from the crowd.

The film theatre can "re-assert itself as a dynamic force in the community" by adjusting to changing patterns of human behavior, the convention was told by Joseph Ross, president of Daniels and Fishers Stores.

Urges "Revolutionary" Seating

An outsider to the industry, Ross compared the problems of large, downtown theatres with those of similarly sized department stores. He said that stores have the competition of the suburbs in the midst of the "decentralization" trend while theatres must meet TV's competition plus the growing desire of people to avoid crowds and enjoy leisure in comparatively small groups.

Ross said that a revolutionary concept in seating arrangement is needed for the conventional theatre if the "lost audience" is to be regained. He predicted houses of radical new design, and a novel approach to advertising to sell the theatre of the future.

"There has been no important change in theatre advertising since the days of Pearl White and Theda Bara," Ross declared. "Motion picture advertising in newspapers will have to be gayer, less crowded, less black—different, and unexpected" if people are to "go habitually to the movies," the department store executive maintained.

Disclosed by the NT president was that his circuit is about to launch a period of expansion. Negotiations are currently going on, he said, for the acquisition of several theatre properties since the period of divestiture is now a thing of the past.

Rhoden told the approximately 100 delegates in attendance that most of the bugs have been ironed out of the CineMiracle projection process and that his company was planning to ask government sanction for the production of at least five films a year in the system. He said that NT hopes to have 50 houses ready for CineMiracle by the time the films are completed.

Kneisley Introduces Selenium Converter

A new KNI-TRON conversion unit for converting tube type rectifiers to selenium, at half the cost of new equipment, is announced by The Kneisley Electric Co., Toledo. The unit, a complete package for quick easy installation, consists of selenium stack, fan, fan motor and stack housing. Complete change-over from tubes to selenium takes only 20 minutes and is easily done in the projection booth, according to the manufacturer.

The fan is said to exhaust 1500 cubic feet of air per minute over the selenium stack, providing forced cooling for both the transformers and the stack, resulting in exceptionally cool operating temperatures and greatly increased capacity.

Saucer-Shaped MACO Theatre Has "New Look"

JAMESTOWN, N. D.—One of the first theatres in the U. S. to be built expressly for modern wide-screen projection has been erected in Minot, North Dakota, at a cost of $500,000. The new Empire Theatre, which looks like any other theatre from the outside, contains many innovations that are not apparent to the untrained eye.

Most obvious improvement is the giant screen, 66 x 24 feet, which will be the approximate size of the Empire's CinemaScope presentations. It is claimed that, for its auditorium size, the Empire will have the "largest" panoramic screen in the country. For example, Radio City Music Hall in New York seats a surplus of 5,000 people and has a C-S picture only seven feet wider than the 1,300-seat Empire's. The 4,300-seat Radio City, Minneapolis has a screen only three feet wider than the Empire.

Standard picture at the Empire will be 40 x 24. Picture size is changed at the push of a button.

Good View For All

Construction of the new house was undertaken with the latest in structural combinations of steel, brick and granite. Space taken up by the building measures 75 by 100 feet in area.

Every person, it is said, has a good view at the Empire. The auditorium floor, instead of sloping downward, is saucer-shaped, with a slight elevation toward the front or screen end of auditorium. Spacing between the rows of seats is generous. The staggered arrangement elminates the possibility of viewing, instead of the film, the back of someone's head.

Unusual, also, is the location of the seamless screen, which is situated above the lobby area facing the rear wall of the building. This design permits complete usage of the large area above the entrance and lobby for the C-S screen and 3-dimensional stereophonic sound.

Designer of the Empire was J. J. Liebenberg, of the architectural firm of Liebenberg and Kaplan, Minneapolis. Mackley and Ralston, Minot, were the builders, and Marion Walker manages the Empire, which is owned by Minnesota Amusement Co.



A front, with side view of one of the first theatres in the nation to be constructed for the presentation of wide-screen motion pictures. The Empire Theatre, built in downtown Minot, North Dakota, has a seating capacity of 1,300. It is made of steel, brick and granite, and measures in area 75 by 150 feet.

Independent Trade Reviews

"How To Be Very, Very Popular"

(20th-Fox) CinemaScope-De Luxe Color 89 Min.

Cast: Betty Grable, Sheree North, Bob Cummings, Charles Coburn, Tommy Noonan, Orson Bean, Fred Clark, Charlotte Austin, Alice Pearce, Rhys Williams, Andrew Tombes, Novel Toy, Emory Parnell.

Credits: Produced, directed and screen play by Nunnally Johnson; Based on a play by Howard Lindsay; From a novel by Edward Hope, and a play by Lyford Moore and Harlan Thompson.

The story of two dumb dolls from a burlesque troupe who stumble into the dormitory of a men's college, this farcial comedy-with-music mixes familiar slapstick with four pretty legs and some funny lines to produce a crowd-pleaser for most situations. The audience at the Skouras Academy of Music, N.Y.C., where the film was "sneak" previewed, laughed constantly throughout the proceedings. "Popular" offers tried-and-true box office names in Betty Grable and Bob Cummings, and interesting new personalities in Orson Bean and Tommy Noonan. But most attention will be concentrated on the highly-exploited Sheree North, who comes across nicely in the film, doing one energetic and funny dance to the Hit Parade rock-and-roll rhythms of "Shake, Rattle and Roll." As usual, Charles Coburn, playing a conniving, young-in-heart dean of the college where the shennanagans take place, steals every scene he is in. A big selling point, besides color by De Luxe and the anamorphic process, will be the film's title song; as recorded by Teresa Brewer, it is getting considerable disc-jockey attention throughout the country. Exhibitors interested in promising new personalities might check the reactions of their patrons to bit-player Charlotte Austin.

The action begins when the two "interpretative dancers" (sic) blunder into the dorm shortly before graduation, trying to escape from a maniac who wants to murder them. Sheree promptly becomes hypnotized by a young experimental scientist, Noonan. She remains in this state for most of the film, as the boys take turns at kissing her. Complications arise as the students try to keep the girls concealed and outwit the murderer, while the dean tries to get a $1 million endowment from a father who doesn't know his son has been expelled. The son, played by Bean, a fourth-year freshman, gets himself thrown out for leading a panty raid under the influence of beer he had obediently drunk while listening to TV commercials. Finally, the murderer is caught, the boys graduate, the stars pair off and all ends well and happily.



A CinemaScope-De Luxe Color musical comedy from 20th-Fox, "How to Be Very, Very Popular" stars Sheree North and Betty Grable.

"The Kentuckian"

(United Artists) CinemaScope-Technicolor 104 Min.

Cast: Burt Lancaster, Dianne Foster, Diana Lynn, John McIntire, Una Merkel, John Carradine, Donald MacDonald, John Litel, Rhys Williams, Edward Norris, Walter Matthau.

Credits: Produced by Harold Hecht; Directed by Burt Lancaster; Screen play by A. B. Guthrie Jr.; Based on the novel, "The Gabriel Horn," by Felix Holt; Songs by Irving Gordon.

The atmosphere of the Alleghany Mountain frontier, when men yearned to break through that thin line of civilization for the Promised Land of Texas, is recreated with visual appeal in "The Kentuckian." Starring Burt Lancaster as the title character, a huntsman dead set on fleeing the crowded town life of the early 19th Century, this picture should win a satisfactory account for itself in the general market. CinemaScope lensing, Technicolor printing and the Lancaster name will serve as chief selling assets. Lancaster, who also directed, cast two winning lasses, Dianne Foster and Diana Lynn, in key roles to assure the story of continuing romantic interest. Strong character stints are delivered by John McIntire, Una Merkel, John Litel and John Carradine as assorted frontier types. Walter Matthau, relatively new to the screen, swaggers about as the chief heavy.



United Artists releases the Hecht-Lancaster film, "The Kentuckian," starring Burt Lancaster, in CinemaScope and Technicolor.

A production of the Hecht-Lancaster independent unit, "The Kentuckian" runs slightly spotty on action. Slant of the narrative is toward characterization and mood, and here the picture is most successful. Lancaster, with an orphaned son, has gathered a moderate grub stake for a trip to Texas. His good nature, however, frustrates the trip: Miss Foster, a bonded servant, runs into trouble and Lancaster buys her freedom. The trio journey to a frontier town in which McIntire, Lancaster's brother, is a successful merchant. Lancaster hires on to replenish his stake, meanwhile developing an attraction for Miss Lynn, school mistress. Young Donald MacDonald, Lancaster's son, prefers Miss Foster. A clash develops. Lancaster see-saws between the two women. His problems grow complicated as he finds himself on the road to mercantile success. Events move to a head with the rebellion of young Donald, who fears his father has abandoned the Texas dream. Circumstances, however, force Lancaster to reconsider the frontier again, and take Miss Foster for his wife.

For action elements, "The Kentuckian" relies on a savage bull-whip sequence, some rifle feuding, and a couple of brawls. Events are interlaced with several frontier-type songs, which all the principals render. A sequence abroad a Mississippi river boat contains a colorful chase, a good deal of humor and an interlude with singing minstrels.

"To Hell and Back"

(Univ.-Int'l.) CinemaScope-Technicolor 106 Min.

Cast: Audie Murphy, Marshall Thompson, Charles Drake, Gregg Palmer, Jack Kelly, Paul Picerni, Susan Kohner, Richard Castle, Art Aragon, Brett Halsey, Bruce Cowling, Paul Langton, Felix Noriego, Mary Field.

Credits: Produced by Aaron Rosenberg; Directed by Jesse Hibbs; Written for the screen by Gil Doud; Based on Murphy's autobiography of the same name.

A superior war picture that looks like a box office winner, this CinemaScope-Technicolor presentation gets its punch from powerfully realistic battle scenes, leavened always with scenes of good-humored and affectionate dialogue between the soldiers. The film is thoroughly believable at all times, probably because it was adapted from the autobiography of star Audie Murphy, most decorated combat soldier in U.S. history, whose astonishing exploits as depicted on the screen are a matter of official record. Murphy plays engagingly, and vivid acting by Marshall Thompson, Jack Kelly and Charles Drake, in particular, creates a nice contrast to Murphy's underplayed, boyish reticence. The anamorphic and color processes show off to excellent advantage during the combat actions in Tunisia, Sicily, Italy and France. Although there is death aplenty in "Hell," (as in real life, Murphy is virtually a lone survivor), the film's tone is upbeat, because of the emphasis on humor and the infantryman's dogged courage. Ribbon-bedecked veterans in the preview audience laughed often at humorous portions of the film, and women will be captivated by Murphy's genuine modesty and his breath-taking abilities as a soldier.

One scene which shows Audie's platoon attacking a farmhouse, and another depicting Murphy directing artillery fire onto enemy infantry, are compelling movie-making. A key scene where a wildly engaged Murphy avenges the death of a close buddy is outstanding, and will create much comment. Film begins with a glimpse into Audie's Texas childhood, when at 12 he assumes the support of his mother and eight other children. His father, losing heart, has simply run away. (Throughout the war, Audie meets other men who have similarly lost their courage). In war, although still in his teens and inexperienced, his mature sense of responsibility and sympathy propels him into leadership. In Naples, he meets an Italian girl and has a brief interlude with romance. Often promoted, he at first refuses a battle field commission, finally accepts when it accompanies an offer to attend West Point. Finally, his dreams of the military academy gone because of wounds, Murphy finally receives the Congressional Medal at the age of 19.



Audie Murphy stars in U-I's 'To Hell and Back," in CinemaScope and Technicolor.

"The Phenix City Story"

(Allied Artists) 100 Min.

Cast: John McIntire, Richard Kiley, Kathryn Grant, Edward Andrews, Lenka Peterson, Biff McGuire, Truman Smith, Jean Carson, Meg Myles, Katharine Marlowe, John Larch.



From Allied Artists comes "The Phenix City Story," a documentary style production, with Richard Kiley and Allen Nourse featured.

Credits: A Samuel Bischoff-David Diamond Production; Produced by Bischoff and Diamond; Directed by Phil Karlson; Screen play by Crane Wilbur and Dan Mainwaring.

Allied Artists has in this shocking, human, absorbingly brutal film, a picture that may surprisingly be one of their biggest grossers of the year, and possibly all time. Based on resarch on Phenix City and shot at the actual locale under armed guard, this picture brings the real story of Phenix City, America's "Sin City," to the screen with a force that will be hard to equal in motion pictures. Flavored with tension-making realism and spiced with shocking facts, this true story of a town of 23,000, which is controlled and dependent on vice, is one of the top motion picture shockers in screen history.

Much credit must go to Director Phil Karlson, who has directed his cast, the majority of whom are new faces from TV, with unerring skill and with an expert hand toward achieving characterization. He has achieved this in all parts in the film. Samuel Bischoff and David Diamond have mounted the documentary film with excellent production values, including "The Phenix City Blues," sung in the film by busty Meg Myles, which should be a hit song in the near future. In the cast, John McIntire, Richard Kiley, Kathryn Grant and Edward Andrews are standouts all the way.

The story of Phenix City has been told in a score of national magazines and the whole nation has heard of this vice-ridden town, where murder was as close as your nearest phone. An exploitation natural, "The Phenix City Story" will have an amazingly profitable box office in the future. The selling factors on this film are endless and the smart showman can have a field day with this one. It should cause a lot of word of mouth, which will help the film build in any portion of the general market.

When veteran Kiley returns to Phenix City from Germany, he finds that his attorney father, McIntire, is a "middle-of-the-roader" between the law and vice in Phenix City. The town is run by Andrews, who, with his henchman, John Larch, and his syndicate, Allen Nourse, and others, doesn't stop at murder if the price or the end in sight is worth it. The Russell County Betterment Association tries to get McIntire to head their group, which is out to clean up Phenix City, and McIntire joins them after they have stooped to murder to make a point. With Kiley and his followers, Otto Hulett and George Mitchell, McIntire runs for attorney general feeling that from his office he can clean up Phenix City. He is nominated and before he is in office, Andrews' crew murders him. Kiley, bent on avenging the murder of his father, fights hard and reaches the capitol with the voice of the people ringing behind him. The militia is sent in and the clean-up of Phenix City begins. Kiley is elected attorney general and swears that he will see that Phenix City never becomes corrupt again.



Ann Blyth, Edumnd Purdom, David Niven, George Sanders star in Metro's "The King's Thief," CinemaScope-Eastman Color costume romance.

"The King's Thief"

(M-G-M) CinemaScope-Eastman Color 78 Min.

Cast: Ann Blyth, Edmund Purdom, David Niven, George Sanders, Roger Moore, John Dehner, Sean McClory, Tudor Owen, Melville Cooper, Alan Mowbray, Rhys Williams, John Elan, Charles Davis.

Credits: Produced by Edwin H. Knopf; Directed by Robert Z. Leonard; Screen play by Christopher Knopf; From a story by Robert Hardy Andrews.

Suitable escapist entertainment is provided by this costume melodrama, set in the reign of England's Restoration period, and handsomely photographed in CinemaScope and Eastman Color. Tale recounts how a highwayman and an exile's daughter right the wrongs done to them by David Niven, official thief of the irresponsible King Charles, George Sanders. Narrative is slow getting underway, but once it moves, exciting footage is devoted to jailbreaks, pursuits and swordplay. All of this is done well and with suspense, with Niven shining as the ace heavy. Ann Blyth plays the leading lady with Edmund Purdom cast as the dashing highwayman. Sanders figures prominently, but briefly, as the monarch.

Niven, unknown to his patron, Sanders, is killing off all supporters of the king in order to stage a revolution in England. Purdom gets wind of Niven's scheme and, with the aid of Miss Blyth, whose father had been slain by Niven, plans to inform Sanders. Niven, however, prevents action by arresting Purdom for activities as a highwayman. Then he sends Miss Blyth, in love with Purdom, to find out more information from his prisoner. Miss Blyth, instead, helps Purdom escape. Latter sets about getting an audience with Sanders by stealing the crown jewels. His plan is frustrated by Niven, and the two duel. Purdom wins, reveals Niven as a scoundrel, and is restored to grace. He and Miss Blyth clinch.

"The Night Of The Hunter"

(United Artists) 93 Min.

Cast: Robert Mitchum, Shelley Winters, Lillian Gish, James Gleason, Evelyn Varden, Peter Graves, Don Beddoe, Gloria Castillo, Billy Chapin, Sally Jane Bruce.

Credits: Produced by Paul Gregory; Directed by Charles Laughton; Screen play by James Agee; Based on the novel by Davis Grubb.

A hauntingly powerful drama, staged with the utmost of theatrical finesse, is presented in "The Night of the Hunter." Utilizing a popular novel of two seasons back as its source, the picture portrays in highly atmospheric terms the flight of a young boy from a demented itinerant soul-saver, bent on gaining possession of a stolen bank roll. With such names as Robert Mitchum, Shelley Winters and Lillian Gish on account, "Hunter" stands well equipped to pay its way at the nation's box offices. Add to this a splendidly winning performance from Billy Chapin, playing the juvenile, and audience acceptance should be in the making.



Robert Mitchum and Shelley Winters are two of the stars in United Artists' release of the Paul Gregory production, "Night of the Hunter."

Strongly off-beat in both presentation and subject matter, "Hunter" will certainly prove to be one of the most talked-about motion pictures of the year. As entertainment, it boasts an excruciating wallop of sheer suspense in the chase feature of the story. Performances are a delight, thanks to the producing-directing efforts of Paul Gregory and Charles Laughton, known in legitimate theatre circles for their stagings of "Caine Mutiny Court Martial" and "Don Juan in Hell." A masterpiece of a screen play, rendered by the late poet James Agee, provides a solid foundation for their enterprise.

"Hunter" is set in a rural stretch of the Ohio Valley during a year of the Great Depression. It begins and ends on notes of violent action. Throughout the proceedings, events are spiralled into tremendously dramatic high points to score crisis upon crisis of psychological peaks. Much of the story is couched in symbolic terms for added emotional punch. It is questionable, however, whether everything that the makers of this film are trying to say on this level will register in the general market. A highly select audience bracket will find much to talk about in the symbolism, and in its uses. Picture's opening sequence, composed largely of unrelated events strung together in an odd but effective manner, may be confusing to many. Young Chapin, upon his father's execution for robbing a bank, is bequeathed with the knowledge of where the loot is hidden. Mitchum, a soul-saver, learns of the bequest and, making the acquaintance of the boy's widowed mother, Shelley Winters, soon marries her. His impatience at finding out the boy's secret leads him to commit several murders, among them Miss Winters, and follow the lad down the Ohio River. At the home of Miss Gish, a widow with a warm spot for orphans, Mitchum meets his come-uppance, but not before the boy learns about life and people.

"Female On The Beach"

(Univ.-Int'l.) 97 Min.

(*Continued on page 22*)



Joan Crawford and Jeff Chandler are the stars of "Female on the Beach," suspense drama from U-I.

B'klyn Visited For "Patterns"

Wisely capitalizing on the fact that an already highly touted motion picture was being produced in its entirety in nearby Brooklyn, United Artists invited the trade press to visit the Vitagraph Studio deep in the heart of that city-across-the-river for a look-see on the set.

"Patterns," adapted by Rod Serling from his popular and provocative hour-long television play (it was shown twice by audience demand) already had approximately 40 minutes of film "in the can" by the time the press contingent arrived, escorted by a three-piece band. According to Michael Myerberg, co-producer with Jed Harris of the picture, production should be completed by late August.

Before the cameras at the moment was a scene in which Van Heflin, starring in the role of an up-and-coming business executive, was being ushered into the plush confines of the Wall St. office of Everett Sloane, playing a financial tycoon. Fielder Cook, who megged the TV version, was directing. Supervising the lensing was Boris Kaufman, "Oscar" winning cinematographer of "On the Waterfront."

Subway Chartered

Following the fourth take of the scene, Cook appeared satisfied and yelled "cut!" Stars, production staff and visitors thereupon adjourned to a luncheon at a nearby restaurant.

The day concluded with a return trip via chartered non-stop BMT subway train to City Hall. According to Norton and Condon, public relations firm that handled the junket for UA, it was the first time that a subway had been chartered for interboro transportation.

On the trip out, specially engaged comic attendants dispensed beer and soft drinks to the press assemblage. Each member was also supplied with a suitably labelled duffle bag, in which was to be found a marked map of Brooklyn, various exploitation gimmmicks which tied up with "Patterns," and a fresh cutting of "A Tree That Grows In Brooklyn."

The press group assembled in front of City Hall where Abe Stark, Brooklyn civic leader and councilman, made an address. Greeting the press was Ed Begley, co-star of "Patterns," and a representative of an association called the Society to Prevent Disparaging Remarks About Brooklyn.



Trade and newspaper reporters journeying to Brooklyn's Vitagraph Studios to watch United Artists' "Patterns" being shot were greeted by Star Van Heflin (center), flanked by (l. to r.): Rod Serling, author; Everett Sloane and Beatrice Straight, co-stars; Boris Kaufman, cinematographer, and Michael Myerberg, co-producer with Jed Harris of the picture.

Junket, Tour Push "Hell & Back"



The U.S. Army was host at Governor's Island for the invitational preview of Universal-International's "To Hell and Back," CinemaScope-Technicolor film based on Audie Murphy's experiences as the nation's most decorated war hero. Shown are (l. to r.): Sol A. Schwartz, RKO Theatres president; Col. John S. Roosma, Fort Jay deputy post comdr.; Murphy; Brig. Gen. Ralph C. Cooper, First Army chief of staff; Charles J. Feldman, Universal vice-president and general sales manager, and Eugene Picker, Loew's Theatres vice-president.



Murphy (r.) visited Washington in connection with advance promotion for U-I's "To Hell and Back." He is seen with (l. to r.): John Horton, Univ. Wash. rep.; F. J. A. McCarthy, Univ. southern and Canadian sales mgr.; James O. Cherry, Interstate Theatres' Dallas Theatre mgr., representing Bob O'Donnell, whose Texas theatre will premiere the film, and Vice President Nixon.



The Texas world premiere of U-I's "To Hell and Back" was the subject of a meeting in New York of the firm's home office and field ad-pub-exploi reps. Seated (l. to r.): Morris Alin; Julian Bowes, Texas; Cliff Cane; Alfred Mendelsohn; Jeff Livingston, Eastern ad mgr.; Charles Simonelli, eastern ad-pub. mgr., who presided; Philip Gerard, eastern pub. mgr.; Herman Kass, eastern exploi. mgr.; Guy Biondi; Al Cohan; Jerry Evans. Standing (l. to r.): Charles A. Simonelli Jr.; Evelyn Turner; Paul Kamey; Paul Ross; Duke Hickey, Cleveland; Sam Heart; Harold Gutman; Hank Linet, sales prmtn. mgr.; John McGrail, Boston; Morey Segal.

Audie Murphy, America's most decorated war hero and U-I star whose autobiography provided the basis of "To Hell and Back," U-I's forthcoming CinemaScope-Technicolor film production, plugged his film mightily in New York and Washington during special invitational screenings. "To Hell and Back" is receiving one of the most comprehensive ad-promotion campaigns in the history of Universal, with release date set for October.

In the nation's capitol, Murphy embarked on a two-day round of receptions and was introduced to top government officials, leading officers of the Army and Defense Department, foreign ambassadors and press corps. The former Texan, winner of the Medal of Honor, was guest of honor of the Congressional delegation from that state headed by Speaker Sam Rayburn.

Murphy also visited the Pentagon to be welcomed by Gen. Maxwell Taylor, Chief of Staff, and other top Army officials; he also made radio and TV appearances.

Earlier, the U.S. Army played host at an unusual exhibitor and press preview of the film, at Fort Jay, Governors' Island, New York Harbor. The day's activities included a review and induction of enlistees.

New Appointments . . .

MARTY WOLF, formerly asst. sales mgr. of Altec Service Corp., has been appointed to the post of sales mgr. of the organization. He succeeds L. D. Netter Jr., who resigned to become vice-president of Todd-AO.



MARTY WOLF



E. R. SLOCUM

E. R. "RED" SLOCUM, partner with Video Independent Theatres in the ownership of El Reno Theatres in Oklahoma, has been named executive director of the newly-formed United Theatre Owners of Oklahoma. Slocum, who served as a director of Theatre Owners of Oklahoma for eight years, will headquarter in Oklahoma City.

NORMAN NIELSEN has been promoted from salesman to branch manager of the RKO exchange in Omaha, succeeding MAX ROSENBLATT, who was upped to Des Moines branch manager.

ALBERT FLORSHEIMER JR., ad-publicity director of the Walter Reade Theatre since 1947, has been appointed general manager of the Catering Dept., replacing James Loeb, resigned. SHELDON GUNSBERG, who joined the organization last Fall as director of specialized theatre activities, will replace Florsheimer, in addition to continuing his prior duties.

E. S. SEELEY, chief engineer of Altec Service Corp. at the company's New York headquarters, has been appointed director of engineering for Altec Lansing Corp., Beverly Hills, Calif. His duties will begin Aug. 15.

RUSS BROWN, formerly Oregon district manager of Evergreen Theatres, has been named ad-publicity director of some 150 Fox West Coast theatres. He will headquarter in Los Angeles. OSCAR NYBERG, formerly mgr. of the New Fox Theatre, Portland, replaces Brown.

OTTO LUTHER, formerly an art director at Warner Bros., joins The Monroe Greenthal Co. as art director.

WALTER BOXER has been assigned to UA's Sydney headquarters, for a period of field training.

GROVER LIVINGSTON has been promoted from Warners branch mgr. in Charlotte to branch manager of the company's Atlanta exchange. He replaces C. T. Jordan Jr., resigned. JOHN W. KIRBY jumps from Warners local sales mgr. in Charlotte to branch mgr. of that exchange.

PEDRO DIAZ, former manager in Peru for RKO, has been upped to manager of the Colombia exchange. ARTHUR HERSKOVITZ, from the home office foreign dept., now assigned to the Peru post.

LEO D. HOCHSTETTER has been appointed far east manager of the Motion Picture Export Association, headquartering in Tokyo. He joined MPA in 1952 as an assistant to Eric Johnston in Washington.

Importance Attached To Damages Award

HOUSTON. — A Federal Court jury has awarded $20,000, to be trebled to $60,000, to Delman Theatre owner I. B. Adelman in his suit against Interstate Circuit and the major film companies. The suit, filed seven years ago in Delaware, claimed treble damages of $2,436,000 on alleged losses from 1946-1948 due to the film companies' refusal to sell Adelman first-run pictures for his 1,239-seat neighborhood house. Federal Judge Lamar Cecil also ordered a hearing Aug. 22 in Beaumont on Adelman's plea for injunctive relief, compelling distributors to permit him to bid competitively for first-run product.

Commenting on this last development, TOA general counsel Herman M. Levy said, "It has the potentiality of being a decision of extreme importance in industry history. It is one of the few instances where an exhibitor threatened to go to litigation or went to litigation to compel the use of competitive bidding. It is of prime importance that exhibitors follow the court action to learn whether the Court will grant the relief, or reject the request, and the reasons for either action," he said.

Exhib's Four Actions Aimed At Ten Million

BOSTON.—Circuit operator Arthur Viano has filed four separate anti-trust actions against the major distributor and some exhibitors in suits totalling $10,500,000. He is seeking damages on three counts of $1 million each on the Teele Square, Broadway, and Somerville Theatres, all in Somerville, and on three counts of $500,000 for the Regent Theatre, Arlington.

On the first count he is seeking judgment against all defendants for national conspiracy; on the second, he is seeking judgment on the local application of the national conspiracy, and on the third count is seeking judgment against the defendant exhibitors with the exception of the University Theatre, Cambridge. Exhibitor defendants are American Theatres Corp.; New England Theatres; University Theatre; Loew's Boston Theatres; RKO Keith Orpheum Theatres and Keith Massachusetts Corp.

Theatremen Gain Victory In Case Against Circuits

NEW ORLEANS.—Judge Rene Viosca of Division D Civil Court here has ruled in favor of Philip Foto, Lena Foto Salles, Warren Salles Jr. and Philip Foto Salles, in their case against United Theatres, Manny Jacobs, and E. V. Richards Jr. He decreed the voting trust agreement of May 17, 1943 to be terminated and dissolved, and the voting trust agreement of April 15, 1947 to be invalid. In addition, Judge Viosca ruled that the defendants deliver to the plaintiffs a total of $160,000 of 7 percent income debentures of United Theatres held by said trustees under the voting trust agreement of May 17.

The decision is subject to appeal. Manny Jacobs had no comment on the decision and how it will affect operations of United. Lawyers for the plaintiffs indicated they will settle out of court for $165,000.

. . . News In Brief

Zanuck Denies Deal

Darryl F. Zanuck, 20th-Fox vice-president in charge of production, has issued a statement denying a new deal, or any new arrangements, with the corporation. Commenting on a recent trade paper article, Zanuck said that his present contract provides that, at his discretion, he may produce a certain number of personal productions exclusively for Fox. Zanuck also stated that the status of Buddy Adler as a member of his executive staff would remain unchanged.

Quebec Group, TOA Merge

COLUMBUS, GA.—Theatre Owners of America, whose officers have long advocated world organization, has taken the first step toward their aim of international unity with the affiliation of Theatre Owners Association of Quebec and TOA. E. D. Martin, TOA president, has announced that formal acceptance and induction by the TOA board of the newest affiliate will be one of the highlights of the 1955 annual convention.

Delegates from Canada and other foreign countries will be represented at the Los Angeles convention, Oct. 6-9, at the Biltmore Hotel. Under consideration at the convention will be the possibility of TOA membership in the Union Internationale de l'Exploitation Cinematographique, and an invitation to UIEC officers to attend the convention has been forwarded.

Local Amusement Taxes Urged

WASHINGTON.—A special task force of the Kestenbaum Commission on Intergovernmental Relations asked the Commission to recommend that both Federal and State Governments step out of the amusement tax picture, leaving this levy to local governments, it was learned when the Commission released the findings of its various task forces at the weekend.

The Commission has already made its formal recommendations to Congress and these did not include the admission tax findings of the task force, indicating that the full Commission failed to agree.

Teamsters Lose Case

WASHINGTON.—The Justice Department's complaint alleging conspiracy to monopolize hauling of theatrical scenery in New York City has been concluded with agreement to a consent judgment by Local 817 of the Teamster's Union, according to Justice. The civil case charged the union with conspiring in conjunction with several companies to fix prices, allocate customers and exclude independent truckmen, with the "coercive power" of the union used to carry out and police the illegal agreements. The consent judgment enjoins such practices.

COMPO Praises Newspapers

Headed "Your Readers Are the Voters In This Election," the 48th COMPO ad to appear in "Editor & Publisher" expresses pleasure at the enthusiastic response of newspapers, fan magazines and theatres to the Audience Awards election to be held Nov. 17-27 The ad reveals that newspapers desiring to participate will receive a campaign book giving ad suggestions and other helps which "will enable newspapers and theatres to join in making this promotion beneficial to both."

He starts the fanfare July 27th!



THAT'S

You'll be seeing a lot of "JACK" soon!
—Warner Bros.

WHEN JACK WEBB BEGINS

THE MOST INTENSIVE IN-PERSON BUILD-UP

THE INDUSTRY HAS EVER SEEN!

THE GIANT DAY-BY-DAY, CITY-BY-CITY

MONTH-LONG PERSONAL APPEARANCE

SEND-OFF FOR **JACK WEBB**

AS PETE KELLY IN

PETE KELLY'S BLUES

WRITTEN BY RICHARD L. BREEN

STARRING **JANET LEIGH**

EDMOND O'BRIEN

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WARNERCOLOR CINEMASCOPE STEREOPHONIC SOUN

And on July 24th watch and listen to the way the entire Colgate Variety Hour (NBC-TV)-with Jack Webb starring- will shout out the news about Pete Kelly's Blues!

Total Admission Payments Higher For Theatres In '54: Commerce

WASHINGTON. — American citizens paid $1,275 million to get into U.S. film theatres in 1954, compared with $1,227 million in 1953 and $1,284 million in 1952, according to the Department of Comerce this week.

In the National Income Number of the Survey of Current Business, the Department said that Americans spent $12,220 million for recreation in 1954, compared to $11,832 million during the previous year and $11,374 million in 1952.

During 1954, $2,204 million was spent on radio and tv receivers, records and musical instruments, compared to $2,161 million in 1953 and $2,100 million in 1952. Americans spent another $600 million for radio and television set repairs in 1954, compared to $533 million in 1953 and $476 million in 1952.

The film industry in 1954 acounted for $964 million of national income, compared to 839 million in 1953 and $853 million in 1952. The industry paid $709 million in salaries in 1954, compared to $678 million and

Reaches $744 Million

Total compensation of employees, adding other types of payment such as "fringe benefits" to salaries, reached $744 million in 1954, compared to $707 million in 1953 and $717 million in 1952.

The film industry in 1954 had 206,000 "full-time equivalent" employees, compared to 209,000 and 216,000 in the preceding two years. Average number of full and part time employees during 1954 was 228,000, compared to 232,000 in 1953 and 239,000 in 1952. Average annual earnings of industry employees in 1954 was $3,442, compared to $3,244 in 1953 and $3,185 in 1952. In 1954, $688 million in the preceding two years. 217,000 people were engaged in production in the film industry, compared with 220,000 in 1953 and 227,000 in 1952.

Financial Notes

Stanley Warner Corp. and subsidiaries had a net profit for the 39 weeks ended May 28 of $2,222,000, according to S. H. Fabian, president. This amount was equal to $1.01 per common share. In the same period of the previous year, net profit was $1,495,000, equal to 64 cents per share.

Operating profit for the 39 weeks was $5,270,700, before losses arising from the sales of fixed assets and provision for contingencies and Federal and Canadian income taxes. For the comparable period, operating profit was $2,614,100. The income statement includes operation of International Latex Corp., subsequent to the date of its acquisition—April 30, 1954.

Theatre admissions and merchandise sales, rents from tenants, etc., aggregated $68,630,600 in the 39 week period ended May 28 against $44,236,400 for the comparable period of 1954. Included in the expenses were charges for depreciation and amortization totaling $3,373,800, compared with similar charges of $2,328,100 in the previous 39 weeks. Stanley Warner operates about 275 theatres in the U.S., produces and exhibits the Cinerama motion pictures, and owns International Latex Corp.

Republic Profits Up

For 26 weeks ended Apr. 30, Republic Pictures and subsidiaries report a net profit of $1,911,613 before taxes, compared to net for the same period, 1954, of $1,045,393.

Dividends Listed

Columbia Pictures has declared a quarterly dividend of $1.06¼ per share on the $4.25 cumulative preferred stock, payable Aug. 15 to stockholders of record on Aug. 1.

A quarterly dividend of 12½ cents per share on outstanding common stock has been declared by National Theatres Inc., payable Aug. 4 to stockholders of record on July 21.

RKO Pictures Profit

Operations of RKO Pictures for three months ended June 30 resulted in a net profit of $52,537, it was announced. For the six months ended June 30, net was $100,274. Profit figures represent interest income on cash which is on time deposit with banks, less corporate expenses.

AB-PT Profit Doubled

American Broadcasting-Paramount Theatres reported that estimated net for second quarter was double the earnings for the same quarter last year—$1,438,000 or 32¢ per share on 4,119,542 common shares as against $715,000 or 14 cents on 3,967,496 shares at the end of second quarter, 1954.

Nominated For Venice

Paramount's "To Catch a Thief" and "The Kentuckian," to be released by United Artists, have been nominated as American entries of the Motion Picture Export Association in the International Film Festival in Venice, Italy, which begins Aug. 25. While the official U.S. entries are limited to two, the organizers of the festival are free to invite several other Hollywood films to participate.

Obituaries

VINCENT R. McFAUL

Vincent R. McFaul, president and general manager of the New Buffalo Amusement Corp., operating theatres in Buffalo and Niagara Falls for Loew's, died July 16 after a short illness. He was 66. Active in theatrical and civic affairs in the Buffalo area for many years, McFaul's association with Loew's dates back to 1949, the year in which the Loew organization assumed control of the Shea, Buffalo group. Previous to that he had added the Shea interests and had held a partnership with Loew's and Paramount.

SIDNEY B. LUST

Sidney B. Lust, in show business for over half a century, died of a heart attack in Washington on July 9. He was 71. Past Barker of the Variety Club, a director of the Motion Picture Theatre Owners of America, Lust at his death owned 11 theatres in the Washington metropolitan area, including three drive-ins. He started in show business as a stage hand and was a stage carpenter for road shows in his native New York City. At one time, he managed a number of big-time vaudeville acts, incuding comedian Hugh Herbert, for the Orpheum Circuit.

Sales Push Hails James Grainger

The J. R. Grainger Sales Drive, a 16-week cash competition for RKO exchanges throughout the U.S. and Canada, will launch the busiest period in recent years for the company on Aug. 12, announced Herbert H. Greenblatt, domestic sales manager. The drive, utilizing product from the largest roster of indie producers in RKO history, marks the first time Grainger has given his name to a sales competition since becoming president of the organization.

Calling Grainger "one of the best loved men in our industry," C. J. Tevlin, vice-president in charge of operations, predicted "record billings" during the sales drive period, which ends Dec. 1. The roster of 16 features to be released during the Grainger Drive are: "Underwater!," "Tarzan's Hidden Jungle," "Hansel and Gretel," "Quest for the Lost City," "Wakamba," "Rage at Dawn," "Escape to Burma," "Son of Sinbad," "Pearl of the South Pacific," "Bengazi," "The Conqueror," "The Young and the Brave," "Tennessee's Partner," "Glory," "Texas Lady," and "Treasure of Pancho Villa."



JAMES R. GRAINGER

Fox Assumes Control Of African Theatres

JOHANNESBURG. — Twentieth Century-Fox has concluded an expected deal with the Schlesinger Organization to take over a controlling interest in African Theatres, Ltd. Spyros P. Skouras, 20th-Fox president, visiting here as a guest of John H. Schlesinger, chairman of African Theatres, revealed the news at a banquet honoring U. S. Ambassador Edward Wailes.

As a result of the transaction, 20th-Fox, which had owned some 20 theatres in South Africa, will increase that number to about 140. Observers believe that the company will increase its annual return in this area by about $2 million yearly until the investment is liquidated, and by some $3 million annually afterwards.

Distributors have been assured that African Theatres will continue its policy of showing all available products and would not restrict its bookings to Fox pictures. The Schlesinger Organization, which has a share of the British J. Arthur Rank Organization, is planning TV film production for U. S. and British markets, and is reportedly surveying Canada as a field for future expansion.

Kingsley In Title Tiff

Edward Kingsley, distributor of Remus Productions' "Court Martial" in the U.S., said this week that he will seek a restraining order unless Warner Bros. "voluntarily" relinquishes the title "Court Martial of Billy Mitchell." According to Kingsley, Remus registered their title with the MPAA early last year. He said the producers' claim to the title was further protected under the PCA seal granted to the film on May 9.

N. S. S. INTRODUCES . . .

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THE NEW MOBILE BANNER FRAME FOR CAR TOP ADVERTISING!

Now...with the revolutionary new N.S.S. TRAVEL-AD Banner Frame, you can have a fleet of "traveling billboards" constantly advertising all your attractions throughout your patron-pulling area!

Put them on top of your car, the cars of your staff and on trucks and cars of friendly cooperating merchants.

TRAVEL-AD is the eye-catching aluminum top-of-the-car frame for 24 x 82 banners, quickly and easily installed or detached from the roof of any hard top automobile.

Learn about the grand new inexpensive TRAVEL-AD plan that will "mobilize" your advertising! Great for drive-ins...and for conventional theatres, too!

For full details, fill out the attached coupon and mail—NOW! Or contact your nearest N.S.S. Exchange!



NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

Mr. George F. Dembow
National Screen Service
1600 Broadway, New York, N.Y.

I am interested in the N.S.S. TRAVEL-AD Banner Frame promotion. Please have your representative call or write to me with complete information.

NAME _____

THEATRE _____

ADDRESS _____

Independent Trade Reviews

(*Continued from page* 15)

Cast: Joan Crawford, Jeff Chandler, Jan Sterling, Cecil Kellaway, Judith Evelyn, Natalie Schafer, Charles Drake, Stuart Randall.

Credits: Produced by Albert Zugsmith; Directed by Joseph Pevney; Screen play by Robert Hill and Richard Alan Simmons Based on Hill's play, "The Besieged Heart."

This above-average suspense melodrama from Universal should do very well, and will also show audiences that Joan Crawford can still run rings around most Hollywood stars. Her highly personal and beautifully modulated performance is the main attraction of this sex-slanted and atmospheric presentation, but she is nicely abetted by excellent production values and a good cast. Tightly-constructed for the most part, ''Female'' uses the familiar story device of a woman who falls in love against her better judgment, and then fears that her lover will murder her. It is to Miss Crawford's credit that the story seems believeable until the fadeout, offsetting a script which loosens up at the end. Photography, in rich black-and-white, is excellent, moving in and around a sumptuous beach house on the California coast. Dialogue is sophisticated and concentrates on the relations between the sexes. The supporting actors, especially co-star Jeff Chandler, Jan Sterling, Charles Drake aud Judith Evelyn, are all effective.

The plot gets under way when Miss Crawford, a rich and lonely widow, moves into a beach house where the former tenant—another rich widow—had died under mysterious circumstances. The police suspect Chandler, a disreputable beachcomber who had lived off the money of the dead woman. Although Miss Crawford instinctively dislikes the man, she finds herself drawn to him and finally falls hopelessly in love. After a stormy sequence of events, they are married and he seems to love her, but a series of clues indicate that she will meet the same fate as the other woman. Finally, after hysterics and an attempt to flee on Miss Crawford's part, a young woman jilted by Chandler confesses to the murder of the former tenant, and husband and wife are reconciled.

"The Man Who Loved Redheads"

(United Artists) Eastman Color 89 Min.

Cast: Moira Shearer, John Justin, Roland Culver, Gladys Cooper, Denholm Elliott, Harry Andrews, Patricia Cutts.

Credits: A Lopert Films Distributing Corp. release; A London Films presentation; Produced by Josef Somlo; Directed by Harold French Screen play by Terence Rattigan; From a play by Rattigan.

Some rollicking good humor is dished up in this British farce, about a man, who, as the title suggests, just can't have enough of reheads. The girl in the picture is, of course, a redhead: Moira Shearer, the ballet dancer. Her name, in conjunction with the very favorable word-of-mouth the comedy will generate, should assure this Technicolor picture of long and profitable runs. The narrative is spiced by strictly adult situations, and is unfolded in a novel manner. Bone of the story is adultery: John Justin, a happily married diplomat, has a fixation for redheads with a certain type face. To fulfill this desire, he adopts a false name, rents a house, and takes up with his dream girls, one after another. Picture covers 50 years of his dual life, and Miss Shearer plays each of the assorted batch of redheads.

At one point of the narrative, the Tchaikovsky ''Sleeping Beauty'' ballet is introduced to display the dance talents of Miss Shearer. She is also given an opportunity to stomp the Charleston. For comic support, Roland Culver contributes a snappy performance as Justin's confidant. Others in the cast help greatly to carry the farcial nature of the story. Particularly apt and amusing is an incidental commentary, delivered every now and then by Kenneth More, popular British actor. The narration gives ''Redheads'' a fairy tale quality that runs directly counter to the frankly immoral aspects of the story. The single situation of ''Redheads,'' however, tends to wear thin half way through the proceedings. Thanks to a clever script, beguiling performances and neat direction, ''Redheads'' manages to sustain interest through its tongue-in-cheek climax, in which the philanderer Justin, is exposed by his ever-faithful wife.

"The Night Holds Terror"

(Columbia) 85 Min.

Cast: Jack Kelly, Hildy Parks, Vince Edwards, John Cassavetes, David Cross, Edward Marr.

Credits: Produced, directed and written by Andrew Stone.

This taut, suspenseful melodrama has all the earmarks of a ''sleeper.'' Given top selling, this one will pull in the tickets. A cast, composed mostly of newcomers, enacts a thriller that should keep audiences riveted throughout. It is a believable story, with lots of conviction and originality in its execution. Film has a tight realism that keys up the viewer's nerves, and supplies that entertainment sock which comes only with fresh situations. There isn't a cliche in the whole film, which Andrew Stone produced, directed and wrote with a balance that keeps the dramatic content smoothly distributed.

Jack Kelly picks up a hitchhiker, Vince Edwards, whose sidekicks are following behind. They want to kill him, but Kelly tells the hoodlums he will sell his car and give them the money. The hoods move in his house, holding him, his wife, Hildy Parks, and their children captive in a night of terror. The next morning, despite the fact that Kelly gives them the car money, they kidnap him and Hildy, throwing caution to the winds, calls the FBI, which works with the police and the telephone company to trap the hoods and save Kelly.

"Break To Freedom"

(United Artists) 88 Min.

Cast: Anthony Steel, Jack Warner, Robert Beatty, William Sylvester.

Credits: An Eros Films presentation; Produced by Daniel M. Angel; Directed by Lewis Gilbert; Screen play by Vernon Harris and Guy Morgan; Based on the play by Morgan and Edward Sammis.

Prisoners of war and their conflicts with German camp guards form the base of this all-male British melodrama. With relatively little name appeal, the picture will have to be accorded strong ballyhoo for any sort of booking above that of program slotting. Although the story is well made and competently directed, the theme is far from novel for American audiences. ''Break to Freedom'' is angled to a supposedly true gimmick, in which the war prisoners used a dummy to deceive their captors when making escapes from the stalag. ''Freedom'' comes through with some suspense and slight humor. When a prison break takes place, and there are several in this film, events grow tense. Otherwise, the narrative unfolds in leisurely style.

"The Gun That Won The West"

(Columbia) Technicolor 69½ Min.

Cast: Dennis Morgan, Paula Raymond, Richard Denning, Chris O'Brien, Robert Bice.

Credits: Produced by Sam Katzman; Directed by William Castle; Screen play and story by James B. Gordon.

This historical Technicolor film, liberally spliced with stock shots, will get by best as a supporting feature. Its three cast toppers, Dennis Morgan, Paula Raymond and Richard Denning do the best they can with their material, but the script fails them most of the way. Based on a corking good idea, how the Springfield rifle helped win the West, neither the film nor the screen play develops this premise the way it should have. The average action fan will relish this one, but the more discriminating will find it dull in spots. The story lines become snarled and entangled quite frequently, but the photography and the lush Technicolor compensates for it at times.

Morgan, a war buddy of Denning, subs for him continually iu Denning's Wild West show. Denning is drunk, which is almost continually, despite the pleading of his wife, Paula Raymond. When Morgan and Denning, who are former frontier scouts, are offered a chance to go back and help the Army against the Indians, Paula urges Morgan to accept for both of them while Denning is inebriated. They arrive on the scene, but Denniug hits the bottle there, getting himself in hot water. The guardhouse and Morgan leave on a party, in which Paula is a member, to talk peace with Indians. The Indians and Denning both straighten themselves out in the accepted formula fashion.

"Mau Mau!"

(Joe Brenner) Color 60 Min.

Credits: A Rock-Price Production; Produced by Joe Rock; Directed by Elwood G. Price; Written by Dave Sheppard; Narrated by Chet Huntley.

Photographed in Kenya Colony, British East Africa, this full-length color documentary successfully captures the tragic atmosphere of the war between the British forces and the Kikuyu terrorists called the Mau Mau. The film is both an interesting picturization of the problem and a formidable exploitation picture. An excellent script and narration gives the historical background of the struggle, explaining the problems of race, land and social standards which have plagued the colony for years and finally plunged it into terror and bloodshed. Some scenes have the quality of dispassionate newsreels; others are frenzied and raw, with many examples of murder, arson, and primitive witchcraft. The English governors of the colony are shown in attempts to bring peace and justice to the colony with various counter-measures. One shocking scene, obviously staged, shows a massacre of Kikuyu women and children whose men refused to join the Mau Mau cult. The scene is bloodthirsty and it should be noted that the women are nude from the waist up.

"The Big Bluff"

(United Artists) 70 Min.

Cast: John Bromfield, Martha Vickers, Robert Hutton, Rosemarie Bowe, Eve Miller, Max Palmer, Eddie Bee, Robert Bice.

Credits: Produced and directed by W. Lee Wilder; Screen play by Fred Freiberger; From a story by Mindred Lord.

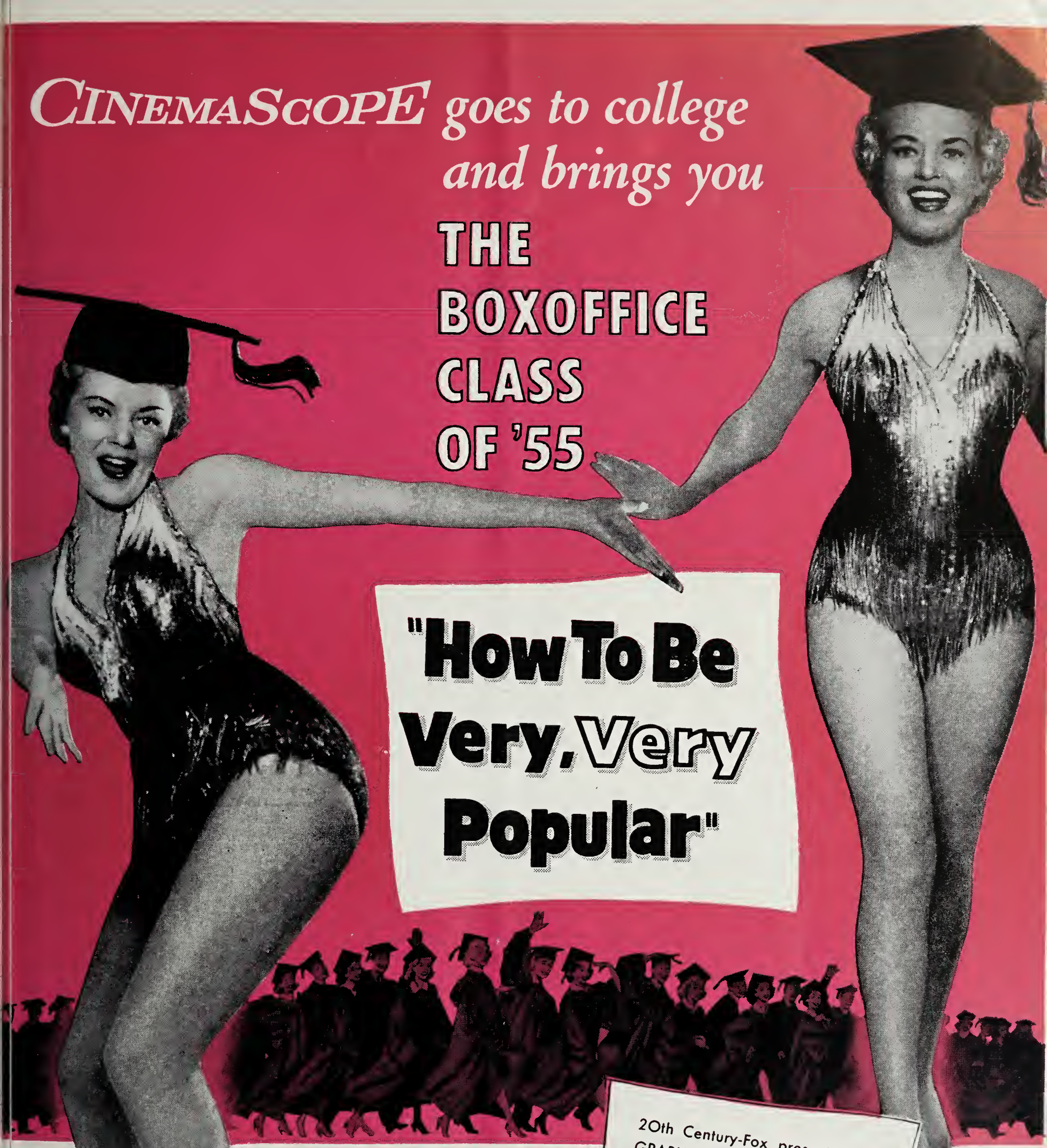
A routine program diversion, about a ruthless Don Juan who tries to do in his sick but wealthy wife, is unfolded in ''The Big Bluff.'' Performances are adequate to the story line, which has its climactic moments. Production is just about par, and the box office will depend on how well this one is expected. Martha Vickers, the leading lady, plays a wealthy divorcee with just six months to live due to a serious heart condition. John Bromfield is cast as the Romeo who woos and wins her, then attempts murder and a clever alibi in order to claim the inheritance.

Presence of Rosemarie Bowe as the other woman in the story may help out in the ballyhoo department. Another good-looker in ''Bluff'' is Eve Miller, the travelling companion of Miss Vickers. Robert Hutton plays the second male lead as Miss Vickers' physician, who senses foul play in Bromfield's motives. The husband, of course, receives his come-uppance when his unpleasant plot backfires. A measure of suspense is generated during the latter portion of the story as his plan slowly goes to pieces and too many people are killed.

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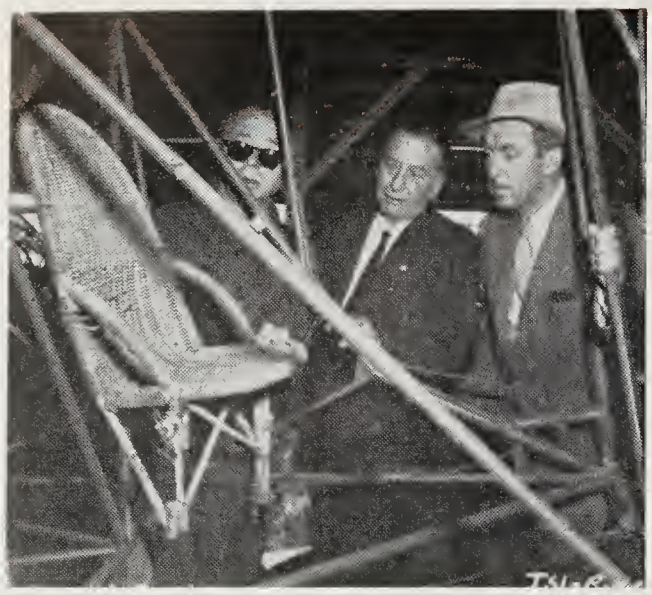
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Producer Leland Hayward, Director Billy Wilder and Star James Stewart inspect replica of "Spirit of St. Louis" cockpit for use in the Warner Bros. picture of the same name.

Production Details Revealed By Stones

One of the most unusual production teams in Hollywood are producer-director-writer Andrew Stone and his wife, Virginia, who is film editor on his films among her other duties. The Stones, both experts on the subject of criminology, have one of the most complete libraries on the use of poison in crime.

They have just completed their latest film, "The Night Holds Terror," a true story, which has been brought to the screen with frightening impact. Part of the reason for that impact is that the Stones never shoot on a set. They use actual locales, or if the locale isn't available, a duplicate locale that can pass for the original.

When writer Stone finishes a screen play, it goes directly to wife Virginia, who in reality is his "severest critic." She, one of Hollywood's top film editors, reads it with an eye toward its story value as entertainment as well as the editing standpoint. When both Stones agree that they have an okay script, they set out location hunting. Virginia aids greatly there. She helped find sites for "Confidence Girl," "The Steel Trap," and other Stone films.

Write Key Song

In their current "The Night Holds Terror," which Columbia is releasing, she also penned the only song in the film, which plays a key part in the proceedings. The Stones believe in new faces, and in their case it isn't double talk. When the cameras rolled on "The Night Holds Terror," Stone found himself with four out of six principals who were facing a movie camera for the first time.

Hildy Parks, his femme lead, was from TV, John Caccavetes was from the N.Y. stage, David Cross and Joyce McCluskey were from TV. Despite a tight schedule, Stone worked with his players carefully. "You get realism," he explained, "by getting your cast to realize that this is the film version of a real life drama that really happened to real people."

Between the two of them, the Stones have a complete production unit. They have their cutting room in their home; their living room and other rooms have been used as movie sets. They can cast in their home. They can do the important research that they do in their home.

(*Continued on page* 26)

M-G-M purchased rights to Tennessee Williams' highly successful play, "Cat on a Hot Tin Roof," and Dore Schary, production vice-president, submitted his own screen treatment of the property for Production Code perusal. Grace Kelly will star.

Robert Stack has signed for the top male lead in "Great Day In The Morning," which Producer Edmund Grainger will produce for RKO Radio release in Technicolor and SuperScope. The film will roll Aug. 11 in Silverton, Colo. Background of the film, based on the Robert Hardy Andrews best seller, is the period just before the Civil War.

* * *

Over at Columbia, Raphael Hayes has been signed by Copa Productions to write the screen play of the David Goodis best seller, "Nightfall," which Producer Ted Richmond plans to put before the cameras at Columbia early in September. . . . Also at the studio, Luther Adler was signed to play Cornel Wilde's brother in the Howard Welsch production, "Tambourine," in which Wilde co-stars with Jane Russell. Nicholas Ray directs the film, which is being lensed in Technicolor and CinemaScope. Harry Tatleman is co-producing with Welsch.

* * *

Hugh Marlowe and Nancy Gates were signed to star in Allied Artists' "World Without End," which Producer Richard Heermance will put before the color cameras this week. Edward Bernds will direct the science-fiction which he wrote.

* * *

"The Kitty Hawk," the story of the Wright Brothers and the epic of the birth of aviation, will be made by Melville Shavelson and Jack Rose, Paramount Pictures announced. The time span in the film ranges from 1900 to 1909. The picture will show the first historic flight of the Wright Brothers' crate-like contraption at Kitty Hawk, North Carolina, on Dec. 17, 1903.

* * *

Republic Studios purchased Rod Serling's "Taps on a Bugle," which was an hour teleplay. Two of Serling's other teleplays are being made into feature films. They are "The Rack," which M-G-M will make, and "Patterns," now being filmed by Harris-Myerberg in Brooklyn.

Mort Millman will produce "Shack Up On 101," as a co-production for Allied Artists release with Wiliam Broidy. Edward Dein will direct the story, an original by Dein and his wife. . . . The King Brothers completed negotiations with J. R. Grainger, president of RKO Radio Pictures, Inc., for the distribution by RKO by their next three productions. The three films will be "The Two-Headed Spy," to be filmed in Berlin and London, "The Seven Lanterns of Japan," to be photographed in Japan, and the film, "The Syndicate" to be lensed in Hollywood.

* * *

Producer-director-writer Sheldon Reynolds, who has his first feature, "Foreign Intrigue," before the cameras on the French Riviera, announced that he has signed French actress Genevieve Page for an additional three pictures. Miss Page, who is prominent in the Paris theatre, appears opposite Robert Mitchum in the United Artists release.

* * *

Edward Muhl, U-I vice-president in charge of production, announced that U-I's biographical feature on the world famous cowboy artist, "The Charles Russell Story," to star Audie Murphy and to be produced by Aaron Rosenberg, will be filmed in Vista-Vision as well as Technicolor.

* * *

Kim Novak has been given a new seven-year contract at Columbia by Harry Cohn, president of Columbia Pictures, and also has been given the feminine lead in "The Eddy Duchin Story," which George Sidney will direct, with Tyrone Power playing the title role. Miss Novak just completed the lead role of Madge in "Picnic," Columbia's CinemaScope-Technicolor picturization of William Inge's Pulitzer Prize drama.

* * *

Otto Preminger announced that he has signed Barbara Bel Geddes to play the top femme role opposite Frank Sinatra in his forthcoming independent production under his Carlyle Production banner, "The Man With The Golden Arm." The film will be released by United Artists. It will be based on the best-selling novel of the same name by Nelson Algren. The actress will take a four week absence from her role in the cur-



Max E. Youngstein (second from right), vice-president of United Artsits, preceded his trip to Tokyo by a visit to Hollywood, where he was guest of honor at a party given by Aubrey Schenck (far right) and Howard W. Koch (far left), indie producers. Also present were John Bromfield, Marla English, Kathleen Hughes and Sara Shane, co-starred in the Shenck-Koch Bel-Air production, "Three Bad Sisters," for UA release.



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Intensity Of Selling Termed Vital To Success, Says Sam Wiesenthal

By Richard Bernstein

"The current setup of independent producing on major lots for for major release is a healthy thing for motion pictures," said Producer Sam Wiesenthal. "They have just as much as free rein as they ever had and they have more and better facilities to work with." Wiesenthal, who is partnered in Panamint Pictures with Eugene Tevlin, has just completed "Bengazi." They are enthused about this film, which stars Richard Conte, Victor McLaglen and Richard Carlson, as well as Mala Powers.

"We feel that we have something new in Bengazi, which is located in North Africa and has never been used as the subject of a picture before," the producer said. "It is a very unusual place. 'Bengazi' is a picture with a problem—greed. It deals with some men who set out to find a tribal treasure and are being watched by unseen Arabs. In an unusual climax, the showdown in the film takes place in a tribal temple." Panamint Pictures releases through RKO.

Wiesenthal believes that this is the era where producers, especially independents, should stay away from formula. Today, he believes, independent motion picture producers should make films dealing with daring subjects, handled skillfully and in good taste. "Dramatic values are important," he stressed, "and a cliche isn't dramatic to an audience anymore."

The public responds to pictures with unusual themes. TV has provoked an element of ingenuity and resourcefulness in the independent producer," the producer stated. "An artistic, but uncommercial picture is a hollow victory for the producer today."

"The Brothers" Next

Panamint's next feature, "The Brothers," based on an original story by Arthur Caesar, with screen play by Endre Boehm and Louis Vittes, will roll in six to eight weeks.

Also on Panamint's schedule is "Bitter Sage," by Frank Gruber, and "High Destiny."

Wiesenthal's career in the industry has taught him all phases of motion picture production. He started off as a messenger boy at Universal Studios, then went to the accessory department, then into the Universal theatre chain. From here, he went to the scenario department.

He eventually rose to assistant director, then as assistant to Carl Laemmle, head of Universal Studios. After that he worked for Benedict Bogeaus and became a full fledged producer on his own with the production of "Cry Danger," which starred Dick Powell. The picture received great acclaim.

He also produced "Second Chance" for RKO with Jack Palance, Robert Mitchum and Linda Darnell. He was executive producer on "The Americano," a Robert Stillman production for RKO release, which starred Glenn Ford.

Eugene Tevlin and Sam Wiesenthal plan on doing three features a year. Producer Wiesenthal stated that the biggest problem today in independent produciton is the selection of material. He believes that he and Tevlin have some outstanding screen projects.



SAM WIESENTHAL

"Bitter Sage," is the story of a victim of a lie and a legend built around that lie. The lie is that in self-defense he killed a man, perpetuated by the legend and the lie to have been his best friend, but who really was not. The film deals with the main character's efforts to extricate himself from that lie.

In "High Destiny," Panamint has the story of a mining engineer who inherits the custody of the young son of his sister who has just died. A rugged individualist, he believes that a boy should know how to live with the elements. How he teaches the boy to live with nature despite interference from others is the theme of this film which will be shot in widescreen and color. It is based on the story by John Tucker Battle, which Battle also screenplayed.

"The motion picture business has become healthier than it has ever been," the producer said. "The number of people going to movies today is exceeding that of any other time."

"The public is film-minded," Wiesenthal continued. "The standard of entertainment has been elevated and improved. The public is interested in seeing movies and is out shopping for good films. Intensity of selling is important. A picture must be merchandised today to achieve a big gross."

"If a film has merit, the public should be told about it," he said. "If you try and sell a bad picture by decieving the public, the reprecussions can often be disastrous."

Stones Reveal Film Data

(*Continued from page* 24)

The Stones are now at work on another independent feature that will be done in their unique true story style. It will be shot on the streets of the city where it took place, in locales where the action in the story took place.

Stone will produce and direct from his own script, Virginia serving as editor and production aide. The Stones feel that two a year is a good schedule in regard to making films, but if it's possible to do three, they'd like to do it.

HOLLYWOOD...

rent Broadway hit, "Cat On A Tin Roof," in which she is starring.

* * *

Associate producer-director Joe Kane will roll "The Maverick Queen," Aug. 15 at Republic. . . . Dennis Morgan will play the title role in "Blackjack Ketchum," for Producer Sam Katzman. Film rolls Sept. 13. . . . Barry Sullivan will star in "The Come On," for Producer Lindsley Parsons and Allied Artists release. Film will roll Aug. 2.

* * *

Henry Fonda will star in "Twelve Angry Men," the Award-winning television play by Reginald Rose, as a joint production venture between his newly formed Orion Productions and Mr. Rose's own production company, it was announced by Henry Fonda, Rose and Arthur B. Krim, president of United Artists, which will release the film. Rose won an "Emmy" from the Television Academy for "Angry Men," which was voted the Best Dramatic Show of 1954. Rose will write his own screen play and Fonda will start the film upon completion of "War and Peace," in which he is starring for Ponti-de Laurentiis. This will be the first of the films from Fonda's company under terms of a deal calling for the star to produce six films in five years.

* * *

Irving Allen and A. R. Broccoli have signed John Paxton to a long-term contract as a writer-producer for Warwick Productions, their independent company releasing through Columbia Pictures. Paxton is in London now, where he wrote the screen play for "Prize of Gold," now in release. The producers also announced that they have acquired the screen rights to "Inter-Pol," an original story by A. J. Forrest, which they will film next year for Columbia release.

* * *

Bel Air Productions will put "Frontier Scout," its Tony Martin starrer, before the cameras Aug. 11. Aubrey Schenck and Howard Koch will produce and Lesley Selander will direct. . . . Lewis R. Foster will direct the Chester-Filmakers feature, "The Smouldering Sea," based on the best selling novel by U.S., Anderson. Film rolls Aug. 1. Chester then goes to England where he will co-produce "The Weapon" with Alliance Productions Aug. 30.

* * *

Marie Windsor and Peggie Castle will co-star in L&B Productions, "Six Gun Lady," which Earle Lyon and Richard Bartlett will produce with Richard Bartlett directing. Film rolls Aug. 1. . . . William Goetz Productions will put the Joan Crawford starrer, "The Way We Are," before the Cameras Aug. 15 with Robert Aldrich directing.

* * *

S. J. Perelman has been signed to write the screen play for Jules Verne's "Around The World In 80 Days," Todd-AO production, which will star David Niven and Mexican star Catinflas with John Farrow directing. This will be Perelman's first full-length screen play in some time. His last works were in 1932, when he wrote "Horsefeathers," and "Monkey Business" for the Marx Brothers. . . . Robert Kent has been signed by Sam Katzman to do the screen play for "Deep Edge," which will go before the cameras this fall at Columbia.

REGIONEWS

ALBANY

Preliminaries were completed for construction by Fabian of a 1500-car ozoner on the Albany-Saratoga Rd., across from the circuit's Saratoga Drive-In. . . . In connection with the Audience Awards Poll to be conducted Nov. 17-27, co-chairman for this district, Harry Lamont, suggested that some kind of absentee ballot be provided for drive-in customers since the outdoor houses will be closed by voting date. . . . The Star in Star Lake has been dismantled. Bernard Lydmore operated the small Adirondack Mt. situation in recent years.

Exhibitor Jules Perlmutter moved his office from Filmrow to 545 Broadway. . . . Elmart Theatres stepped out of the Rialto in Massena and the Crandell in Chatham, notifying exchanges that Joseph Agresta has taken over. Agresta also conducts the Orvis in Massena. Anthony Querino is owner of the Crandell. . . . James Tobin was designated as acting dist. mgr. for Stanley Warner in Mass. and esatern N.Y., taking the place of Joseph Liss, hospitalized in Worcester Mass. with serious injuries received in an auto accident.

ATLANTA

Ochs Mgmt. Co. of Cleveland, O., has taken over the following ozoners in Fla.; Auto and 40th St., Tampa; Dania, Dania Siesta, Sarasota. . . . George E. Smith acquired the Largo Drive-In, Largo, Fla., from H. S. Knight. . . . Carlene Kessler, formerly with Pekin Drive-In, Pekin, Ill., added to the booking dept. of Allied Artists here. . . . Capitol Theatre, Homerville, Ga., under new managership of F. T. Summerlin and Mrs. Lucy Shapiro. . . . Savannah, Ga. Chamber of Commerce making bid for world premiere of "View From Pompey's Head" following shooting of some scenes there. Earle M. Holden, resident mgr. of the Lucas and Avon theatres, named director of the Merchants Council.

Grover Livingston, mgr. of the Warner branch in Charlotte, now mgr. of the Atlanta branch following resignation of Charlie Jordan. . . . Kenneth Massingale returned to Benton Bros. Film Express after a stay with Uncle Sam. . . . Billy E. Jarrett of Ponce de Leon Theatre in Atlanta was killed or plunged to his death over a 75-foot waterfall near Gainesville, Ga. . . . James W. Raulerson, mgr. of the Drive-In Theatre, Lakeland, Fla., was married to Annette Van Winkle. Also merged recently were James M. Miller, mgr. of the Ace Theatre, Belle Glades, Fla., to Laverne Carter; Pat Tufalo, UA booker, Jacksonville, Fla., to Leonard C. Thomas; Bob Langer, National Screen sales rep., to Tiny Bladhorn of Birmingham, Ala.

Al Dun Amuse. Co.'s Valley Drive-In, West Point, Ga., recently ran seven Allied Artists features from 7 p.m. Saturday to 5 a.m. Sunday, with over 500 cars at start and 32 left at finish. Reports are that concession sales were 92% of admission and the company will try a similar program soon. . . . Charles Lynch, mgr. of the 41 Drive-In, Chattanooga, Tenn., greatly respected for his efficient management of the theatre for the past five years despite being crippled by polio. . . . Roy Nicaud resigned as branch mgr. for Howco Films and will return to his home in New Orleans.

Walter Walker, longtime with Columbia, resigned to go with Buena Vista. . . . Bill Murray, 20th-Fox booker, resigned and will return to his home in Memphis, Tenn. . . . C. Y. James renovated the sound system at his Avon Theatre, Geneva, Ala. . . . A federal court order to allow a banned picture to be shown in Atlanta does not necessarily mean that the right of the Atlanta Library Board to censor pictures and plays has ended, according to Atty. Bartow Bloodworth.

BOSTON

Construction of New England's first twin drive-in, to be located in the Boston metropolitan area, will be under auspices of Smith Mgmt. Co., who just opened new ozoners in Jersey City, N. J., Hartford, Conn. and in the Baltimore area. Plans call for a 3600-car project, to get under way in Sept. . . . Herman Rifkin closed the Majestic Holyoke, for the summer. . . . By proclamation of Gov. Johnston of Vt., daylight saving was ordered continued through Oct. in that state. . . . B&W Theatres, headed by Ben Williams and Lloyd Bridgham, sold the building housing the Harbor Theatre, York Harbor, Me., to Charles Paris, who is operating it. Buying and booking will continue to be handled by Williams.

Closed for a month, the Saxon, Fitchburg, reopened to good business with "Strategic Air Command," according to mgr. Frank Boyle. . . . "The Night Holds Terror" opened at the Pilgrim Theatre to one of the best opening days of the year. Actual victims of this suspense story came to town for press interviews. . . . Mike Bruno, owner-operator of the Tilton (N.H.) Theatre, attended the national Elks convention in Atlantic City as Exalted Ruler of the Franklin, N.H. Lodge. . . . The advertising promoter, Irving H. Bloom, recently celebrated his 30th wedding anniversary. . . . Harry Buck, former mgr. of Shea's State Theatre in Conneaut, O., has been transferred to the circuit's Park, Westfield, Mass.



Coffee-break on the set of Panamint Pictures' "Bengazi" finds co-producer Gene Tevlin (left) and star Richard Conte watching a scene between co-stars Victor McLaglen, Richard Carlson and Mala Powers. The RKO Superscope release is the first production of Panamint, which is headed by Tevlin and Sam Wiesenthal.

BUFFALO

Schine Realty Corp. is fighting a $2620 claim by the Village of Perry for improvements to a Schine-owned vacant lot acquired several years ago for a theatre site. There is no objection to a $400 sidewalk assessment but they refuse to pay $2220 for a retaining wall. . . . Capt. Edward J. Smith, one of the crew of 10 killed in plane crash after takeoff from Castle Air Force Base in Calif., was formerly a mgr. of Basil theatres in Buffalo. . . . Danny Gill represented IATSE Local 10 and Bert Rhyde represented M.P. Operators Local 233 at recent IATSE Dist. 10 meeting which had as its main topic the fight against paid TV. . . . Variety clubrooms will be open on Mondays and Saturdays only during summer, according to chief barker W. E. J. Martin.

Donald R. Stevens announced plans for Rochester's first twin drive-in, an extension of the present Starlite outdoorer on W. Henrietta Rd. There will be a store part in the development, which opens in Sept., but the new 500-car drive-in will not be ready until the 1956 season. . . . Joe Friedman of the Warner h.o. exploitation staff was in Buffalo to confer with Arthur Krolick and Charles B. Taylor on plans for the personal appearance on the Paramount stage of Jack Webb, who is making a 30-city tour on behalf of "Pete Kelly's Blues." . . . Sidney S. Kulick, Bell Film Exch., N.Y.C., was in town conferring with exhibitors on dates for several of his new production.

Schine circuit's booking office in the Crosby Bldg. was closed after 20 years of operations in Buffalo. Office mgr. Chris Pope will buy and book for the Buffalo and Albany areas out of the home office in Gloversville. Harry Goldsmith is now dist. mgr. for Schine in Buffalo, Lockport, Rochester and Salamanca, with offices in the Palace Theatre bldg., Lockport. . . . Joseph H. Schinstock, former gen. mgr. of three local Sears Roebuck stores, announced formation of Schinstock Enterprises, with a capital of $300,000, which will build two ozoners in Florida—one in Ft. Lauderdale and one in W. Hollywood. . . . Clarence Miller opened his new 400-car Orleans Drive-In at Albion.

Basil Theatres inaugurated a discount plan which will enable youngsters from 12 to 18 to save up to 50% on admission. . . . Asst. mgr. David Miller of the Paramount in Rochester was married to Arlene Sutherland, cashier at the Arnett there. . . . The Legion of Decency of the Catholic Diocese

BUFFALO (cont'd.)

lifted its six-month ban on the new Twin Drive-In when "Son of Sinbad" was withdrawn. The Rochester Deanery Holy Name Society protested showing of the film when it opened at North Park Drive-In there.

CHARLOTTE

Jesse Wellons, part owner of Sky-Vue Drive-In, Fayetteville, N.C.; John D. Garner, mgr., and Raymond A. Toler, projectionist, were fined $1500 each in Cumberland County Recorder's Court after being convicted of exhibiting Lili St. Cyr's "Cinderella's Love Lessons' and Georgia Sothern's "Striporama," which were described as "obscene and immoral." E. H. Dreylinger, gen. mgr. of the Sky-Vue chain, testified that the film passed the Pennsylvania Board of Censors after certain scenes had been deleted, and that the films were booked "in good faith." They plan an appeal.

The Imperial, Kings Mountain, N.C.'s oldest theatre, was closed temporarily by mgr. Claude Webb for remodeling. . . . Queen City Booking Agcy. has taken over bookings for the following theatres: Wonet, Bladenboro, N.C.; Scott, Fair Bluff, N.C.; Waylyn, Charleston, S.C., owned by J. W. Cox; Mooney, Fairfield, owned by Clifton Mooney. . . . E. G. Stellings, pres. of Stewart-Everett Theas., is national co-chairman for the TOA convention to be held in Los Angeles Oct. 6-9. . . . Recently opened: Midway Drive-In, New Bern, N.C., owned by P. G. Parrott; the new Madison D-I, Marshall, N.C., and Plaza D-I, Tabor City, N.C., owned by Pink Norris.

CHICAGO

Nate Slott reported to be reopening his Arena Theatre on W. Roosevelt Rd. . . . Fox exchange reports subsequent runs of "Daddy Long Legs" and "Marty" breaking house records despite hot weather. . . . Gov. Stratton vetoed a bill giving Cook County board power to censor movies in territory outside Chicago. . . . Site of the first drive-in theatre, opened 18 years ago by Nate Barger in Morton Grove, taken over by Avon Products Co. for a $3,000,000 factory. . . . Independent loop Monroe Theatre booked "Wizard of Oz" to open July 29. . . . B&K will show Graziano closed TV bout at the Uptown, Marbo and Tivoli.

Paramount publicity employees, Chicago division, will join IATSE publicists Union H-63, now being organized. . . . New appointments in Chicago theatres: John Holden, mgr., Crawford; Victor Vicks, mgr., Roseland; David Schoenstadt, Harper staff; Norbert Sterling, Picadilly staff; Marvin Ginsberg, mgr. Austin Theatre. . . . Mrs. Helen DeVry, well known to the film trade, is chairman of the Olympic Fund drive for this area. . . . I. Zatkin, gen. mgr., Schoenstadt circuit, returned from N.Y. conferences with film companies. . . . General Scientific Co. gave up plans to manufacture variable anamorphic lenses at their Chicago factory.

Confection Cabinet Co. installing a modern candy and popcorn stand in the loop Woods, whose lobby is being modernized. CCC has given up its Starlite Drive-In theatre lease. . . . Francis J. McConnell, son of Thomas McConnell, has joined his father's law office staff. . . . Universal's "Fox Fire" will have loop opening July 29. . . . June

Watch These Dates!

Aug. 15-20: Audience Collection Week to benfit Will Rogers Memorial Hospital and Research Laboratories.

Aug. 23-24. Charleston—Allied Theatre Theatre Owners of W. Va. annual convention—Daniel Boone Hotel.

Sept. 30-Oct 1: New Orleans—Women of the Motion Picture Industry national convention.

Oct. 6-9: Los Angeles—Theatre Owners of America national convention — Biltmore Hotel.

Oct. 24-25: Winchendon, Mass.—Independent Exhibitors of New England convention—Town Tavern.

Nov. 5-9: Chicago—Allied States Association convention—Hotel Morrison.

Nov. 6-9: Chicago—International Popcorn Association convention, Hotel Morrison.

Nov. 13-15 Jacksonville — Motion Picture Exhibitors of Florida convention.

Nov. 13-15: Charlotte—Theatre Owners of N. & S. Carolina annual convention—Hotel Charlotte.

Nov. 21-22: St. Louis — Missouri-Illinois Theatre Owners annual convention — Hotel Chase.

Chicago theatre tax collections $92,410 as compared with $103,320 for same month last year. . . . "Cinerama Holiday" at Eitel's Palace grossing well above opening weeks of original Cinerama film. Wednesday morning showings were added to relieve box office pressure.

B&K having Filmack trailers made for Chicago theatres, thanking patrons for their summer patronage. . . . Passed away: Howard Shayne, veteran movie operator, and Pete Ketchus, Chicago theatre owner; Lloyd Smith, Mars Theatre, Marseilles, Ill. . . . Whiteway Sign started on a $50,000 marquee and front for B&K's Granada Theatre. . . . Valos circuit reopened the Batavia Theatre in Batavia. . . . Raymond Geraci and Harold Goldsmith have formed the C&G Enterprises to operate theatres, starting with the Calo at Clark & Berwyn Ave.

CINCINNATI

Jamestown Amuse. Co. announced the following transfers of key managerial personnel on the Shea circuit: Dale F. Tysinger, mgr. of operations in Ashtabula, now in charge of Zanesville, O.; Dale C. McCoy from Cambridge, O. to Marietta, O.; Don Parker from the Fulton Theatre, Pittsburgh, Pa., to Newark, O., under Bill Gilliam; William E. Kibrige from mgr. of the Park, Westfield, Mass., to city mgr. Cambridge, O.

CLEVELAND

The Paramount in Akron, operated by Ottmar Gangl, has been completely renovated in anticipation of introducing German films two days a week as a start, including a Sunday.Gangl recently signed a long-term contract in N.Y. with Casino Film Exchange, headed by Munio Podhorzer, who will supply the Paramount with the bulk of its German fare. . . . Jack Webb is slated for a round of press interviews on Aug. 9 in connection with his "Pete Kelly's Blues," prior to opening at the Allen Theatre.

Mary Buckeye, Paramount's chief inspectress, still recuperating from operation she underwent a month ago. Also recuperating from surgery is Warner salesman Ed Katlin. . . . Paramount booker Art Young will retire July 29 and plans to move to Florida shortly thereafter. . . . First matchbooks to help Variety Club's Cerebral Palsy benefit drive went on sale July 17. Committees set up by chief barker Jack Silverthorne are going all out to put the drive over. . . . Durward Duty, mgr. of Shea operations in Marietta, O., was transferred to the circuit's Ashtabula, O. territory. Lee McFerren, formerly asst. mgr. at the Fulton, Pittsburgh, Pa., now management Shea's State, Conneaut, O.

DENVER

National Theatres will hold its annual convention of div. execs, dist. mgrs. and dept. heads at the Broadmoor Hotel in Colorado Springs, Sept. 12-15, according to announcement of Elmer C. Rhoden, pres. It will be the first time in nine years that the gathering will take place away from Los Angeles. . . . The following city mgr. changes were made in Fox InterMountain Theatres: Lloyd Boreing moved from Ft. Collins, Colo. to Helena, Mont.; Sid Page from Helena to Alliance, Neb.; Lloyd Gladson from Alliance to Durango, Colo.; John Tella from Durango to Butte, Mont.; Dick Conley from Butte to Billings, Mont., and Robt. Pennock back to Ft. Collins after moveto Billings just a few weeks ago.

The new local of Women of the Motion Picture Industry (WOMPI) will hold its inaugural and "Take Your Boss" luncheon at the Cosmopolitan Hotel on Aug. 12. Officers will be installed and charter presented to this 10th chapter in the international organization. . . . The Orpheum, 2,525-seat RKO first-run, is undergoing its first redecorating and renovation since built in 1932. Work will not interfere with operation of the theatre. . . . Ray E. David, city mgr. at Chadron, Neb. for Black Hills Amuse., welcomed a new baby daughter.

Ralph Staub, Hollywood cameraman, was in Denver taking pictures of some of the institutions that receive aid from Variety, to be incorporated in "Heart of Show Business," Techicolor film that will show Variety charities throughout the U.S. . . . Lou Kolocheski resigned as booker at Paramount. His sucessor is Frank Carbone, who moved over from Republic, where he was office mgr. and booker. New booker at Republic is Don Spaulding, upped from shipper. . . . Edward J. Mapel, owner of the Gem and member of the City Council for 13 years, was elected pres. for a second time. He was formerly pres. in 1946.

850 early birds turned out for a breakfast matinee of "Seven Year Itch" at the Centre. Anticipating about 750, mgr. Robt. Sweeten had to send out rush orders for more doughnuts and breakfast rolls. Line started forming at 5:15. . . . George and Edna Kelloff opened their new 300-car ozoner at Monte Vista, Colo. . . . Mr. and Mrs. Harold Brown opened their new 300-car Cactus Drive-In at Shoshone, Wyo.

DES MOINES

C. A. (Skippy) Clark sold his half interest in the Hillcrest Drive-In, Cedar Falls, to his partner, Glen Heckroth, with whom

(*Continued on page* 30)



SHOW THEM THE DIFFERENCE



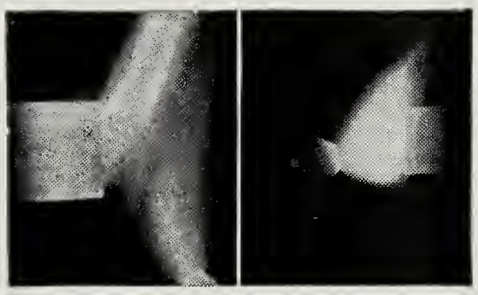
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DES MOINES (cont'd.)

he was associated in operation of the theatre since they built it in 1950. . . . George Lindsley closed the Tripoli Theatre in Tripoli because of lack of business. . . . V. E. (Blondie) Hazelhoff leased the Lyric Theatre in Coon Rapids from F. V. Rafferty and reopened it for business. . . . Wide screens were installed in the Fort Madison Drive-In and the Uptown Theatre in Gladbrook.

Arrangements have been completed in Des Moines to honor its native son, Paul Gregory, whose first film "Night of the Hunter" will have its world premiere at the Paramount Theatre. . . . Bob Miller of Alton leased the Palace from Carl Harriman and assumed active management. He formerly operated Miller's Market there. . . . Employees' Week was observed at the Strand in Creston recently, with special activities scheduled by employees of the theatre. Included were a "one-cent" night, when patrons buying one ticket could purchase a second for a penny; a cartoon and comedy festival; choosing of a little Miss or Mr. Creston of 1955 and several special films.

Color motion pictures were taken at Raymond Blank Memorial Hospital by Ralph Staub of Los Angeles, to be incorporated in Variety film, "The Heart of Show Business." . . . A. H. Blank, pres. of Tri-State, journeyed to Calif. with Mrs. Blank to be the guests of Walt Disney at opening of Disneyland in Anaheim.

DETROIT

Richard Sloan of the Mercury Theatre won the grand prize of a new Buick at Variety Club's annual golf outing. He turned the proceeds over to charity. . . . Buddy Fields, veteran booker formerly with the Music Corp. of Am., is joining the Delbridge and O'Halloran office. . . . Richard Hayes, who was with Paramount in the Albany territory for 24 years, is taking over the northern Mich. territory for U.A., succeeding Irwin Pollard, who purchased an interest in a Cleveland independent exchange. . . . Lyon Theatre at South Lyons, operated by Rex Kinne, is closed indefinitely. . . . Palms Theatre drew 11,000 phone calls daily with a two-inch teaser ad in the local papers urging readers to "talk to Jimmy Stewart."

Charles Zack, mgr. of the West Side Drive-In, is building community goodwill by sponsoring a softball team in the local league. . . . Charles A. Komer, head of Community Theas., contends that producers should pay special attention to the requirements of drive-in theatres in technical details, stressing shortness, plenty of light, and centering of titles and heads. . . . Millie A. Tork, veteran mgr. of the Booth Theatre, is retiring after 30 years in the business. Circuit chief Milton London is taking over until a replacement is appointed.

Anthony Cici, supervisor of the Schulte Circuit, has become noted as a raiser of rhododendrons and azaleas in his spare time. . . . Virginia Park Apartment Co. is planning to build a new drive-in in Warren Township. . . . Joseph Ellul, owner of the Empress Theatre, returned to Detroit from his home at Hollywood, Fla., for the summer. . . . Dr. Bert London returned to Detroit to join the staff of Sinai Hospital and Ed London is joining a Santa Fe firm as designer-architect. Both are sons of the late circuit owner, Julius D. London.



Among viewers at sneak preview of Columbia's CinemaScope musical, "My Sister Eileen," at Loew's 72nd St. Theatre in New York were (l. to r.): Salah Hassanein, Skouras Theatres; John Murphy, Loew's v.p.; Ben Joel, Loew's; George Josephs, Columbia Pictures; George Trilling, Fabian Theatres; Milt Goodman, Columbia, and Bernie Brooks, Fabian.

HOUSTON

Mark Sheridan, new southwest dist. mgr. for 20th-Fox, released the following list of dept. heads for the new Houston exchange: Henry Harrell, from the Dallas exchange, branch mgr.; W. T. Keith, office mgr.; booker, Grady Goodwin; cashier, Louise Rapp; biller, Helen Harris; inspectress, Helen Hedrick; salesman, Grover McDonnell. . . . Texas COMPO met with Gordon White, head of film trucking Co., and ironed out hassle brought on by advent of the two new exchanges—Columbia and Fox; with Dallas distributors agreeing to temporarily furnish several extra prints on each film shipped to Houston and points south. . . . Universal appropriated money for a Houston exchange but has no site as yet, according to Dallas branch mgr. Bob Wilkinson.

Chief Barker Mack Howard, Houston Variety Club, presented the 5,000th membership card to the newest member of Boys' Club of Houston. . . . "Not As A Stranger" doing a landoffice business at Loew's, says mgr. Homer McCallom. . . . Johnny Smith, mgr. River Oaks, reported "Glass Slipper" running a third week. . . . In a switch, Alvin Guggenheim will be new South Main Drive-In mgr. and Bob Bru winds up as mgr. of the Yale Theatre.

Col. H. A. Cole, Phil Isley Theas., to be Texas' national attendance committeeman for the '55 Allied States convention at the Morrison Hotel in Chicago, Nov. 5-9. . . . Interstate's discount card, used experimentally in 100 theatres, is so popular the circuit plans to inaugurate it as a continuing policy. . . . Hiram Parks' wife Viv (he owns Lubbock's Teatro El Capitan) coming up in the golf world. As Texas representative to the Trans Mississippi Assn., she goes to Okla. City Sept. 20 to try her luck. . . . Daughter born to wife of San Antonio's Mission Drive-In mgr., Jack Carter.

INDIANAPOLIS

Robert Brublood named mgr. of Alliance's South Anderson Drive-In; J. F. Stanton new mgr. at the North Anderson D-I. . . . Tom Dillon, who recently resigned as salesman for Republic, joined Buena Vista in the same capacity for the local territory. . . . Curtis Butler, who retired and moved to Florida several years ago, returned to Indianapolis to live. He was salesman for Columbia for many years. . . . Harry Coleman has taken over the American Theatre in Evansville, formerly owned and operated by Fine Bros. Coleman also operates the Smartest Drive-In in Evansville. . . . The Monroe Theatre at Monroeville, owned by George Fellers, and Alliance's State at Terre Haute closed.

KANSAS CITY

Tenative dedication date for Sam Abend memorial is Aug. 9. . . . A group of area theatre owners chartered a bus to Hutchinson, Kans. to celebrate opening of Jay Wooten's new Southside Drive-In. . . . Fox Midwest closed 950-seat Linwood Theatre at 3036 Prospect because of shifting population. . . . Leon Davis, mgr., is serving as relief mgr. for Fox Midwest. . . . Commonwealth transfered Jim Head from 52 Drive-In at Clinton, Mo. to Pines ozoner at Excelsior Springs, and John Lindsey moved from the Plaza at Lindsborg, which was sold, to Clinton. Herb Darlene went from Baxter Springs, Kans. to Lawrence, Kans. Drive-In.

In cooperation with 20th-Fox and the Chamber of Commerce, Mr. and Mrs. V. U. Eckland, operators of the Belle Plains, Kans. Theatre, gave a benefit show for Udall, Kans., which was struck by a tornado in June. . . . The 43-year-old Electric Theatre at Larned, Kans. was purchased by H. L. Reed and Don Burnett, operators of the State at Larned. Ted Irwin, former owner, is acting director of recreation at Larned State Hospital. . . . Herb Miller, owner of 50 Highway ozoner at Jefferson City, Mo., installed minature golf and plans an archery range.

Ozark Theatre, Noel, Mo., raised children's admission to 20¢. . . . Virgil Harbison, Tarkio, Mo. operator, cooperates with merchants in issuing scrip two nights a week. On Fri. and Sat. nights, Harbison admits a whole family for $1, and recently entertained a couple and their 12 daughters. . . . W. H. Hendren, Jr. and E. S. Washburn, pres. and v.p. of United Film Service, were elected directors of Adfilms, Ltd., Toronto. . . . Durwood's Skylark, Leavenworth, Kans., opened with CinemaScope.

Tower Theatre at Wichita, Kans. announced an art only policy as an experiment. . . . Welding Picture Productions, Detroit, was incorporated to operate as a foreign corp. in Mo. to sell motion pictures, slide films and other visual supplies. Principal Mo. agent for corporate purposes is the C. T. Corp. System, St. Louis. Officers are C. H. Bradfield, Jr., pres.; C. B. Hatcher, secy., and F. F. Palac, treas.

LOS ANGELES

Harry C. Arthur, Jr., chairman of the Audience Awards Committee for So. Calif., has scheduled an industry mass meeting for Aug. 2, 11 A.M., at the Boulevard Theatre. . . . Sherwen Corp., headed by Harold Wenzler, has taken over the Roxy in Glendale,

LOS ANGELES (cont'd.)

which was recently shuttered by veteran exhibitor Grover Smith. The El Rancho Theatre in Moor Park has been darkened by John Hatcher. . . . Aladdin Drive-In Theas. took the wraps off their latest ozoner, known as the Edgewood Drive-In, located in West Covina.

Bernie Cobb, who recently resigned his sales position with RKO, joined Columbia in a like capacity. . . . Beaumont Theatre in Beaumont has been closed by owner Oscar Amons. . . . Shirley Golub, Warner booker's stenog, announced her engagement to Bernie Becker of No. American Aviation. . . . Offices and principal factory of Bodde Screen Co. and Bodde Projector Co. are now located at 11541 Bradley Ave., San Fernando.

MILWAUKEE

Delft Theatres opened their new Airport Drive-in at Nagaunee, Mich. . . . Rex theatre at Iron River and the Range at Hurley operated by Martin Thomas, have closed. . . . Tent #14, Wisconsin Variety Club, will have its annual Golf Outing August 26 at the Tuckaway County Club. . . . All booking records were broken at the United Artists exchange here during recent weekly drive.

Jerry Gruenberg is now buyer for L. F. Gran Ents., who have just taken over the Oriental and Tower theatres here.

Engaged girls along film row are: Beverly Siegel, secy. to Mr. Petterson at Universal, and Vi Lucia, RKO inspectress. . . . Columbia and United Artists exchanges have new air-conditioners. . . . Nat Nathenson and family were here to attend the All Star game. . . . Doug Taussig, Columbia exploiteer, was in town to set up promotion for "It Came From Beneath the Sea" and "Creature with the Atom Brain," which will play over 70 key runs in a 2 week period.

MINNEAPOLIS

New marble and glass front, lobby, concessions stand, tile rest room and soft cushion seats have been installed in the loop Gohper. The auditorium has also been redecorated. . . . Renovations are almost completed on the loop World, which is slated for reopening this month. . . . Mickey Goldhammer, AA divisional sales mgr., was in for "Wichita." . . . Donna Koniar, U-I contract clerk, resigned after several years with the company. . . . New tile flooring is being installed in the M-G-M exchange. . . . Boyd A. Haufle, DeSmet, S.D. exhibitor, was a recent filmrow visitor. . . . Leonard Vassbotn is the new projectionist at 20th-Fox. . . . "Blackboard Jungle" in a 10-week run at the loop Gohper, broke all house records.

NEW HAVEN

N. Y. theatre executive Harry Brandt holds title of pres. in two newly-chartered Conn. corporations—Barvic Theatres, Inc., Stamford, and Poquonock Drive-In, Inc., Groton. . . . James Tobin, mgr. of the Warner Theatre, Bridgeport, was named acting dist-mgr. of Stanley-Warner houses in Mass. and eastern N.Y., filling in for Joe Liss, who was severely injured in an auto accident. Replacing Tobin in Bridgeport is Jack Simons of the Palace and Rialto, S. Norwalk. Bill Landers, asst. mgr., Garde, New London, succeeds Simons in S. Norwalk.

The 4200-seat State, Hartford, film-vaudeville house which is normally closed during the summer, will reopen Aug. 2 for a boxing show featuring TV's Chico Vejar and Vic Cardell. Local sports promoters rented the house from Harris Bros., and reports are that if successful, similar promotions will be staged in the fall. . . . New mgr. of the Meadows Drive-In, Hartford, is Harold Cummings. . . . Ted Harris, partner in the State Theatre, Hartford, became a grandfather for the first time with the arrival of Nancy Gayle Koppel. . . . The Barney Tarantuls (Burnside Theatre Corp.) welcomed a second grandchild, named Kenneth Solomon.

New policy at Hartford Circuit's Lyric is free admission for children nightly after 6 when accompanied by parents. . . . Michael Radin was appointed permanent receiver, and Hartford businessmen Louis Antos and David C. Mahoney designated to appraise the assets and state of Turnpike Theatre Corp., operators of the suburban Pike Drive-In, which major stockholder Lou Rogow declares is solvent but that its assets are in danger of waste. . . . Fred Quatrano and John Sirica opened their new Watertown Drive-In, Watertown, Conn., for 1000 cars.

NEW YORK

Hemlock Theatre Corp., a wholly owned subsidiary of Loew's, Inc. has leased the 2000-seat Loew's Victory Theatre at 3024 Third Ave., Bronx, to W & G Operating Corp., headed by Morris Goldman and Martin Wurtzberger. The theatre is presently closed for rehabilitation. . . . Plans for immediate construction in Long Island City of a distribution center to serve the New York and metropolitan area were announced by ABC Vending Corp. When completed, the building will also house the company's national executive offices.

The George A. Fuller Construction Co. was chosen by Columbia to carry out its $3,000,000 improvement program on the 15-story and penthouse building at 711 Fifth Ave., which Columbia will use to consolidate all its now widely-scattered N.Y. operations. . . . William Analanta, mgr. of Loew's Jersey City Theatre, has been transferred to Loew's 83rd St. in Manhattan. Mary Kirkwood, acting mgr. of Loew's 83rd, has been temporarily assigned to relief mgr.

Manager Like Fisherman Must Persevere: Gregory

INDIANAPOLIS.—Perseverance in attempts to draw patrons to the theatre as well as "land the big fellows" along with the "small fry" was the advice given by S. J. Gregory, president of Alliance Theatres, to his managers and staff for the mid-summer drive of the circuit.

Gregory illustrated his message by comparing a successful theatre manager to a successful fisherman. "It is only natural," he added, "that a fish is most interested in his own welfare, his own little pond—the livest thing in his life is himself. So it is with a patron."

The Alliance prexy said that in addition to being able to stick at his task, the successful manager "studies the individual slant of the kind of fish he is going after. He learns his wants, studies his habits and the kind of bait that will appeal to him. If he does not land him with the first cast . . . he tries again and again. If you keep following thru," he advised, "you can't miss it."

OKLAHOMA CITY

The movie "Oklahoma" may prove to be the biggest thing that ever happened to Okla. Already set up are a Hollywood press conference for Gov. Gary on Aug. 16, an industry luncheon and "Oklahoma" songfest in Central Park, at which Gov. Gary will announce date of the premiere (sometime in Sept.) and a national tour of the "Oklahoma" surrey. All invitations will come from the State Capitol building, through the Governor. . . . Midwest Theatre, Okla. City, recently showed newsreel coverage of Oklahoma's delegation to the opening of "Cinerama Holiday" in Chicago. . . . Ray Sikes, Lubbock, Tex., is the new mgr. of Hobart's three Video theatres, succeeding James H. Rush, transferred to management of Viedo's theatres in El Reno, Okla.

Garland Wilson sold his Arnett Theatre, Arnett, Okla., to Frank Dyke. Wilson is retaining his Shattuck Theatre, Shattuck, Okla. . . . United Theatre Owners of Okla. now has permanent headquarters at 20 North Lee, Okla. City, with E. R. "Red" Slocum as executive director. . . . Nice to see Lee Guthrie of Wheeler, Tex. up and around again after being confined with a broken arm and back injury. . . . Allen Larkey, who formerly owned the Follett Theatre, Follett, Tex., leased the Panhandle Theatre, Panhandle, which he is equipping with CinemaScope. E. J. Tarbox leased the Follett from Larkey.

Chester Fleming is closing his Park-Vu Drive-In in Nowata, Okla. . . . O. A. Johnson is reopening the Rex Theatre, Keota, Okla., with two changes per week. . . . Downtown Okla. City merchants, in an effort to attract shoppers, have plans for validation of parking tickets, free movies for the kiddies, intensified newspaper and radio advertising, opening of a tea room or restaurant in one or two of the major stores, joint sales promotions and a "shop-early-for-Christmas" campaign.

PHILADELPHIA

A $2,400,000 anti-trust siut against eight major distributors and American Broadcasting-Paramount Theatres was filed by Buckley Amuse. Ents., operating theatres in Mt. Carmel, Shamokin and Mahanoy City, in controversy over playing time. . . . Although "Not As a Stranger" received mixed reviews here, it has broken all house records at the Viking Theatre, according to mgr. Herman Comer. . . . Joe Conway, mgr. of the Wayne Ave. Playhouse, is preparing an article on early movie days in Philadelphia for "Films in Review." . . . Comerford has taken over the Nuway Drive-In at Hummel's Wharf, Pa.

Penn-Paramount darkened its Capitol in Pottsville, Strand in Sunbury and American in Pittston when "Love Me or Leave Me" was scheduled for showing. It is believed that a new circuit policy, not to pay over 40% for a booking, may have been the reason. . . . In Selingsgrove, on Route 611, Comerford opened a new ozoner—between Scranton and Harrisburg. . . . Mgr. Neil Conway is conducting a "Kiddie Summer Bonus," consisting of two serials with double features, at the Riviera in Scranton, Fri.-Mon. . . . Rumored that the Sablosky family

PHILADELPHIA (cont'd.)

has purchased over 11 acres on Route 202 near King of Prussia, Pa., at $8,000 an acre, for possible future use as site for a drive-in. . . . Recently shuttered: Ritz in York, Pa., Senate, Philadelphia; Grand, Archbald; Lark, Larksville; Strand, Kutztown, and the Orient in Scranton (Dunmore).

Mrs. Paul McGowan returned to work as booker for Warners after accident in which she broke her arm. . . . Henry Waxman is coming ont of retirement and opening an office at 1243 Vine St. He wants to purchase theatres. . . . Tri-State Theatre Service has been retained to buy and book for the 600-car Motor-Vu Drive-In, Berwick, Pa.; Dicks D-I, Bordentown, N. J. (to open Aug. 4); Deer Lake D-I, Pottsville, Pa. (scheduled to open later in the year); new 1000-car Wilkes Barre, D-I, Wilkes Barre. . . . Mae Greenus, 20th-Fox booker, back from her honeymoon. . . . A new 1400-car ozoner, in which Comerford is said to have a controlling interest, is being built at Kingston, Pa.

D. F. Moore Service of Pittsburgh, now books and buys for Manos Ents., Super Skyview in Knnsville and the Westend D-I near Allentown. . . . S-W will reopen the Highway Theatre in Jenkintown Aug. 1. . . . The 1050-car Comet Drive-In near Lancaster, recently reopened, is being operated by Bypass Theas., in which M. Chertcoff has a large interest. . . . Robt. A. Moore of Duncannon is now booking and buying for the Newport, Newport, Pa.

PITTSBURGH

Joseph W. Scanlon, former mgr. of Shea operations in Zanesville, O., took over management of the Fulton Theatre, Pittsburgh, with Bob Ellison, transferred from Newark, O., as his asst. . . . Saul Perilman resigned from Allied Artists to join Screen Guild as booker and salesman. . . . George Eby of Pittsburgh, 2nd asst. International chief barker, was appointed chairman of the 1955 Annual Humanitarian Award Committee of Variety International. . . . George Tice and George Saittis, operators of the Twin Drive-In here, announced plans for early opening of their new Woodland Drive-In. . . . Manos Circuit booker V. L. Wadkins, who suffered a stroke while on vacation, is being treated at the Medical Center in Richmond, Va.

ST. LOUIS

Lions Club will operate the 500-Seat Lions of shortage of quality films. . . . The closed 300-seat Prairie Theatre, Prairie du Rocher, Ill. is being offered for sale. . . . Wm. Kuykendall closed his Carol Theatre at Kevil, Ky. because of lack of business. . . . The 225-seat Wayne Theatre at Wayne City, Ill., closed because of owner Arlie Choate's poor health and slack business.

July 25 has been set for grand opening of Columbia Amuse.'s 1000-car South Twin Drive-In at Paducah, Ky. . . . Mrs. Sarah Degen installed a Walker silver screen and CinemaScope in her Mars Theatre, Marissa, Ill., 325-seater. . . . Strikes have tied up construction work on the 700-car Shop City Drive-In and the nearby Cahokia at Alorton, Ill. . . . A 100x70′ screen was put into service at the Starlight D-I, Alton, Ill., owned by Bloomer Amuse. who spent some $30.000 on remodeling. The circuit also plans to start soon on a new ozoner on the Scott Air Base road, to hold about 1,000 cars. . . . Joe Benedict, Warner booker, resigned to join the sales staff of Republic.

Theatre owners here are being urged to sign pledges for audience participation in the Will Rogers Hospital fund raising campaign, week of Aug. 15. . . . Consolidated Theas. leased the Hall and Varsity theatres in Columbia, Mo. to Commonwealth of Kansas City, effective July 1. . . . Mrs. Morton J. Eversoll was installed as pres. of the Better Films Council to succeed Mrs. Gustav F. Goetsch. . . . Seventh anniversary of the Alt-Wood Drive-In, Wood River, Ill., was celebrated with inauguration of up-to-date projection equipment and new screen. . . . Airway and Manchester ozoners here offering free diaper service for babies.

Vac Fredman resigned as mng. dir. of the Ambassador, where "Cinerama Holiday" is being shown. . . . At recent meeting of exhibitors at the Fox Theatre, in connection with COMPO's Audience Participation Poll, some feeling was expressed against nse of top screen stars on TV, radio, etc., instead of their appearing in person at theatres which make their big salaries possible. . . . Movies were made recently of the just-completed Sonth Side Day Nursery for inclusion in the national film featuring Heart Fund activities of all the Variety Clubs. . . . The 425-seat Liberty Theatre at Murphysboro, Ill., badly damaged by fire last Oct., shonld be ready for reopening about Aug. 15, according to John Marlow, gen. mgr. of the circuit.

Plans have been dropped for the 709-car Kilgore Drive-In in St. L. County. The 13-acre tract was sold by Wm. Kilgore for a warehouse project. . . . The local chapter of the Legion of Decency issued an official statement, asking all Catholics to consult its bulletins for rating of current shows and to attend only A-1 or A-2 movies. . . .



Watching an advance screening of Walter Wanger's new horror drama for Allied Artists, "The Body Snatchers" (l. to r.): Norton V. Ritchel, AA International prexy; producer Wanger; Harry Odell, who will distribute the film in Hong Kong; William E. Osborn, AA asst. export mgr.; William Satori, asst. to Ritchey, and Bernard J. Gates (front), Latin American supervisor.

Lester Kropp, pres. of MITO, appointed co-chairman for the annual TOA meeting in Los Angeles, Oct. 6-9. . . . Westlake Park, ammsement project in N. St. L. County owned by Mrs. Ella James and Phillip Kramer was practically destroyed by fire. cJRu7BnYA 1Q

SALT LAKE CITY

A. J. Floor will manage the new Valley-Vu Drive-In nearing completion at 48th West & 33rd South Sts. in suburban Salt Lake. The Floor interests also operate the downtown Star. . . . Walt Disney's "Lady and The Tramp" and his short, "Switzerland" are being shown simultaneously at three local houses. . . . C. R. Wade of Universal enthusiastic about previews of "The Private War of Major Benson" which he attended at the Civic Center in Great Falls, Mont., and the Fox, Billings.

Exhibitor Jack Swanson, who had his own Swanson Film Service here, has joined forces with Sid Cohen, gen. mgr. of Film Service Corp., which serves Utah, Idaho, Mont. and Nev. . . . The local Airport Drive-In, operated by Joseph Lubbers, is holding to a 3-unit program this summer, publicized as "adult entertainment." . . . John Wayne and John Ford are completing "The Searchers" in southern Utah near Tremonton. . . . While mgr. Wm. C. Burt is vacationing in Sun Valley, Idaho, Herb Schoenhart, formerly of Intermountain Theas. here and now on the Police Force, is acting as relief mgr. Charles Whitney, gen. relief mgr. of the circuit's local theatres, is busy in other spots.

WASHINGTON

More than 70 U. S. Senators attended a special preview showing of Hecht-Lancaster's new CinemaScope film, "The Kentuckian," at the Ontario Theatre here, as a tribute to Sen. Alben W. Barkley of Ky. by the Kentucky Society of Washington. Sen. Barkley was presented with a Thomas Hart Benton painting of the star, also the rifle, stocking cap, buckskin jacket and hunting horn used by Lancaster. The film had its world premiere at the Chicago Theatre in Chicago on Jnly 22. . . . Dist. Commissioner Robt. L. McLaughlin was made an honorary member of the Variety Club of Wash., Tent #11.

Deliver Theatre Video

Completion of delivery of 57 large-screen projection units this week was announced this week by Nathan L. Halpern, president of Theatre Network Television. All will be available for leasing to exhibitors for the Marciano-Moore heavyweight championship fight at Madison Square Garden on Sept. 20th. Designed and built by General Precision Laboratories, the units will help form the largest closed-circuit network ever assemlbed for a championship fight, the 13th in T.N.T.'s history. The bulk of the units are already distributed in 41 cities.

SPG Names Rosenberg

HOLLYWOOD.—Frank P. Rosenberg is the chairman of the Screen Producers Guild public relations committee, succeeding Bill Thomas, who was serving protem. Frank McCarthy is associate chairman of the unit, which includes Maxwell Shane, Harriet Parsons, Bill Thomas, Carey Wilson, William H. Wright, John Houseman, and Arthur Hornblow Jr.

FEATURES—Calendar of 1954-55 Releases

(As far ahead as it is possible to obtain them)

ALLIED ARTISTS

Release Date	Release No.	Production	Time (min.)	Cast
Dec. 5th	5505	Port of Hell	80	Dane Clark, Wayne Morris, Carole Mathews
Dec. 19th	5506	Tonight's The Night	88	Barry Fitzgerald, Y. De Carlo, David Niven
Jan. 2nd	5421	Bowery to Bagdad	64	Leo Gorcey, Huntz Hall
Jan. 23rd	5507	Treasure of Ruby Hills	71	Zachary Scott, Carole Mathews, Dick Foran
Feb. 13th	5508	Big Combo, The	89	Cornel Wilde, Jean Wallace, Richard Conte, Brian Donlevy
Feb. 27th	5510	Danger Is My Beat	77	Barbara Payton, Paul Langton
Mar. 13th	5509	Dial Red O	3	Bill Elliott, Helene Stanley, Keith Larsen
Mar. 20th	5511	The Big Tip Off	80	Richard Conte, Constance Smith, Bruce Bennett
Mar. 27th	5512	Seven Angry Men	90	Raymond Massey, Debra Paget, Jeffrey Hunter
Apr. 10th	5513	An Annapolis Story, (Tech.)	81	John Derek Diana Lynn, Kevin McCarthy
Apr. 17th	5514	High Society	61	Leo Gorcey, Huntz Hall
Apr. 24th	5515	Shot Gun (Tech.)	80	Sterling Hayden, Yvonne De Carlo, Zachary Scott
May 15th	5516	Las Vegas Shakedown	79	Dennis O'Keefe, Coleen Grey
May 29th	5517	Skabenga (Eastman color)	61	Documentary
June 12th	5518	Lord of the Jungle	69	J. Sheffield, Wayne Morris
June 19th	5519	Fingerman	82	Frank Lovejoy, Forrest Tucker, Peggie Castle
June 26th	5521	Case of the Red Monkey	73	Richard Conte, Rona Anderson
July 3rd	5520	Wichita (Tech.-CinemaScope)	81	Joel McCrea, Vera Miles
July 17th	5524	Betrayed Women	64	Carole Mathews, Beverly Michaels
July 24th	5522	Spy Chasers	61	Leo Gorcey, Huntz Hall
Aug. 7th	5523	The Warriors (Tech.-CinemaScope)	85	Errol Flynn, Joanne Dru
Aug. 21st	5525	The Phenix City Story	87	Richard Kiley, Kathryn Grant
Sep. 4th	5526	Night Freight	80	Forrest Tucker, Barbara Britton
Sep. 18th	5527	The Body Snatchers	83	Kevin McCarthy, Dana Wynter
Sep. 25th	5528	Son of Slade	80	John Ericon, Mari Blanchard
Oct. 2nd	5529	Jail Busters	61	Leo Gorcey, Huntz Hall
Oct. 9th	5530	Time Slip	71	Gene Nelson, Faith Domergue
Oct. 23rd	5531	Gun Point (Tech.)	80	Fred MacMurray, Dorothy Malone

BUENA VISTA DISTRIBUTING CO.

November '54	The Vanishing Prairie (Technicolor)	71	
January '55	20,000 Leagues Under the Sea (Technicolor)	127	Kirk Douglas, James Mason, Peter Lorre and Paul Lucas
June '55	The Littlest Outlaw (Technicolor)	75	Pedro Armendariz and Joseph Calleia
July '55	Lady and the Tramp (Technicolor)	75	Cartoon feature
September '55	Davy Crockett, King of the Wild Frontier (Tech., Widescreen)	95	Fess Parker, Buddy Ebsen
January '56	The African Lion (Technicolor)	—	

COLUMBIA

Dec.	715	Phffft	88	Judy Holliday, Jack Carson, J. Lemmon
Dec.	717	They Rode West (Color)	84	Robert Francis, Donna Reed
Jan.	731	The Bamboo Prison	80	Robert Francis, Diane Foster
Jan.	—	Masterson of Kansas (Technicolor)	73	George Montgomery, Nancy Gates
Jan.	735	The Violent Men (CinemaScope-Tech.)	96	Glenn Ford, Barbara Stanwyck, Edward G. Robinson
Feb.	706	Pirates of Tripoli (Tech.)	72	Patricia Medina, Paul Heinrid
Feb.	725	Ten Men Wanted (Tech.)	80	Randolph Scott, Jocelyn Brando
Feb.	726	Women's Prison	80	Ida Lupino, Howard Duff
Mar.	730	New Orleans Uncensored	86	Arthur Franz, Beverly Garland, Helene Stanton
Mar.	727	Wyoming Renegades (Color)	73	Phil Carey, Gene Evans, Martha Hyer, William Bishop
Mar.	734	The Detective	91	Alec Guiness, Joan Greenwood
April	737	Three For the Show (Color-CinemaScope)	93	Betty Grable, Marge & Gower Champion
April	744	Jungle Moon Men	70	Johnny Weissmuller
April	—	The Return of October (Technicolor) (Re-issue)	89	Glenn Ford, Terry Moore
May	724	The End of the Affair	106	Deborah Kerr, Van Johnson
May	728	Tight Spot	97	Ginger Rogers, Edward G. Robinson
May	739	Cell 2455 Death Row	77	William Campbell, Marian Carr
May	743	Seminole Uprising (Technicolor)	74	George Montgomery, Karin Booth
June	742	Five Against the House	84	Guy Madison, Kim Novak
June	738	Prize of Gold (Technicolor)	98	Richard Widmark, Mai Zetterling
July	747	Chicago Syndicate	86	Dennis O'Keefe, Xavier Cugat, Abbe Lane
July	746	Creature With the Atom Brain	70	Richard Denning, Angela Stevens
July	732	It Came From Beneath the Sea	80	Faith Domergue, Kenneth Fahey, Ian Keith
Aug.	801	The Man From Laramie (Tech.-CinemaScope)	104	James Stewart, Cathy O'Donnell, Donald Crisp

FILMAKERS

Feb. 15	6069	Crashout	90	William Bendix, Arthur Kennedy, Beverly Michaels
Apr. 15	6068	Mad At The World	72	Frank Lovejoy, Keefe Brasselle, Cathy O'Donnell
Aug. 5th		Bold and the Brave	....	Wendell Corey, Mickey Rooney, Nicole Maurey

I. F. E.

American Dialogue

December '54	Theodora, Slave Empress (Pathecolor	88½	Gianna Maria Canale, Georges Marchal,
February '55	"Mademoiselle Gobette"	78	Silvana Pampanini
April '55	Wayward Wife	95	Gina Lollobrigida
May '55	"Love in the City" Pre-release—May; Regular release—June	90	English commentary & subtitles.
May '55	Outlaw Girl	76	Silvana Mangano, Amedeo Nazzari
May '55	Green Magic (Color)	85	(Documentary with English commentary)

LIPPERT PICTURES

Dec. 10th	5403	Race for Life	69	Richard Conte, Mari Aldon, George Couleuris
Dec. 24th	5407	The Black Pirates (Color)	74	Anthony Dexter, Lon Chaney, Martha Roth
Jan. 7th	5406	They Were So Young	80	Scott Brady, Raymond Burr, Johanna Matz
Mar. 25th	5411	The Silver Star	73	Edgar Buchanan, Marie Windsor, Lon Chaney
Apr. 8th	5415	Thunder Over Sangoland	73	Jon Hall, Ray Montgomery, Marjorie Lord
Apr. 15th	5409	The Glass Tomb	59	John Ireland
May 6th	5413	Air Strike	67	Richard Denning, Gloria Jean, Don Haggerty
May 13th	5414	Phantom of the Jungle	75	Jon Hall, Ray Montgomery, Anne Gwynne
June 17th	5418	Knig Dinosaur	59	Bill Bryant, Wanda Curtis
July 1st	5416	The Lonesome Trail	73	Wayne Morris, John Agar, Margia Dean
Aug. 5th		Simba (Color)	....	Dirk Bogarde

METRO-GOLDWYN-MAYER

Dec.	511	Crest of the Wave	90	Gene Kelly, Jeff Richards
	513	Battleground (Re-Issue)	118	Van Johnson, John Hodiak, Ricardo Montalban, George Murphy
	514	The Asphalt Jungle (Re-Issue)	112	Sterling Hayden, Louis Calhern, Jean Hagen
	512	Deep In My Heart (EastmanColor)	132	Jose Ferrer, Merle Oberon, Helen Traubel, Walter Pidgeon, Paul Henreid
Jan.	515	Bad Day at Black Rock (Color CinemaScope)	81	Spencer Tracy, Robert Ryan, Anne Francis, Walter Brennan
	516	Green Fire (Color CinemaScope)	100	Stewart Granger, Grace Kelly
Feb.	517	Many Rivers to Cross (Color CinemaScope)	83	Robert Taylor, Eleanor Parker
	518	Jupiter's Darling (Color CinemaScope)	96	Esther Williams, Howard Keel
March	519	Hit The Deck (Color CinemaScope)	112	Jane Powell, Tony Martin
	521	Blackboard Jungle	101	Glenn Ford, Anne Francis, Louis Calhern
April	522	Glass Slipper	94	Michael Wilding, Leslie Caron
	523	Bedevilled (Color CinemaScope)	89	Anne Baxter, Steve Forrest
May	525	The Prodigal (Cinema-Scope-Eastman Color)	115	Lana Turner, Edmund Purdom
May	526	The Marauders	81	Dan Duryea, Jeff Richards
June	527	Love Me Or Leave Me -Eastman Color).	108	James Cagney, Doris Day, Cameron Mitchell
June	528	Moonfleet (CinemaScope-Eastman)	89	Stewart Granger, Viveca Lindfors

FEATURES—Calendar of 1954-55 Releases

(As far ahead as it is possible to obtain them)

Release Date	Release No.	Production	Time (min.)	Cast
July	529	Interrupted Melody (CinemaScope-Eastman)	106	Eleanor Parker, Glenn Ford, Roger Moore
	531	The Cobweb (CinemaScope-Eastman)	124	L. Bacall, R. Widmark, C. Boyer
August	——	The Kings Thief (CinemaScope-Eastman)	78	Edmund Purdom, Ann Blyth, David Niven
		The Scarlet Coat (CinemaScope)	104	C. Wilde, Michael Wilding, G. Sanders, A. Francis

PARAMOUNT

November	5430	White Christmas (Vista-Vision-Technicolor)	120	Bing Crosby, Danny Kaye, Rosemary Clooney, Vera-Ellen.
Jan.	5404	3-Ring Circus (Vista-Vision-Technicolor)	104	Dean Martin, Jerry Lewis
Feb.	5405	The Bridges At Toko-Ri (Technicolor)	103	William Holden, Grace Kelly, Frederic March, Mickey Rooney
Mar.	5407	Conquest of Space (Technicolor)	80	Produced by George Pal
Mar.	5409	The Country Girl	104	Bing Crosby, William Holden, Grace Kelly
April	5410	Run For Cover (VistaVision-Technicolor)	92	James Cagney, Viveca Lindfors, John Derek.
Apr.	5406	Mambo	94	Silvana Mangano, Vittorio Gassman, Michael Rennie, Shelley Winters, Katherine Dunham and Dancers
May	5425	Strategic Air Command (VistaVision-Technicolor)	114	James Stewart, June Allyson
June	5411	Hell's Island (VistaVision-Technicolor)	84	John Payne, Mary Murphy, Francis L. Sullivan.
June	5412	The Far Horizons (VistaVision-Technicolor)	108	Fred MacMurray, Charleton Heston, Donna Reed, Barbara Hale.
July	5413	The Seven Little Foys (VistaVision-Technicolor)	93	Bob Hope, Milly Vitale.
August	5414	We're No Angels (VistaVision-Technicolor)	103	Humphrey Bogart, Aldo Ray, Peter Ustinov, Joan Bennett
August	5415	You're Never Too Young (VistaVision-Technicolor)		Dean Martin, Jerry Lewis, Diana Lynn, Nina Foch
Sept.	5501	The Girl Rush (VistaVision-Technicolor)		Rosalind Russell, Fernando Lamas, Gloria DeHaven, Eddie Albert
Sept.	5502	To Catch A Thief (VistaVision-Technicolor)		Cary Grant, Grace Kelly
Sept.	5503	Ulysses (Technicolor)	104	Kirk Douglas, Silvana Mangano, Anthony Quinn, Rossana Podesta

RKO-RADIO

Dec.	508	Hansel & Gretel (Tech.)	75	The "Kinemins"
Jan.	509	The Americano (Technicolor)	85	Glenn Ford, Ursula Thiesa, Frank Lovejoy, Cesar Romero
Feb.	506	"Underwater!" (Technicolor-Superscope)	99	Jane Russell, Gilbert Roland, Richard Egan, Lori Nelson, Robert Keith, Joseph Calleia
Feb.	507	Tarzan's Hidden Jungle	73	Gordon Scott, Vera Miles
March	511	Rage at Dawn (Technicolor)	87	Randolph Scott, Mala Powers, Forrest Tucker
April	512	Escape to Burma (Tech.-Superscope)	87	Barbara Stanwyck, David Farrar, Robert Ryan
		Jet Pilot (Technicolor-Superscope)	119	John Wayne, Janet Leigh Price, Mari Blanchard
		The Conqueror (Cinemascope-color)		John Wayne, Susan Hayward, Pedro Armendariz
April Re-Issues				
	573	The Informer	91	Victor McLagen, Heather Angel, Preston Foster.
	574	Berlin Express	86	Merle Oberon, Robert Ryan.
May	510	Quest for the Lost City (color)	60	Dana & Ginger Lamb
	575	Bringing Up Baby	102	Katherine Hepburn, Gary Grant.
	576	I Remember Mama	119	Irene Dunne, Barbara Bel Geddes, Oscar Homolka.
June Re-issues	513	"Son Of Sinbad" (Technicolor-Superscope)	88	Dale Robertson, Sally Forrest, Lili St. Cyr, Vincent Price
June	577	"The Big Street"	88	Henry Fonda, Lucille Ball, Ozzie Nelson
June 29th	514	"Wakamba"	65	African Adventure.
June 28th	515	Pearl of the South Pacific (Technicolor-Superscope)	86	Virginia Mayo, Dennis Morgan, David Farrar

Release Date	Release No.	Production	Time (min.)	Cast

REPUBLIC

Dec. 1st	5313	Trouble In Glen	91	Margaret Lockwood, Orson Welles, Forrest Tucker
Dec. 8th	5314	The Atomic Kid	86	Mickey Rooney, Robert Strauss, Elaine Davis
Dec. 15th	5315	Hell's Outpost	90	Rod Cameron, Joan Leslie, Chill Wills
Jan. 5th	5430	African Manhunt	65	Myron Healey, Karen Booth, John Kellogg
Jan. 12th	5431	Trouble In Store	86	Norman Wisdom, Margaret Rutherford, Moira Lister
Jan. 28th	5326	Carolina Cannonball	72	Judy Canova, Ross Elliott, Andy Clyde
Jan. 28th	5342	The Square Ring	73	Jack Warner, Robert Beatty, Maxwell Reed
Feb. 2nd	5401	Doctor in the House (Rank)	92	Dirk Bogarde, Muriel Pavlow, Kenneth More
Feb. 28th	5402	Timberjack	94	Sterling Hayden, Vera Ralston, David Brian
Mar. 22nd	5403	Yellowneck	83	Lin McCarthy, Stephen Courtleigh, Berry Kroeger
Mar. 29th	5433	A Day To Remember	72	Stanley Holloway, Joan Rice, Odile Versois
May 5th	5405	The Eternal Sea	103	Sterling Hayden, Alexis Smith, Dean Jagger
May 12th	5404	Santa Fe Passage	90	John Payne, Faith Domergue, Rod Cameron
May 19th	5434	I Cover The Underworld	70	Sean McClary, Joanne Jordan, Ray Middleton
May 26th	5435	Don Juan's Night of Love	71	Raf Vallone, Silvana Pampanini, Michele Philippe
June 2nd	5436	City Of Shadows	70	Victor McLaglen, John Baer
June 16th	5406	The Road to Denver	90	John Payne, Mona Truman, Lee J. Cobb
June 23rd	5437	Double Jeopardy	70	Rod Cameron, Gale Robbins, Allison Hayes
July 7th	——	Lay That Rifle Down	—	Judy Canova, Robert Lowery, Jil Jarmyn
July 9th	.....	The Green Buddha	—	Wayne Morris, Mary Germaine
July 14th	——	Mystery of the Black Jungle	—	Lex Barker, Joan Maxwell
July 21st	——	Magic Fire	—	Yvonne De Carlo, Carlos Thompson, Rita Gam
July 22nd	.....	Cross Channel	.....	Wayne Morris, Yvonne Furnaux
July 29th	.....	Headline Hunters	.....	Rod Cameron, Julie Bishop, Ben Cooper
Aug. 3rd	.....	The Last Command	—	Sterling Hayden, Anna Maria Alberghetti, Richard Carlson.
Aug. 10th	.....	Twinkle In God's Eye	.....	Mickey Rooney, Coleen Grey, Hugh O'Brien
Aug. 11th	——	The Divided Heart	—	Cornell Borchers, Yvonne Mitchell, Armin Dahlen
Aug. 19th	.....	Flame of the Islands	.....	Yvonne De Carlo, Zachary Scott, Howard Duff
Aug. 26th	.....	Secret Venture	.....	Kent Taylor, Jane Hylton
Sept. 1st	——	A Man Alone	.....	Ray Milland, Mary Murphy
Sept. 2nd	.....	Man to Man	.....	Rod Cameron, Ben Cooper, Julie London
Sept. 8th	——	The Vanishing American (Trucolor)	.....	Scott Brady, Audrey Totter, Forrest Tucker
Sept. 16th	.....	Jaguar	—	Sabu, Chiquita, Touch Conners, Barton MacLane
Sept. 24th	.....	Track the Man Down	.....	Kent Taylor, Petula Clark

TWENTIETH CENTURY-FOX

December	426	There's No Business Like Show Business	117	Marilyn Monroe, Ethel Merman, Dan Dailey, Donald O'Connor, Mitzi Gaynor, Johnnie Ray
December	430	The Other Woman	81	Hugo Haas, Cleo Moore
December	429	Devil's Harbor	71	Richard Arlen, Greta Gynt
		1955		
January	422	Carmen Jones (CinemaScope-Color by De Luxe)	105	Pearl Bailey, Dorothy Dandridge, Harry Belafonte, Joe Adams
January	502	Prince of Players (CinemaScope-Color by De Luxe)	102	Richard Burton, Maggie McNamara, John Derek, Raymond Massey, Charles Bickford, Elizabeth Sellars
January	540	Twelve O'Clock High (Re-Release)	132	Gregory Peck, Hugh Marlowe, Gary Merrill, Millard Mitchell, Dean Jagger
February	503	White Feather (CinemaScope-Tech.)	102	Robert Wagner, John Lund, Debra Paget, Jeffrey Hunter, Eduard Franz
February	505	The Racers (CinemaScope-Color by De Luxe)	95	Kirk Douglas, Bella Darvi, Gilbert Roland, Cesar Romero

FEATURES—Calendar of 1954-55 Releases

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Release Date	Release No.	Production	Time (min.)	Cast
March	507	Untamed (CinemaScope-Color by De Luxe)	111	Tyrone Power, Susan Hayward, Richard Egan, John Justin, Agnes Moorehead, Rita Moreno, Hope Emerson
April	511	Angela	81	Dennis O'Keefe, Mara Lane
April	509	A Man Called Peter (CinemaScope-Color by De Luxe)	119	Jean Peters, Richard Todd, Gill Esmond, Robert Burton
April	510	Violent Saturday (CinemaScope-Color)	90	Victor Mature, Sylvia Sidney, Stephen McNally, J. Carroll Naish
May	515-7	Daddy Long Legs (CinemaScope-Color by De Luxe)	126	Fred Astaire, Leslie Caron, Thelma Ritter
May	508-2	The Adventures of Sadie (Color)	88	Joan Collins, Kenneth More, George Cole
May	508	The Adventures of Sadie	88	Joan Collins, Kenneth More, George Cole
June	513	The Magnificent Matador (CinemaScope-Tech.)	94	Maureen O'Hara, Anthony Quinn
June	514	Soldier of Fortune (CinemaScope-Color by De Luxe)	96	Clark Gable, Susan Hayward
July	506	Life in the Balance	74	Ricardo Montalban, Anne Bancroft, Lee Marvin, Jose Perez
July	512	The Living Swamp	33	Documentary
July	—	How to Be Very Popular (CinemaScope-Color by De Luxe)	89	Betty Grable, Sheree North, Robert Cummings

UNITED ARTISTS

Dec.	5448	Vera Cruz (Technicolor, Superscope)	94	Gary Cooper, Burt Lancaster
Dec.	5443	The Steel Cage	80	Paul Kelly, Maureen O'Sullivan
Dec.	5449	Romeo and Juliet (Technicolor)	140	Laurence Harvey, Susan Shentall
Jan.	5450	Black Tuesday	80	Edward G. Robinson, Jean Parker
Jan.	5501	The Beachcomber (Technicolor)	82	Robert Newton, Glynis Johns
Jan.	5502	Battle Taxi	82	Sterling Hayden, Arthur Franz
Feb.	5504	Sabaka (Technicolor)	74	Boris Karloff, Reginald Denny
Feb.	5505	The Good Die Young	100	Laurence Harvey, Gloria Grahame
Feb.	5506	Canyon Crossroads	83	Richard Basehart, Phyllis Kirk
Mar.	5507	Big House, U.S.A.	82	Broderick Crawford, Ralph Meeker.
Mar.	5508	Stranger On Horseback (Ansco-Pathe)	66	Joel McCrea, Miroslava.
Mar.	5509	Marty	91	Ernest Borgnine, Betsy Blair.
April	5503	The Purple Plain (Tech.)	100	Gregory Peck, Win-Min-Than.
April	5510	A Bullet For Joey	85	Edward G. Robinson, George Raft, Audrey Totter.
April	5511	Lilacs In The Spring (Eastman color)	94	Errol Flynn, Anna Neagle.
May	5513	Kiss Me Deadly	105	Ralph Meeker, Albert Dekker
May	5514	The Tiger and the Flame (Technicolor)	97	Mehtab, Sohrab Modi
May	5515	Robbers' Roost	82	George Montgomery, Richard Boone
May	5516	Top of the World	90	Dale Robertson, Evelyn Keyes
June	5521	Summertime	99	Katherine Hepburn, Rossano Brazzi
June	5519	The Big Bluff	70	John Bromfield, Martha Vickers
June	5520	The Sea Shall Not Have Them	91	Michael Redgrave, Dirk Bogarde
June	.....	Othello	92	Orson Welles, Suzanne Cloutier
June	5512	Break to Freedom	88	Anthony Steel, Jack Warner
July	5511	Not as a Stranger	135	Robert Mitchum, Olivia de Haviland, Frank Sinatra
July	5522	The Man Who Loved Redheads (Tech.)	89	Moira Shearer, John Justin
July	5523	Shadow of the Eagle	92	Richard Greene, Valentina Cortesa

UNIVERSAL

Dec.	510	Yellow Mountain (Technicolor)	78	Lex Barker, Mala Powers, Howard Duff
Dec.	505	Sign of the Pagan (CinemaScope-Tech.)	92	Jeff Chandler, Jack Palance, Rita Gam
Dec.	506	Sign of the Pagan (Regular-Technicolor)	92	Jeff Chandler, Jack Palance, Rita Gam
Jan.	507	So This Is Paris (Technicolor)	96	Tony Curtis, Gloria DeHaven, Gene Nelson, Corinne Calvert
Jan.	508	Destry (Technicolor)	91	Audie Murphy, Mari Blanchard
Jan.	503	West of Zanzibar	83	Anthony Steel Sheila Sim
Feb.	511	The Far Country (Technicolor)	97	Jim Stewart, Ruth Roman
Feb.	512	Six Bridges to Cross	99	Tony Curtis, Julie Adams
Feb.	513	Abbott & Costello Meet The Keystone Kops	79	Bud Abbott, Lou Costello
Mar.	509	Land Of Fury	82	Jack Hawkins, Glynis Johns.
Mar.	514	Captain Lightfoot (Tech.-CinemaScope)	92	Rock Hudson, Barbara Rush.
Mar.	516	Smoke Signal (Tech.)	88	Dana Andrews, Piper Laurie.
Apr.	517	Chief Crazy Horse (Tech.-CinemaScope)	86	Victor Mature, Susan Ball, John Lund
Apr.	518	Chief Crazy Horse (Standard Version)	86	
Apr.	519	Ma & Pa Kettle at Waikiki	79	Marjorie Main, Percy Kilbride, Lori Nelson
Apr.	520	Man Without a Star (Technicolor)	89	Kirk Douglas, Jeanne Crain, Claire Trevor
May	521	Revenge of the Creature (3-D)	82	John Agar, Lori Nelson.
May	522	Revenge of the Creature (Standard)	82	
May	523	Cult Of The Cobra	82	Richard Long, Faith Domergue, Marshall Thompson.
May	524	The Looters	87	Rory Calhoun, Julie Adams
June	526	Abbott & Costello Meet The Mummy	79	Bud Abbott, Lou Costello, Marie Windsor.
June	525	Man From Bitter Ridge (Color)	80	Lex Barker, Mara Corday, Stephen McNally
June	527	This Island Earth (Technicolor)	87	Jeff Morrow, Faith Domergue
July	529	Ain't Misbehavin! (Technicolor)	82	Piper Laurie, Rory Calhoun, Jack Carson
July	530	The Purple Mask (Tech.-CinemaScope)	80	Tony Curtis, Colleen Miller, Angela Lansbury
July	528	Foxfire (Technicolor)	92	Jeff Chandler, Jane Russell, Dan Duryea
Aug.	532	One Desire (Tech.)	94	Anne Baxter, Rock Hudson, Julie Adams
Aug.	533	The Private War of Major Benson (Tech.)	105	Charlton Heston, Julie Adams
Aug.	534	Frances In the Navy	80	Donald O'Connor, Martha Hyer
Sept.	535	The Shrike	88	Jose Ferrer, June Allyson

WARNER BROS.-FIRST NATIONAL

Dec. 11th	406	Saratoga Trunk (Re-release)	135	Gary Cooper, Ingrid Bergman, Flora Robson
Dec. 11th	407	The Big Sleep (Re-release)	114	Humphrey Bogart, Lauren Bacall, Martha Vickers.
Jan 1st	409	Young at Heart (Color by WarnerColor) (Print by Technicolor)	117	Doris Day, Frank Sinatra, Gig Young, Ethel Barrymore, Dorothy Malone, Robert Keith
Jan. 22nd	403	A Star is Born (In CinemaScope) (Color by Technicolor)	154	Judy Garland, James Mason, Jack Carson, Charles Bickford, Tom Noonan
Feb. 5th	408	The Silver Chalice (In CinemaScope) (Color by WarnerColor)	137	Virginia Mayo, Pier Angeli, Jack Palance, Paul Newman, Walter Hampden
Feb. 26th	412	Unchained	75	Elroy Hirsch, Barbara Hale, Chester Morris
Mar. 12th	411	Battle Cry (CinemaScope and WarnerColor)	148	Van Heflin, Aldo Ray, Mona Freeman.
Mar. 19th	413	N. Y. Confidential	87	Broderick Crawford, Anne Bancroft.
Apr. 9th	414	East Of Eden (CinemaScope-WarnerColor)	115	Julie Harris, James Dean, Raymond Massey.
April 30th	415	Strange Lady in Town (WarnerColor)	112	Greer Garson, Dana Andrews
May 14th	410	Jump Into Hell	93	Jack Sernas, Kurt Kaznar, Arnold Moss.
June 4th	416	The Sea Chase (CinemaScope-WarnerColor)	118	John Wayne, Lana Turner, Tab Hunter
June 18th	417	Tall Man Riding (WarnerColor)	83	Randolph Scott, Dorothy Malone, Peggy Castle
July 2nd	419	Land of the Pharoahs (CinemaScope-WarnerColor)	105	Jack Hawkins, Joan Collins, Dewey Martin
July 16th	420	The Dam Busters	102	Richard Todd, Michael Redgrave
July 30th	418	Mister Roberts (CinemaScope-WarnerColor)	123	Henry Fonda, James Cagney, William Powell

KING-SIZE talent for KING-SIZE grosses in 20th's

The Virgin Queen

BETTE DAVIS



Two-time Academy Award Winner in her triumphant return to the screen!

RICHARD TODD



Who electrified the nation in A "Man Called Peter"... as Sir Walter Raleigh!

JOAN COLLINS



Luscious English beauty whose portrayal of The Lady-in-Waiting will rocket her to stardom!



20th Century-Fox presents BETTE DAVIS • RICHARD TODD JOAN COLLINS in THE VIRGIN QUEEN co-starring JAY ROBINSON HERBERT MARSHALL • DAN O'HERLIHY with Robert Douglas Ramney Brent • Marjorie Hellen • Lisa Daniels • Produced by CHARLES BRACKETT • Directed by HENRY KOSTER • Written by HARRY BROWN and MINDRET LORD Print by Technicolor

"It's a pleasure to do business with 20th"

Reminder from COMPO: Did you mail

Producer
CHARLES BRACKETT Three-time Academy Award winner!

Director
HENRY KOSTER Who gave you "The Robe" and "A Man Called Peter"

CINEMASCOPE®

spectacularly spreads before you the velvet cloak, the violent dagger, the never-told story of "The Virgin Queen"... the Lady-in-Waiting... and the boldest adventurer of a lusty age!

THE Independent FILM JOURNAL

DEVOTED to the BEST INTERESTS of the MOTION PICTURE INDUSTRY

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ALLIED THORN IN COMPO'S NEW DUES DRIVE

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OPEN LETTER

Nicholas M. Schenck, President
Loew's, Inc.
1540 Broadway
New York 36, N. Y.

Dear Mr. Schenck:

I am addressing this open letter to you in the hope that you will give serious consideration to a proposal which I believe will help alleviate the most pressing industry problem of our day—the shortage of product.

Your profound observation several years back that "there is nothing wrong with our business that good pictures won't cure" is just as timely and meaningful today as when you first made the statement.

The unalterable fact remains that good pictures

(See Page 5)

THE MOST FROM THE COAST!



The talk out West is about the M-G-M Studio! ZOOMING! Never such activity! This is No. 1 of a series of ads about BIG M-G-M attractions to come. Watch this space for more and more of the GREATEST!



FORECAST!

"IT'S ALWAYS FAIR WEATHER"

(In CINEMASCOPE and COLOR)

The grapevine from Hollywood is buzzing about this gigantic, gorgeous musical sunburst. Star-bright talents glorify it: Gene Kelly, Dan Dailey, Cyd Charisse and Dolores Gray, famed star in film debut. A 10-year reunion of three war buddies brings hilarious complications, enlivened by glamour and spectacular song-and-dance numbers. This is ENTERTAINMENT!

★

M-G-M presents in CinemaScope • "IT'S ALWAYS FAIR WEATHER" starring Gene Kelly • Dan Dailey • Cyd Charisse Dolores Gray • Michael Kidd • Story and Screen Play by Betty Comden and Adolph Green • Music by André Previn • Lyrics by Betty Comden and Adolph Green • Photographed in Eastman Color • Directed by Gene Kelly and Stanley Donen Produced by Arthur Freed

"IVANHOE" DOUGH!

"QUENTIN DURWARD"

(In CINEMASCOPE and COLOR)

The producers of "Ivanhoe" have brought to life an equally great romantic novel by the master story-teller, Sir Walter Scott. Handsome Durward, played by Robert Taylor, is sent to France to observe the girl selected in a politically-designed marriage and falls in love with her under circumstances suspenseful with danger and surprise. Filmed in the real locations abroad.



★

M-G-M presents in CinemaScope · Sir Walter Scott's "QUENTIN DURWARD" starring Robert Taylor · Kay Kendall Robert Morley · Photographed in Eastman Color · Screen Play by Robert Ardrey · Adaptation by George Froeschel · Directed by Richard Thorpe · Produced by Pandro S. Berman



VERDICT— SMASH!

"TRIAL"

Petting parties are startled by a scream on a beach at night and a teen-age loiterer is accused of murder. A young law professor defends him in a story that packs suspense and romance and surprise in a picture of unusual power. Based on the prize-winning novel and best-seller.

★

M-G-M presents "TRIAL" starring Glenn Ford · Dorothy McGuire · Arthur Kennedy · John Hodiak · Katy Jurado with Rafael Campos · Juano Hernandez · Written by Don M. Mankiewicz from his Harper's Prize Novel · Directed by Mark Robson · Produced by Charles Schnee



This is the way it is every day at Radio City Music Hall with 'Mister Roberts'. And this is the way it is wherever 'Mister Roberts' is. It beats 'Battle Cry'!

Warner Bros.

N. Y. DAILY NEWS:
"The country doesn't need a good five-cent cigar, but it does need more pictures like 'Mister Roberts'!"

"Mister Roberts"

starring HENRY FONDA · JAMES CAGNEY · WILLIAM POWELL · JACK LEMMON

CINEMASCOPE · WARNERCOLOR · also starring BETSY PALMER · WARD BOND · PHIL CAREY

Screen Play by FRANK NUGENT and JOSHUA LOGAN · Based on the play by THOMAS HEGGEN and JOSHUA LOGAN

PRODUCED BY LELAND HAYWARD Directed by JOHN FORD and MERVYN LeROY

MUSIC COMPOSED AND CONDUCTED BY FRANZ WAXMAN

August 6, 1955
Vol. 36 No. 2

THE Independent FILM JOURNAL

Editor: MORTON SUNSHINE

DEVOTED TO THE BEST INTERESTS OF THE MOTION PICTURE INDUSTRY

(*Continued from cover*)

are doing good business. Unfortunately, there just aren't enough of them and exhibitors have been compelled to sacrifice important playing time to minor offerings. One need only glance at the list of features which received bookings from the major circuits during the past few weeks to see what is happening. The necessary flow of quality product on a continuing basis has not been forthcoming. While many companies are announcing increased production to fill the void, it has not yet come to pass.

The effect on the business is destructive and costly. Goodly numbers of potential customers have been driven away from theatre box offices by poor pictures. In many cases, those that have attended are being discouraged in their movie-going habits. All this at a time when the industry was expected to surge forward and take the play away from television and prove to audiences that they were missing great attractions by not frequenting the movies with greater regularity.

You have the means of helping to correct this situation by re-releasing your company's great feature successes of previous years. A good picture never grows old, nor does time dull its potency in attracting new generations of patrons. That is why "Gone With The Wind" was such a tremendous hit during its recent re-release and will be again years hence.

M-G-M's backlog of films is virtually a treasure chest lying dormant at a time when it can perform great industry service. Might I suggest an M-G-M Jubilee Celebration with the exhibition of a selected group of M-G-M's great attractions of the past, backed by appropriate showmanship for which your company is famous. National magazine, newspaper and trade paper advertising and publicity should be utilized to the fullest extent to promote the Jubilee and create public awareness of the event. These films made industry history, and history repeats itself.

By taking the lead in such a project, you will earn the gratitude of exhibitors since theatres will be the principal beneficiaries of such an undertaking. Our seats cannot be filled by time-fillers. It can be done by filling the gaps in playing time with quality product.

You have the means by which to set a pattern to ease the shortage and stimulate increased movie-going. There is nothing wrong with business that good pictures can't cure. I earnestly suggest that you make them available to theatres.

Sincerely,

HARRY BRANDT

EDITOR'S NOTE: *It is our suggestion that all exhibitors who agree with this letter write to Mr. Schenck personally, urging him to go forward with such an M-G-M Jubilee Celebration.*

Sacrificial Lamb

For too long a time, elements of National Allied have tried to make COMPO the sacrificial lamb for any flare-up in exhibitor-distributor relations. COMPO, this month, is engaged in a dues collection drive which has been repudiated by a few Allied units even though their representatives within COMPO voted for it. One objection to the dues drive is because of COMPO's failure to take up the cudgels in the fight against Toll TV. We too had hoped that this would be possible but it was stopped by lack of unanimity in much the same manner as Allied's veto of the group insurance project.

This type of retaliation is short-sighted and will hurt theatre owners. COMPO must be a going concern and must not be constantly threatened by lack of funds with which to carry on its activities. The funds presently on hand are inadequate to conduct the Audience Awards Poll in the manner in which it must be conducted to achieve its intended success.

COMPO has presented a united front to the outside world for the motion picture industry in those areas where agreement could be achieved. It has never worked against the interests of exhibitors and has accomplished so much for so little. That the remainder of the admissions tax should be removed (if it can be accomplished) is so obvious that it requires no further discussion and we are truly shocked by the attitude of those who say that no effort should be made.

An exhibitor with a 500-seat house has paid $17.50 to COMPO since its inception. He is now being asked for an additional $7.50. The 750-seater has paid $26.25 to date and is being asked for an additional $11.25. These amounts are matched by the film companies. Let each exhibitor ask himself, "Are these nominal expenditures too much to pay for a broad industry public relations program which has a record of accomplishment and a potential for even greater achievement?"

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RKO Management Stresses Theatrical Film Production

A re-vitalized RKO Radio Pictures, with the accent on production and distribution of theatrical films, is the main aim of Thomas F. O'Neil, president of General Teleradio, Inc., new owner of the picture company.

RKO Radio "has no finalized plan" as yet for releasing the 600-feature film backlog of the studio to television, O'Neil maintained. He said, however, that "it is quite likely that these films will ultimately appear on TV."

O'Neil, who has become board chairman of the picture company, added that the backlog of pictures would be apportioned to TV in a "judicious" manner.

Meanwhile, the new RKO executive staff was taking form.

A top industry veteran, Daniel T. O'Shea, will be named new president of RKO Radio Pictures Inc., succeeding James R. Grainger, according to an announcement from Thomas F. O'Neil, board chairman of the company.

Board Changes Made

At O'Neal's request, Grainger will remain with RKO to supervise the sale and distribution of motion pictures, it was announced, with Walter Branson, world-wide sales manger, and Herbert Greenblatt, domestic sales manager, continuing in their sales duties. In another appointment C. Robert Manby was named a vice-president of General Teleradio, to be liaison between RKO and the parent company.

Charles L. Glett replaces C. J. Tevlin as head of studio operations. Tevlin resigned to remain with Howard Hughes, former RKO Radio owner.

Changes on the RKO Radio board, besides that of O'Neil becoming chairman, find Jack Poor, executive vice-president of Mutual Broadcasting Co., elected. The following resignations took place: Hughes, Noah Dietrich and A. D. Simpson.

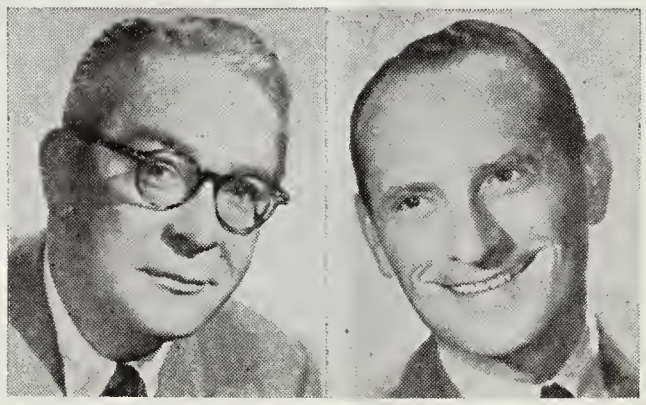
O'Shea has been a senior vice-president of Columbia Broadcasting System, parent company for all CBS divisions and enterprises, from which post he is resigning. Between 1936 and 1950, when he joined CBS, O'Shea was president of Vanguard Films, the Selznick producing company, and executive director of Selznick Enterprises. Some of the artists who came to fame under the Selznick banner during O'Shea's regime are Jennifer Jones, Ingrid Bergman, Dorothy McGuire, Vivien Leigh, Joan Fontaine, Joseph Cotton, and Gregory Peck.

Manby Named

On the GT executive staff for the past two years, Manby was responsible for the development of the Phillips H. Lord radio, TV and film properties acquired by General, including "Gangbusters." He has also been an executive of the Yankee Network in Boston. Both Shea and Manby will headquarter in New York.

Grainger was named president of RKO Radio by Howard Hughes in 1953 under terms of a three-year contract which will expire next February. His contract was with RKO Pictures, the inactive parent company, and was assumed by the O'Neil interests when they took over the operating organization.

O'Neil stated that O'Shea will establish



DANIEL T. O'SHEA CHARLES L. GLETT

and execute the policies for reactivating the motion picture production and distribution company. Said O'Neil:

"Mr. O'Shea's background in every phase of the entertainment business, his knowledge and experience with motion picture and television production, distribution and financing, makes him ideally qualified to head the RKO organization."

The new owner of RKO Radio told his first press conference last week that he intends to gear the studio for immediate production. Besides making films for theatrical release, the studio will produce for video, O'Neil said. Video distribution, aside from actual physical handling, will be facilitated by General Teleradio, which owns and operates five TV stations.

Film theatre production, added O'Neil, will be aimed at producing for profit, rather than for volume. He said a study of the industry shows that the theatre film business "can stand on its own merit." RKO, like all other producing companies, he pointed out, can also make a profit.

Greater efforts will be exerted by the company to attract top-flight independent producers now releasing through rival distributing concerns, it was indicated by O'Neil. Production money, he said, is in plentiful supply, and RKO will continue to partly finance and distribute pictures of indie producers.

Exhibs Reassured

Although RKO Radio plans video film production and contemplates ultimate release of its feature film backlog to TV, exhibitors have little to fear, O'Neil argued.

He said that release of backlog films should not increase the number of theatrical films already circulated on TV. The film library, he said, consists of approximately 800 pictures but the rights to many of these are in question.

How many and at what time release to TV would be made were considered moot points by O'Neil. He envisions selling films in packages, with the older ones receiving a market priority.

He rejected ideas that his or any other film company would open the "floodgates" of theatrical films to TV. In a statement to the press, the new RKO owner emphasized that "no major film company is likely to make its entire library available at one time."

The statement noted that "we should envision a judicious apportion that would recognize that there are older films which should probably precede the release of the newer product and that would take account of the

(*Continued on page* 27)

Allied, TOA Split Over Regulation

A rift between National Allied and Theatre Owners of America has developed over Allied's action to move forward with its plans to petition Congress for legislation which would regulate film rentals. The Allied move followed weeks of meetings held between representatives of both exhibitor organizations and distribution executives, in order to secure lower film rentals and 'equitable terms and conditions of license." Legislative action could not take place until early January, when both houses of Congress reconvene, and the exact form of the Allied appeal is still undetermined.

Allied and TOA saw the results of the distribution-exhibition conferences in quite different ways. E. D. Martin, TOA president, expressed "surprise and disappointment" at Allied's statement that they considered the joint committee's work 'finished." 'It is not nearly completed," Martin said, adding that TOA was "irrevocably committed" to going forward with more discussions.

The two organizations also disagreed on the degree of success which had been achieved. While TOA felt that the work accomplished would bring about "important concessions for all exhibitors, large and small," Allied was adamant in their insistence that the meetings had "little success." The promises of relief secured from distribution, Allied said, were in "general terms" and related only to the "very smallest" exhibitors. Some companies, they complained, confined their promises to distressed situations.

TOA's "Dim View"

The two groups were on opposite sides of the fence regarding the value of Government intercession. TOA, Martin said, has historically taken a "dim view" of such intervention, with results obtained in the past justifying "pessimism." The Allied board, on the other hand, said it could "reassure exhibitors" by producing evidence to show that government legislation of film industries, as encountered overseas, has benefited foreign exhibitors immeasurably.

The TOA board and executive committee will hear a final report on the situation on Oct. 5 in Los Angeles, when final action will be taken.

As for Allied, "it was the understanding of the subcommittee that its report should not be made public until the film companies have had a reasonable time in which to announce and put into effect the promised changes in their selling policies," it was explained. ". . . . The Board accepts at face value the assurances given by the various film executives that the promises will soon be publicly proclaimed and put into effect."

However, "in the opinion of the Board the commitments obtained by the subcommittee from the film companies do not approximate either in the nature of the reforms or in coverage the concept of a fair and equitable division of the box office dollar. . . ."

Therefore, the Board continued, the Allied Emergency Defense Resolution, temporarily put aside so that efforts could be made to "secure the necessary relief by orderly process of negotiation and agreement" will now come into full force and effect.

The Board decided also that all exhibitor-members should be warned that they can't

(*Continued on page* 8)

Poll Drive Urged; Candidates Listed

An intensive promotional campaign, designed to acquaint the public with the Audience Awards Poll, was urged on the industry this week by Elmer C. Rhoden, national chairman of the COMPO-sponsored effort. Rhoden, speaking from Hollywood, said that such a drive would employ showmanship in the use of trailers, prize contests, lobby posters, street and auto ballyhoo and fan clubs.

Publicity concerning the poll was brought to daily newspapers' attention meanwhile by the 49th ad in the COMPO "Editor & Publisher" series. Ad told papers how their readers may participate in the election. It featured a sketch of a long line of voters depositing ballots in a theatre lobby box and carried the caption: "These are *your* readers! They're voting with ballots cut from your paper!"

Earlier, Awards nominations were disclosed in Hollywood. Chosen for balloting were favorities stars, pictures and most promising newcomers in the realm of screen personalities.

The first set of nominations will be followed by a new batch to be selected by exhibitors from pictures released March 31-Sept. 30. Those disclosed last week came from pictures released Oct. 1-March 31.

Selected as the 10 most promising new female personalities were: Dorothy Malone, Dorothy Dandridge, Barbara Rush, Anne Bancroft, Kim Novak, Anne Francis, Rita Moreno, Lori Nelson, May Wynn and Cleo Moore.

Nominated as the 10 most promising male personalities were: Tab Hunter, John Ericson, Harry Belafonte, Russ Tamblyn, Jack Lemmon, Jack Palance, George Nader, Richard Egan, Brian Keith and Gig Young.

Pictures selected for nomination were:

(*Continued on page* 19)

Thorn In COMPO's New Dues Drive Lodged By National Allied

Anticipating a strong tapping on its financial reserves via the upcoming Audience Awards campaign, COMPO has decided to launch a dues collection drive this month. Announcement of the drive was made in the wake of disclosure of the first batch of Awards nominations.

As the COMPO dues drive started, word from Washington was that National Allied had adopted no official policy concerning the collection. Choice of support within Allied thus becomes the responsibility of individual units, according to Abram F. Myers, organization's general counsel and board chairman.

Lack of an overall Allied policy on the dues drive was the result, Myers explained, of inability of the Allied board to act on the matter at its recent summer meeting. Myers said the directors did not know at the time of their session that the drive had been set for August.

Earlier, Horace Adams, president of Independent Theatre Owners of Ohio, went on record against the dues collection drive. The head of the ITOO, an Allied affiliate, gave his personal recommendation against giving any money "whatsoever" to the all-industry organization.

"At the time the collection was made for the toll TV campaign, I assured the membership that unless COMPO entered this fight for our interests, I would not recommend their paying any more dues to COMPO," reminded Adams.

The ITOO bulletin which carried Adams' recommendation then suggested that there should be enough money in the COMPO treasury to pay for the poll expenses. Although noting that "there is some interest" in the polling, the bulletin stated that costs are "too high for the small theatres" for the $25 that must be paid for accessories.

The bulletin stated that "if COMPO cannot run this poll with the money it has, it should quietly fold its tent and steal away." The ITOO, it noted, had urged members to pay COMPO dues when the national tax repeal campaign needed funds. "We won the tax campaign and the distributors have taken most of the dough," added the bulletin. "We now recommend that you refuse to pay COMPO any money at all."

In a later bulletin, ITOO claimed that five more Allied units have urged a similar stand. The organization termed a "fraud" trade reports that COMPO may campaign to repeal the remainder of the admissions tax, basing his statement on the minutes of the COMPO Governing Committee. Furthermore, it stated, "With a half-dozen exceptions, all drive-ins in this state close by Thanksgiving so they will obtain no benefit from the Audience Awards plan." Any contribution they might make on this account would be wasted, the bulletin argued.

Statement from Robert W. Coyne, COMPO special counsel, meanwhile pointed out that at a COMPO executive committee session last Nov. 15, it was suggested to defer the dues collection drive until May or June, when theatre earnings were generally at a higher level.

In the event of a financial emergency, such as could be presented by the audience poll, it was suggested that the all-industry governing committee be authorized to set the collection date for an earlier period, the Coyne statement noted.

Rembusch Suggestion

The above suggestion, Coyne added, came from Trueman Rembusch, finance committee chairman, who was not present at the session, which was presided over by Wilbur Snaper, representing Allied, and attended by seven Allied members.

Coyne said that Rembusch was sent a copy of the suggestion, and noted that the all-industry organization received "no record that Rembusch asked to have the minutes changed."

The COMPO special counsel's statement continued with the information that the governing committee next decided at a meeting in March to hold the dues drive either in July or August. "This decision was re-affirmed July 6 at another meeting" of the same committee, Coyne added.

"Acting on this authorization," the statement concluded, "we proceeded to put the dues canvass into effect."

Myers said it was no surprise to him that a number of Allied units have gone on record against the dues drive. He said that the their refusals were expected in lieu of COMPO's reluctance to take a stand in support of the fight against subscription television. Myers added that Allied members were of the understanding that COMPO had sufficient funds on hand to carry the audience poll.

A COMPO statement pointed out that the schedule of dues this year will be held to the reduced level instituted in the dues drive two years ago, the most recent year of a funds collection.



ABOVE: Toastmaster Dick Powell presents Nomination Award Certificates to the "Most Promising Young Female Personalities," at COMPO's first Audience Awards Poll luncheon at the Beverly Hills Hotel. Left to right: Barbara Rush, Rita Moreno, Cleo Moore, Dick Powell, Lori Nelson and Anne Francis. BELOW: June Allyson presents similar certificates to the "Most Promising Young Male Personalities." Left to right: George Nader, Jack Lemmon, June Allyson, John Ericson and Richard Egan.

In The Magazines... *Allied, TOA Split Over Regulation*

At this writing, "I Am a Camera" has not received the MPAA seal. (See review, page 13). In the latest issue of "Cue," Jesse Zunser calls this candid treatment of sex and Bohemian life, dealing with unwed pregnancy and abortion, "the latest victim of man's incessant urge to compel cinematic conformity." Movies will "grow up," he says, when they face the facts and recognize that no area of human activity is outside the province of intelligent cinematic dramatization.

U.S. television viewers will soon be introduced to English movies *en masse,* following the deal between ABC-TV and J. Arthur Rank Prods. (See story, page 18). The August issue of "Harper's" gives the low-down on England's tiny, little-known Ealing Studios, producer of superb comedies, including some Alec Guiness starrers. The article, called "Tight Little Studio," is by London film critic Kenneth Tynan.

"Newsweek," also interested in censorship, devotes a special two-page report on this thorny problem in the Aug. 8 issue, complimenting the liberal Catholic weekly, "Commonweal," which defended private pressure groups thusly:

'The freedom of the artist is a noble thing, but so is the freedom of any group to influence, as best it may, the course of public events. In a free society the answer to pressure we don't like is not to denounce its use or its right to exist (as liberals usually do in the case of religious pressure) but to organize counterpressure.

'The Legion of Decency . . . operates on the principle of making *only* moral evaluations of movies, leaving to others all considerations of their artistic aspects. This sounds fine; the trouble is, it cannot be done. Everything depends on what the artist does with his theme. It makes some difference, after all, whether the theme of incest is treated by Sophocles or Mickey Spillane.'

Programmers, sometimes known as "Bread-and-Butter Pictures," are discussed by Hollis Alpert in the August issue of "Woman's Day" magazine, as he analyzes the sustained popularity of the Tarzan films, the oldest continuing series in movies. The latest Tarzan, in case you've lost track, is muscular Gordon Scott.

(*Continued from page 6*)

meet operating costs and overhead when they play films for which 50 percent rentals are demanded. As current examples of such films Allied cited "Mister Roberts" and "Not As a Stranger."

Another resolution adopted indicated that Allied would seek Congressional or Government action with reference to European quota laws which hold down the number of films which may be exported by U.S. film producers.

The EDC resolution called most importantly for petitioning Congress for legislation invoking Federal regulation of film rentals, but also told the EDC to disseminate information as to market conditioins to Allied members, asked for encouragement of independent film production "in order to relieve the starved market," and noted that the door woud be kept open for further dickering with distributors.

The Board said that foreign investigations conducted by Allied secretary Julius M. Gordon on a trip abroad and by general counsel Abram F. Myers through inquiries at various embassies and correspondence with foreign exhibitor-leaders, may be expected to influence Congress in consideration of rental-control legislation. The same information, it was said, would "reassure the few exhibitors who have been made uneasy by the propaganda emanating from the film companies concerning the dire consequences to the exhibitors if such regulation comes to pass."

The report continued, "what the film companies have withheld from the American exhibitors is the fact that in virtually all European countries there is some form of government-imposed ceiling on film rentals and in some there is what amounts to compulsory arbitration of film rentals; and that, under these regulations, and apparently because of them the foreign exhibitors are prosperous and happy." Later, Myers amplified with a statement to the effect that U.S. production companies do business abroad quite happily under these circumstances.

The Board turned its attention to foreign quota laws which hold down the number of Americans films which can be imported, and questioned whether these restrictions might have the effect of holding down U.S. film production by limitation of markets. "Allied is determined to find out whether the quota restrictions of foreign countries which grant subsidies to their own producers are having the extra-territorial effect of regulating production in this country and, if so, what our government proposes to do about it."

The Board said further, "we condemn the growing practice of the film companies in demanding as film rental for virtually all box office attractions fifty percent regardless of the gross receipts of the theatres. Only under exceptional circumstances can a theatre under these terms "realize its operating cost and overhead, plus a commensurate profit," it was held. The EDC was directed to warn Allied members of the losses they will suffer in playing such pictures.

There would be no question of boycott, Mr. Myers explained later. The board would be offering the "information and experience" to members for their "individual information and guidance."

Solons Say Industry Should Police Itself

WASHINGTON.—The film industry should "police itself" with respect to improper films and "not force the Federal Government to intervene." This was the substance of the report of the Senate Juvenile Delinquency subcommittee filed by its chairman, Sen. Estes Kefauver (D., Tenn.). The report complained that "the predominance of brutality in both movies and television is making our nation's youth insensitive to human suffering."

The subcommittee coupled films and television as similar in their impact on youth, but took special swipes at film advertising, and the advertising code, which they said "seems to have been administered far too laxly in the last few years." The report also recommended that those who produce films for television come under some sort of "industry regulation," since at present they are subject to no restrictions."

Trial Run For Pay Video Offered By TV Station

WASHINGTON.—An offer to conduct an immediate trial run of pay-TV to gain "factual knowledge" for an eventual FFC decision has been made to the Commission by Penn-Allen Broadcasting of Allentown, Pa. The company operated UHF Station WFMZ-TV until last April, when it was forced to go off the air because of "heavy losses."

Meanwhile, two members of the House of Representatives commented on the proposed medium. Rep. Thomas J. Lane (D., Mass.) told the House that "free" and "pay" TV have merit and there is room for both. Rep. Edmund P. Radwan (R., N.Y.) said that mail received by the FCC favorable to pay-as-you-see resulted from a lack of public information on the subject.

Mass. Court Rules "Game" Immoral But Not For Banning

BOSTON.—Times Film Co., distributors of the French film, "Game of Love," this week claimed a "victory" in their test case of the censorship system in Massachusetts. Mayor John B. Hynes, who declared the film "suggestive" and" unwholesomely immoral" agreed it was not obscene, and could not be banned under recent U.S. and Mass. High Court rulings. When the film was deliberately opened on a Saturday without pre-censorship approval, the distributors had feared action by the authorities.

William Shelton, Times vice-president, in a telegram, congratulated the Mayor on his decision and said that henceforth Times would no longer submit films to the city censor. The company interprets the recent decision of the Supreme Judicial Court of Massachusetts earlier this month against Sunday censorship to apply to weekday censorship as well. The Court unanimously termed pre-censorship of films a violation of the Constitution and an infringement of free speech and a free press.

The "Boston Herald," applauding the decision, titled an editorial "Goodbye, Censor." "Boston may look the same after what happened this week," the paper wrote, "but it is a different city. The censor has been dethroned. For the first time a movie has been shown in public without the censor getting a first look. . . .

"The majority of the professional critics," the paper continued, "found it neither suggestive or immoral but a thoughtful picture on a serious theme. The public, or those of the public who are interested, will now have a chance to decide between the two views. Surely this is the way it should be. Boston has come of age."

At press time, however, the major distributors were continuing the practice of "inviting" the city censor to trade screenings.

First Buena Vista Meet

The first sales convention of Buena Vista Film Distributing Co., handling Walt Disney productions, will be held at Burbank, Calif. for one week starting Oct. 24, announced Leo F. Samuels, president and general sales mgr. of the company. Plans are under way to open nine branch offices in addition to the 22 already established.

New Appointments . . .

IRVING WORMSER, vice president of Distributors Corporation of America, will take over as general mgr. of DCA, succeeding CHARLES BOASBERG, resigned. ARTHUR SACHSON, formerly general sales mgr. for Sam Goldwyn and asst. sales mgr. for Warner Bros., joins the company as general sales mgr.



IRVING WORMSER



ALBERT MARGOLIES

ALBERT MARGOLIES has been appointed ad-publicity-exploitation director of Buena Vista Film Distributing Co. Active during the past two years with the Disney organization as a special consultant on publicity and advertising, his appointment follows the resignation of CHARLES LEVY as Eastern publicity, advertising and exploitation director of Walt Disney Prods. Levy will form his own public relations organization.

ROBERT DORFMAN was promoted to the post of exploitation manager of Buena Vista. He has been with the publicity and advertising department of Walt Disney Productions for the past seven years.

DON M. ALEXANDER has been elected president of Alexander Film Co., succeeding his brother, J. Don Alexander, who died May 6. Other officers are Don Alexander Jr., vice-president; M. J. McInaney, vice-president in charge of sales; and E. B. Foster, secretary-treasurer.

SIG MAITLES has been retained by Columbia Pictures as a title consultant.

MAX THORPE has been appointed chairman of the board of Columbia Pictures Corp., Ltd., England. Thorpe, who served as managing director of that company for many years, asked to be relieved of operational duties because of ill health. M. J. (MIKE) FRANKOVICH succeeds Thorpe in the post of managing director. Frankovich, active recently in independent production, will now devote himself exclusively to the supervision of Columbia's activities in England. WILLIAM LEVY has been appointed manager of distribution for the company.

HAROLD SLOANE, for the last two years promotion editor of Boxoffice Magazine, joined Columbia Pictures as exploitation writer in the press book department.

NT Income Listed

LOS ANGELES.—Attributing the decrease in net income to the majors' failure to deliver sufficient product, National Theatres president Elmer Rhoden announced consolidated net income for the 39-week period ended June 25 at $1,768,490, equal to 64 cents a share on the 2,769,486 shares outstanding.

This compares with $1,884,636, or 68 cents per share, in the comparable period a year ago. Theatre receipts, NT announced, dropped almost $3 million in the 39-week period, compared with 1954.

Free Picture Shows Asked For Taverns

BOSTON.—A request for a permit which would approve the showing of free movies in bars and cafes has been taken under consideration by the local Licensing Board, after hearing testimony from both sides. The unusual request, believed to be the first of its kind ever heard by the Board, was made by a downtown cafe. Leonard Paretsky, representing United World Films, said the "old, old" films would not compete with theatres.

Executive director Frank Lydon of Allied Theatres of New England pointed out that theatres have not asked for a liquor permit, and called the petition 'vicious" and a "moral hazard." The police commissioner complained it would be "extremely difficult" to police taverns during screenings, while a city councilman predicted that if the activity" could be controlled, films would probably prove a "sobering influence" on customers and in many cases would "discourage heated arguments."

Should Xhibs Unite? Levy Visits Europe

The possibility of a world organization of exhibitors will be further explored by Herman M. Levy, general counsel of TOA, who departed for Europe this week for meetings with foreign distribution and exhibition representatives. His meetings will follow up recent visits in Europe of Alfred Starr, Robert J. O'Donnell, and most recently Walter Reade Jr.

The officers of TOA have long advocated cooperation with foreign exhibitors with the ultimate goal of international unity. To this end, meetings with the Cinematograph Exhibitors' Assn. of Gt. Britain and Ireland and the Union Internationale de l'Exploitation Cinematographique have been arranged, among others. Levy's findings will be reported to the next meeting of TOA's board and executive committee in Los Angeles on Oct. 5.

New Arbitration Meeting Mulls Rules, Regulations

Another attempt to work out rules and regulations for an industry arbitration system was made this week when the joint exhibitor-distributor committee met at the offices of the Motion Picture Association. They held their first meeting more than a year ago.

It was understood that the meeting was called to approve a draft drawn up by attorneys Adolph Schimel and Herman M. Levy.

Total Gotham Tax Take $4,708,499 For Year

New York City's motion picture theatres collected $4,708,499, during the first fiscal year of the 5 percent amusement tax, an official of the City Tax Collector's Office disclosed. Amusement tax revenue from all sources collected during the year ended June 30 was $9,301,678. Municipal theatres collected $1,298,409 amusement tax during the year's final quarter.

. . . News In Brief

Coast Bow for "Oklahoma"

Rodgers & Hammerstein's production of "Oklahoma," in Todd-AO, will be shown to the industry and press on Aug. 16 at the M-G-M studios, operating base of the production. Oklahoma's Governor Raymond Gary, as official host, will announce the date of the world premiere at the Rivoli Theatre in New York, sometime around Oct. 1. Afterwards, Gary, Rodgers and Hammerstein will fly to New York for a series of network TV and radio shows.

New Projector-Spotlight

WASHINGTON.—A method of harnessing the light source of a motion picture projector so that it may be used as a spotlight has been developed for the market by J. Alton Pratt, head of Stanley Warner Theatres Washington Zone projection and sound department. Called "Project-a-Spot," the attachment fits directly on the projector lens, and is said to be cheaper and easier to handle than conventional equipment.

Metro. Sept. Releases

Metro-Goldwyn-Mayer will release three pictures in September: "It's Always Fair Weather," starring Gene Kelly, Dan Dailey and Dolores Gray in CinemaScope and Eastman Color; "Svengali," starring Hildegarde Neff and in wide screen and Eastman Color, and "The Bar Sinister," with Jeff Richards, Jarma Lewis, Edmund Gwenn, Dean Jagger, and Wildfire, the dog, also in CinemaScope and color.

Columbia To Handle Imports?

Believing that the U.S. is now a "ripe" market for foreign films of calibre, Columbia will reportedly establish a special organization by mid-September to handle the distribution of foreign produced films here. It is expected that the organization would operate in a manner similar to the Universal Pictures section which handles J. Arthur Rank Productions in the U.S.

New Kramer-UA Deal

Producer-director Stanley Kramer and Robert S. Benjamin, board chairman of United Artists, have jointly announced a new agreement under which Kramer will produce two additional films for UA release. The new projects will roll following completion of "The Pride and the Passion," VistaVision Technicolor film starring Cary Grant and Frank Sinatra, which Kramer will produce and direct in Spain next April for UA release.

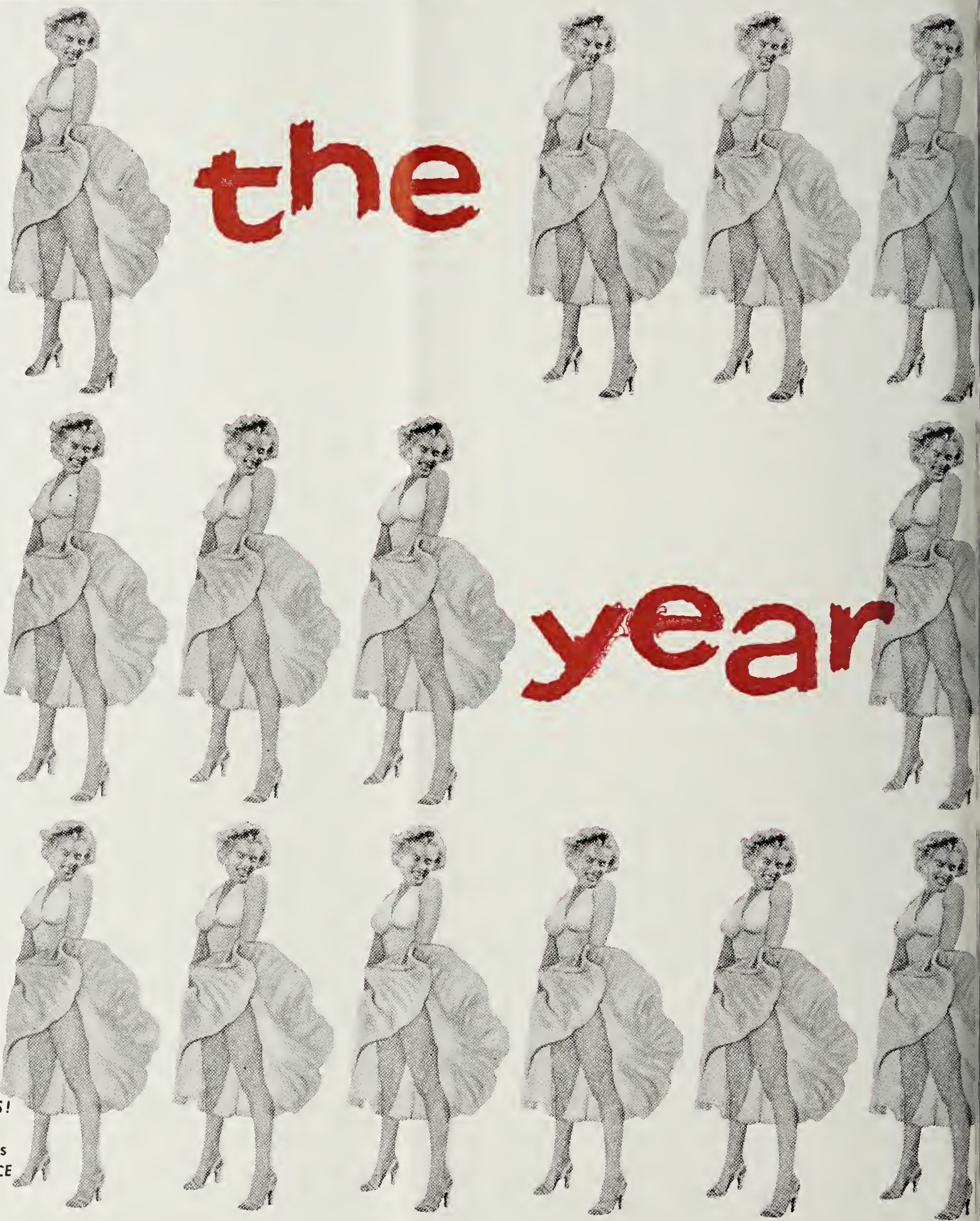
L. S. Hamm Re-elected

SAN FRANCISCO.—L. S. Hamm of West Side Theatres has been re-elected president of the Northern California Theatre Association. Other officers elected were Homer Tegtmeier, first vice-president; Ben Levin, second vice-president; William Elder, treasurer; Charles M. Thrall, executive secretary. Also re-elected was Hulda McGinn as public relations and legislative counsel.

General Precision Net

For the six month period ended June 30, net income of General Precision Equipment Corp. amounted to $2,173,654, equal to $1.95 per share on 1,022,882 shares outstanding. This figure compares with income of $2,541,-652 in the same period of the previous year, equal to $3.37 per share on 700,352 shares.

THE NATION'S BIG



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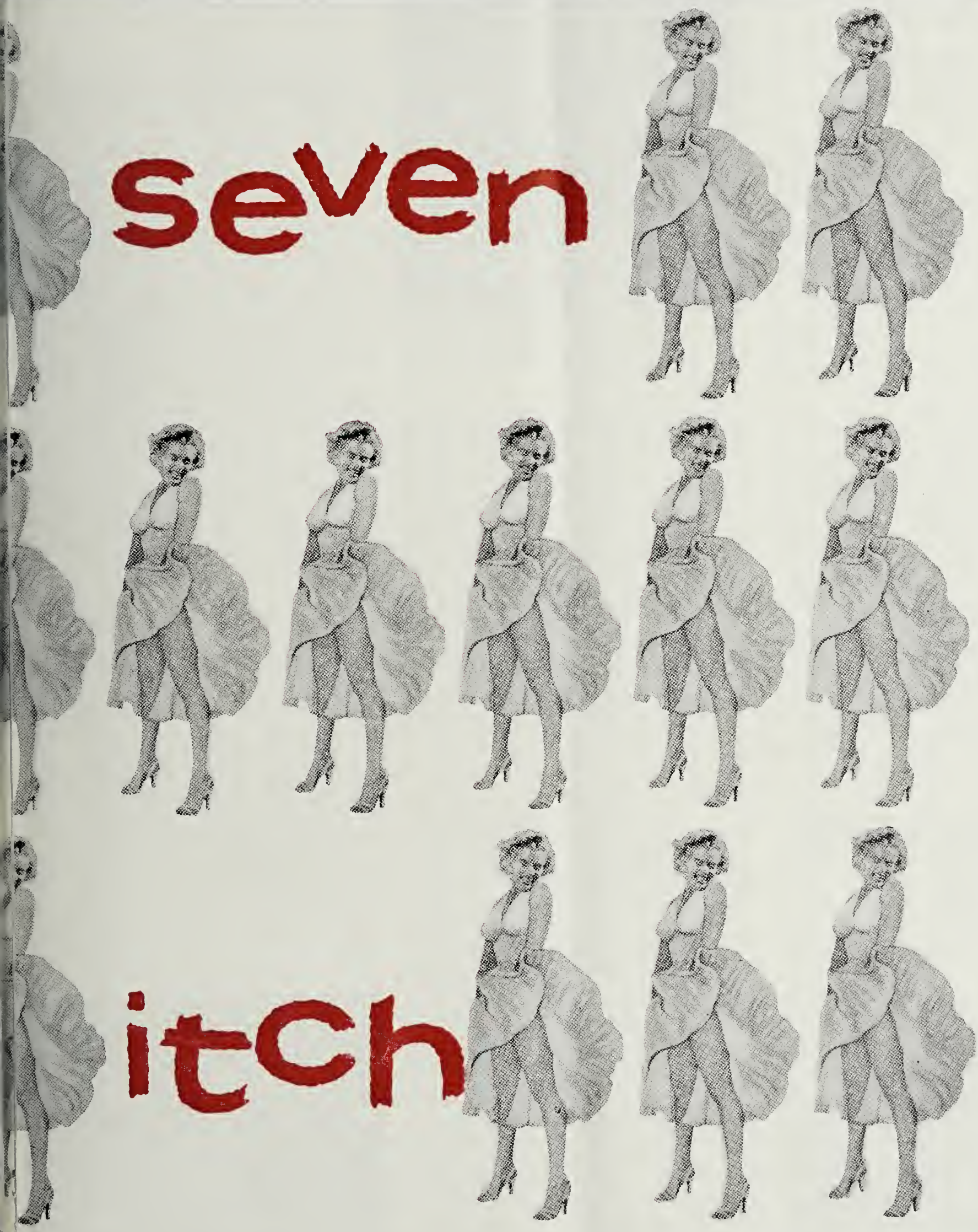
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Independent Trade Reviews

"Trial"

(M-G-M) 105 Min.

Cast: Glenn Ford, Dorothy McGuire, Arthur Kennedy, John Hodiak, Katy Jurado, Rafael Campos, Juano Hernandez, Robert Middleton.

Credits: Produced by Charles Schnee; Directed by Mark Robson; Written by Don M. Mankiewicz from his Harper's Prize Novel.

Following close on the heels of its "Blackboard Jungle" is Metro's "Trial," again starring Glenn Ford and again dishing up some of the most thought-provoking and dynamite-laden subject matter to hit the screen this year. "Trial" centers on a legal case involving a Mexican-American adolescent indicted for the slaying of a white girl. Intertwined is a tale of how a rabble-rousing attorney capitalizes on the accused's plight in order to advance the causes of organizations shown to be Communist-led. Opposing the rabble-rouser's tactics and beliefs is an inexperienced but talented lawyer, representing the humane cause of social justice. Backgrounding the story is a small, Southwestern town, where bigotry against Mexican-Americans is more than latent.

The combination of story lines in "Trial" thus affords a melodramatic field day for clashing political and social ideals. Much of the action is explosive; all of it is absorbing. Particularly of interest are such sensational sequences as the one in which the local citizenry endeavors to lynch the accused, and a recreation of a left-wing mass meeting in New York. Here the rabble-rouser raises funds for the defendant, with one eye always cocked towards his own pocketbook. A walloping indictment of civil rights opportunism, along with a plea for tolerance, is delivered in the climax in terse, dramatic terms. It strikes home with tremendous force. Certainly such content as described above is rare to motion pictures. The effect is grim, but this is as it should be with subject matter as powerfully outspoken as "Trial." A well contrived script, pungent direction, some first-rate performing and a bang-up musical score succeed in generating the extreme degrees of suspense needed for punching this picture across in the general market.



Among the headliners of Metro's "Trial" are Dorothy McGuire and Glenn Ford. Arthur Kennedy and John Hodiak also star.

Besides Ford, who plays the sincere defense attorney, top thesping is in evidence with the performances of Dorothy McGuire, as a politically mixed-up legal secretary; Juano Hernandez, as a Negro judge; Rafael Campos, as the young defendant, and Katy Jurado, his suffering mother. Others in the cast, notably John Hodiak, as the district attorney; Arthur Kennedy, the rabble-rouser, and Robert Middleton, as an election-sensitive sheriff, add valuable weight to "Trial."

The film is related in stark, semi-documentary terms of black and white. It moves along for the most part with clipped economy, rarely pausing for humorous relief, and only incidentally for romance. Latter is supplied by Ford and Miss McGuire. As a motion picture of topical content, "Trial" says much about left-wing political organizational methods in America, witch-hunters and racial bigotry. On any one of these topics, the word of mouth should be keen.

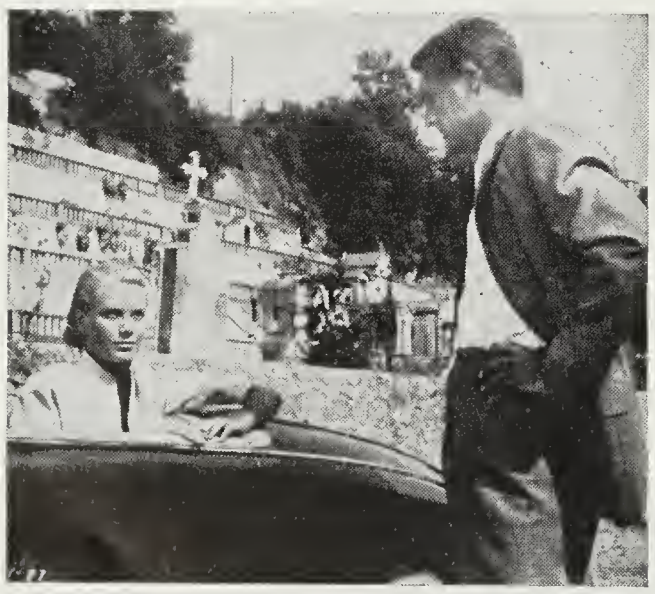
"To Catch A Thief"

(Paramount) VistaVision-Technicolor 105 Min.

Cast: Cary Grant, Grace Kelly, Jessie Royce Landis, John Williams.

Credits: Produced and directed by Alfred Hitchcock; Screen play by John Michael Hayes.

Alfred Hitchcock's latest exercise in suspense is, commercially speaking, one of his best. Photographed largely on locations on the French Riviera, where VistaVision and Technicolor lend a majestic sweep to the proceedings, the picture is sure to please the broadest possible audience. The tale, concerning the attempts of a reformed jewel thief to catch the culprit who has adopted his old techniques for new crimes, is ably constructed and calculated to hold interest throughout. Playing the principals are Cary Grant, the ex-thief, and Grace Kelly, as the woman in question. Their names will certainly help catapult "Thief" into the top-money category. A highly capable supporting cast, headed by Jessie Royce Landis and John Williams, does much to insure the credibility of the narrative. The usual adeptness shown by Hitchcock in directing, producing and editing welds the above elements into a bang-up and major entertainment package.



Grace Kelly and Cary Grant co-star in Alfred Hitchcock's 'To Catch A Thief," in VistaVision-Technicolor, from Para.

"Thief" begins with a maximum of action and suspense as Grant, a suave American living in France, is established as an innocent dupe of a jewel robber. A wealth of plot is excitingly unravelled during the first 15 minutes of the proceedings with a minimum of dialogue, serving to key the viewer to the racy pacing of the narrative. Twist upon twist is given the story, with clues as to the identity of the culprit falling every which way. As is the custom in a Hitchcock thriller, the romance serves the excitement. Here Miss Kelly, playing the spoiled daughter of a wealthy American widow, shows keen acting ability. The scenes between she and Grant have more than a little humor, and are spiced with strictly adult flavoring. So far as excitement goes, "Thief" literally abounds in chases, taking place over rooftop and highway alike. As seen in VistaVision, the splendor of the Riviera location is breathtaking. The climax, occurring during a masquerade ball, finds the culprit unmasked in a thrilling rooftop encounter. If, at this point, the viewer already is aware of the thief's identity, enough suspense has been generated to keep his interest whetted until the final moment of the denouement.

"Pete Kelly's Blues"

(Warner Bros.) CinemaScope-WarnerColor 95 Min.

Cast: Jack Webb, Janet Leigh, Edmond O'Brien, Peggy Lee, Andy Devine, Lee Marvin.

Credits: A Mark VII Ltd. Production; Directed by Jack Webb; Screenplay by Richard L. Breen.

A lavish, stunningly-produced musical melodrama about Prohibition Days, WB's "Pete Kelly's Blues," in CinemaScope and WarnerColor, splashes onto the screen with a sure-fire combination of violent action, top-drawer jazz music, and touching romantic interludes, to add up to superb entertainment that can't miss a big box-office pay off. Boasting marquee names in Jack Webb, Janet Leigh and Edmond O'Brien, "Kelly" is the story of the shakedown of a ragtime band by a vicious mobster, and what the bandleader does about it. Audiences have never before seen anything like this atmospheric presentation of music and gunplay, and standout performances and scenes—even the opening title credits—are calculated to send them away talking. At least two performances are surprises: Peggy Lee turns in an Oscar contender as a dipsomaniac singer who winds up in an insane asylum, and Janet Leigh has never been better, as Webb's piquant, childish romantic interest. In an example of off-beat casting which had the trade press audience buzzing, comedian Andy Devine played a grim-jawed detective.

Webb, who also directed, proves beyond doubt that he ranks as a top Hollywood megger: despite some obvious cutting at the end, he displays a masterful use of color and jazz backgrounds to advance the action and moods of the story. Audiences will be entranced by reminders of the Roaring Twenties such as seamy speakeasies, racoon coats, Stutz Bearcats, and the joy-seeking "lost generation." For those who like jazz, evergreens like "Sugar," "I Never Knew," and a score of classic New Orleans "blues" and spirituals will set their feet tapping. For the younger patrons, "Kelly" has three new songs, possible Hit Parade candidates, which are sung by Miss Lee and famed jazz vocalist Ella Fitzgerald: "Pete Kelly's Blues," "He Needs Me," and "Sing a Rainbow," A Columbia Records LP of the film's music is already available.

The story begins with the racketeer's efforts to blackmail the local bands for a percentage of their gross, as protection money. Kelly's "Big Seven" decides to resist, but after their courageous young drummer is machine-gunned,



Jack Webb and Janet Leigh topline "Pete Kelly's Blues," in Cinema-Scope-WarnerColor, from WB. Peggy Lee, Ella Fitzgerald also star.

Kelly loses his will to fight and signs up with the mobster. Meanwhile, he concentrates on his music and carries on a love affair with a society girl who is pursuing him. The mobster's mistress, brutally beaten by the gunman after an argument, loses her sanity, and her fate, together with the taunts of a friend, induce Kelly to take a stand against the blackmailer. He tries to get legal evidence and becomes involved in a gun duel where the mobster is finally shot.

"The Virgin Queen"

(20th-Fox) CinemaScope-De Luxe Color 92 Min.

Cast: Bette Davis, Richard Todd, Joan Collins, Jay Robinson, Herbert Marshall, Dan O'Herlihy.

Credits: Produced by Charles Brackett; Directed by Henry Koster; Written by Harry Brown and Mindret Lord.

The story of Queen Elizabeth I and Sir Walter Raleigh is told with great skill in 20th-Fox's handsomely-produced costume drama, in CinemaScope and DeLuxe Color, and will surely reach a high point of popularity among the movie fans of the country. This is an ideal vehicle for the return to films of Bette Davis, who gives a striking performance that will probably win an Oscar nomination, and cause considerable fan comment to boot. Fox has wisely surrounded Miss Davis with an up-and-coming quartet of relatively new faces such as Richard Todd, Joan Collins, Jay Robinson, and Dan O'Herlihy, who have already acquired large following among the younger fans. Performances are excellent, and the 16th century Elizabethan backgrounds as shown in the anamorphic process are eye-compelling.

The script, which was inspired by historical fact, tells a story understandable on all levels, portraying Elizabeth as a homely and fickle autocrat, whose most striking characteristic in her court of intrigue was her loneliness. Most of the story concentrates upon her unsuccessful attempt to win Raleigh's heart. Miss Davis, aided by magnificent and rather grotesque costuming, makes the most of her colorful part, and Todd as a dashing, energetic Raleigh, makes a good partner. Considerable attention is devoted to the famous story of the ambitious Raleigh spreading his expensive cloak over a mud-puddle to impress Elizabeth. Another dramatic scene shows Elizabeth coquetishly knighting Raleigh while she reclines in bed. There are ample love scenes between Todd and Miss Collins, who plays his sweetheart, and well-staged sword-play and brawls.

Just returned from the Irish Wars as a young and unknown captain, Raleigh gets an opportunity to meet Queen Elizabeth and impresses her with his bluntness and courage. She wants to flirt, while he wants three ships to go to the New World. Refusing the ships, Elizabeth tries to turn his mind towards her by making him a court favorite, but Raleigh's anger mounts at her continued refusal to grant the ships. Meanwhile, he falls in love with Elizabeth's lady-in-waiting. They marry secretly, and when Elizabeth is informed of the marriage by Raleigh's enemies, she plans to behead the couple. Erratic as always, she finally permits them to sail for the New World and resigns herself to continued loneliness.



Bette Davis, Richard Todd, Joan Collins star in 20th-Fox's "The Virgin Queen," CinemaScope-De Luxe Color.

"I Am A Camera"

(DCA) 98 Min.



Julie Harris and Laurence Harvey, along with Shelley Winters, star in "I Am A Camera," from DCA.

Cast: Julie Harris, Laurence Harvey, Shelley Winters, Ron Randell, Lea Seidl, Anton Diffring, David Kossoff, Ina De La Haye, Tutti Lemkow, Frederick Valk.

Credits: A Remus Production; Directed by Henry Cornelius; Screenplay by John Collier; From the Drama Critics' Circle Award-winning play by John Van Druten; Based on the Christopher Isherwood stories.

This sophisticated and delightful little comedy may have a history comparable to "The Moon Is Blue." It is an adaptation of a Broadway stage success that has not yet received the Production Code seal. Adult and in good taste, in this reviewer's opinion, the film will do very well in many general situations, depending on the tastes of the patronage, and is a natural for art houses. The story, which stars Julie Harris and Shelley Winters, plus an unknown but excellent continental cast, is a serio-comic one, about a frustrated young writer and a vivacious young English girl, full of bravado and animal spirits, who teaches him to "live a little." The time is the troubled period in Berlin, shortly before Hitler's assumption of power. The girl, who meets the writer accidentally, offers to sleep with him (he refuses); becomes the mistress of a farcical millionaire; blithely announces she is having his child; plans to have an abortion (she doesn't); and finally decides she is not pregnant but has miscalculated her "time."

The girl's personality is, dramatically speaking, delightful, and several hilarious and rowdy scenes are spotted throughout the film. Audiences will, of course, react according to unshakable moral assumptions. The girl's character will provoke amusement, pity, or indignation, depending on the point of view. It should be said that the writing talent involved is essentially "serious": Christopher Isherwood, author of the autobiographical stories from which the play and movie were adapted, aimed at showing a "slice of life," and the film accurately portrays a certain kind of girl, and a certain kind of uprooted society. There is a serious subplot about a pair of Jewish lovers in Hitler-infested Berlin. Miss Harris is alternately wise, immature, brave and pathetic; she is never presented as a model to be emulated, nor is she, in the Hollywood tradition, "sexy." In this reviewer's opinion, most adult audiences will find "I Am a Camera" entertaining and inoffensive.

"The Last Command"

(Republic) Trucolor 110 Min.

Cast: Sterling Hayden, Anna Maria Alberghetti, Richarh Carlson, Arthor Hunnicutt, Ernest Borgnine, J. Carrol Naish, Ben Cooper, John Russell, Virginia Grey, Jim Davis, Edoard Franz, Otto Kruger, Russell Simpson, Roy Roberts, Slim Pickens, Hugh Sanders.

Credits: Associate producer, Frank Lloyd; Directed by Lloyd; Screen play by Warren Duff.

"The Last Command" is a well-made outdoor epic that will do very good business in the general market. The story of the Alamo and the famous historical figure, Jim Bowie, is a gripping one. Anna Maria Alberghetti, previously seen as a singing personality, plays a straight role and scores strongly. Frank Lloyd does yeoman work on production and direction and his clear thinking is evident throughout. The Trucolor photography is beautiful as well as impressive. The film has a sock hit song in "Jim Bowie," sung by Gordon MacRae. The picturesque locations in Texas add greatly to the film.

This is the story of the Texans and their fight with Gen. J. Carrol Naish against military tyranny and for civic reform. Principals in this conflict are Sterling Hayden, as Jim Bowie, Richard Carlson as William Travis, and Arthur Hunnicutt as Davy Crockett. After his wife dies in Mexico, Hayden goes to see Naish, Gen. Santa Anna, about his tyranny. Naish believes he is right and tells Hayden, who returns to Texas and Anna Maria Alberghetti. He joins with Carlson, Ernest Borgnine, Otto Kruger and other Texans and fights Naish's forces. After some initial victories in their rebellion, the Texans find themselves in the Alamo. What follows is one of the bloodiest battles ever fought for American freedom. The defenders of the Alamo battle Naish's "no quarter" attack. With everybody dead at the Alamo, Naish allows safe passage to the women and children and Anna Maria escapes.

"Pearl Of The South Pacific"

(RKO) SuperScope-Technicolor 86 Min.

Cast: Virginia Mayo, Dennis Morgan, David Farrar, Basil Ruysdael, Lance Fuller, Murvyn Vye, Lisa Montell.

Credits: Produced by Benedict Bogeaus; Directed by Allan Dwan; Written by Talbot Jennings, Richard Landau and Jesse Lasky, Jr.; From a story by Anna Hunger.

An escapist picture, with the exotic South Seas as an exploitable background, "Pearl of the South Pacific" fills the bill as diverting adventure-romance. Marquee value is present in the names of Virginia Mayo and Dennis Morgan, and added lift is given the proceedings via use of Technicolor printing and the SuperScope process. Story line, punctuated by scenes of action, has to do with the search by a trio of adventurers for valuable black pearls, hidden on a Polynesian isle. Atmosphere is provided by some native dancing, drum beats, etc.

Main romantic chord of the film is struck by Miss Mayo, who plays one of the adventurers. Her affections are sought after by the three male principals: Morgan, David Farrar, who plays the heavy, and Lance Fuller, a native prince. Latter is engaged to Lisa Montell, native lass, and this element brings in a jealousy motif for the romantic subplot. The island to which the adventurers set sail is run by Basil Ruysdael, a white man, and Murvyn Vye, native warlord. Some suspense is generated when Vye threatens the lives of the white people, who are disrupting the island's way of life. Skullduggery on the part of Farrar sets off the climax, in which the white men's ship explodes and Farrar is killed. Ending finds Miss Mayo and Morgan in each other's arms and peace restored to the island.

"Court Martial"

(Kingsley Int'l.) 105 Min.

Cast: David Niven, Margaret Leighton, Noelle Middleton, Allan Cuthbertson, Victor Maddern, Raymond Francis, Geoffrey Keen, Newton Blick, Mark Dignam, Robert Bishop, Maurice Denham, Clive Morton.

Credits: A Romulus Production; Directed by Anthony Asquith; Produced by Teddy Baird; Screenplay by John Hunter; Based on the London stage success, "Carrington, V.C.," by Dorothy & Campbell Christie.

This British import, adapted from a highly-touted London stage success, is a highly absorbing character drama about a war hero accused

(*Continued on page* 19)

20th's "Virgin Queen" Benefits Portland's Children's Theatre

The man who walked a mile for a Camel had nothing on 40-odd film and TV celebrities and newsmen who recently went 654 miles in one day to see a new movie. The event was the world premiere in Portland, Maine of 20th-Fox's "The Virgin Queen," starring Bette Davis.

This unusual king-size trip to the movies was made possible through the cooperation of Fox and the gracious Maine city, who combined their talents to produce a gala opening for the presentation, which also stars Richard Todd and Joan Collins. Miss Davis, of course, is a popular resident of nearby Cape Elizabeth, together with husband Gary Merrill.

The one-day junket, which left New York's Roxy Theatre at 9 a.m. and returned at 2:30 a.m. the following day, was executed through the generous use of automobiles, buses, and Northeast Airlines transportation, and did a bang-up job of calling attention to "Queen" Davis's return to films.

Boost Popular Charity

The glamorous and spectacular all-day ceremonies gave Portland a chance to boost a favorite charity, when the evening premiere at the Strand topped a week-long drive to raise money for the local Children's Theatre. Profit for the group, which brings live drama, music and dance to the children of the area, was estimated at $15,000, with all proceeds of the premiere and a pre-theatre buffet dinner going to the organization.

Press, radio, TV and newsreel coverage for the day-long festivities was highly impressive. The "Portland Evening Express" reported that the city's first world premiere, which brought out record crowds in the thousands, was the most thoroughly covered event ever to occur in the lobster state, with the possible exception of President Eisenhower's recent visit.

Portlandites lined the streets early in the afternoon and by 7 p.m. had completely stopped traffic around the kleig-lighted theatre. Shortly before curtain time, police were unable to hold the surging crowds in check.

Winging in from New York for Portland's royal welcome to the "Queen" were top-rank television personalities—Faye Emerson, Jinx Falkenburg McCrary and Conrad Nagel; Tom Ewell, co-starred with Marilyn Monroe in 20th's "7 Year Itch," and Jay Robinson, topcast in "The Virgin Queen"; as well as syndicated columnists including Danton Walker and Frank Farrell. Another plane load of radio, TV and newspaper personalities from the New England area joined the New York group at the airport.

The celebrities arrived in Portland shortly after noon and proceeded in a 35-car motorcade to City Hall where they were officially welcomed by City Council Chairman Ben B. Wilson. The motorcade then headed to the seaside home of Mrs. Jean Gannett Williams, president of the Guy Gannett Co. publishing, radio and TV enterprises, where they were treated to a gala Down East lobster and clam bake. Afterwards, the afternoon's festivities included champagne cocktail party at the Cape Elizabeth home of the Gary Merrill's where Faye Emerson filmed a clip for Dave Garroway's TV show, "Today." Miss Emerson's first movie, incidentally, in 1941, was a Bette Davis starrer called "The Bride Came C.O.D."

Exhibitors will be offered a special trailer, photographed at Miss Davis's house, which can be used to promote "The Virgin Queen" in theatres.

Ceremonies Televised

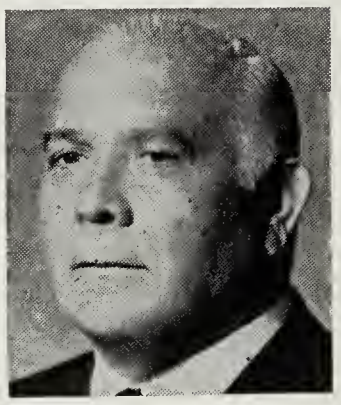
After evening ceremonies in front of the theatre, televised by Portland's WGAN-TV, and on-stage ceremonies inside, at which all stars were again introduced, "The Virgin Queen" made her debut. Afterwards, an 11 p.m. hookup was made between Bette and Jinx Falkenburg at WCSH-TV, Portland, and Tex McCrary at NBC-TV, New York. Frank Farrell also taped interviews with the stars for his ABC network radio show.

In stage ceremonies immediately preceding the start of the film, Nat Silver, division manager of Snider Theatres, operators of the Strand, introduced Mrs. Lysla Abbott, president of the Children's Theatre, who thanked the audience for their contributions to the organization. Miss Davis then presented an award to young Jean Frye, named as best actress of the year at the theatre group.

At the conclusion of the premiere, the members of the junket boarded waiting Northeast planes and returned to Boston and New York.

No Releases For TV Yet: Skouras

Spyros P. Skouras is not selling his company's old releases to television—at least not yet. The 20th-Fox president has placed a $150 million pricetag on Fox's backlog, declaring that "someday" he'll get it. Some industry sources had predicted that with the RKO backlog probably going to TV, other distribution companies might want to get on the bandwagon.



SPYROS P. SKOURAS

Skouras at a trade press interview after his return from London following virtual completion of 20th's deal with the Schlesinger interests for South African amusement properties, put an end to such speculation as it effects Fox. "I will sell when they pay my price or if it is necessary," he said. "So far no one is willing to pay what I want."

Opposes Pay-TV

The 20th-Fox president also vehemently made known his opposition to toll television. He described pay-TV as a threat to both the motion picture and television industries, and to the public as well. The public, he said, had purchased their TV sets with the understanding that programs would be free.

He stated that his opposition to pay-as-you-see goes back as far as 1952, when Fox was the only company that refused to furnish films for the Phonevision trial run in Chicago. Skouras cited world-wide grosses on "The Seven Year Itch" as approximately $10,250,000, and expressed his doubts that toll TV could match that figure.

The acquisition by 20th-Fox of 140 theatres and other amusement properties from the Schlesinger organization in South Africa has been concluded, he reported, but hinges on Fox's ability to acquire at least 90 percent of the half-milion outstanding shares of African Theatres, Ltd., the parent company. Holders have until Dec. 1 to sell, at five pounds per share. Skouras would not reveal the total amount of the transaction, but said that it was in the neighborhood of the reported seven million pound figure.

Celebrities Descend On Maine For Clambake, "Virgin Queen" Preem



Photos by THE INDEPENDENT

Some scenes from 20th-Fox's gala Down East junket to Portland, Maine for film and television celebrities, featuring a one-day, 654-mile flying trip to the world premiere of "The Virgin Queen," starring Bette Davis, Richard Todd and Joan Collins. LEFT: The stars, accompanied by two plane loads of syndicated columnists, newspaper and trade press representatives, are met at the Portland airport by star Davis and husband Gary Merrill, residents of nearby Cape Elizabeth. Shown waiting for a 35-car motorcade to get underway are, l to r, co-star Jay Robinson, Conrad Nagel, Merrill, Miss Davis, and Tom Ewell; CENTER: At the seaside home of publisher Mrs. Jean Gannett Williams, the visitors were treated to generous servings of clams, lobsters, and Maine hospitality; RIGHT: Miss Davis gives a television interview at the evening premiere of the film.

the seven year itch

MAIN TITLES BY NSS!

Sensational main, credit and end title treatment produced by National Screen Service for the great 20th Century-Fox CinemaScope hit in De Luxe Color brings these unusual, first time trade comments:

THE FILM DAILY

"...Starting with a brilliant credit-design job, it is through-out easy on the eyes..."

SHOWMEN'S TRADE REVIEW

"The picture deserves at least a variant of an Academy Award for its extremely effective main title."

VARIETY

"Saul Bass's main title, a series of hinged and perambulatory patches on a multi-colored field attracted audience comment at the Broadway preview at Loew's State."

MOTION PICTURE DAILY

"The tone of the picture is set early by the multi-colored patchwork of boxed credits, names and their roles flashing from different sections of the screen."

THE Hollywood REPORTER

"Many clever production innovations. Among the brightest of these is the novel and amusing use of title cards."

National Screen expresses its admiration to Saul Bass, distinguished artist-designer who created the original idea for the titles for "THE SEVEN YEAR ITCH" and also for "CARMEN JONES", another NSS title production.



NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

"Not As A Stranger"



Robert Mitchum and Olivia de Havilland co-star in "Not As A Stranger," Kramer-UA.

"Gentlemen Marry Brunettes"



Jane Russell, Jeanne Crain, star in "Gentlemen Marry Brunettes," Russ-Field-UA.

"Alexander The Great"



Richard Burton plays "Alexander the Great" opposite Fredric March, Robert Rossen-UA.

UA Producing 21 Pictures In Year's Second Half

United Artists has scheduled a minimum of 21 productions for the second half of 1955. The films will be made by a great number of the 34 independent producers committed to supply the film company with upwards of 100 pictures during the next three years.

Many of these same 34 indies have furnished the approximately 40 pictures UA is releasing in 1955. Of this latter total, 21 go into general release starting this month and continuing through December.

Pictures either started in production this month on the Continent, or slated for early lensing in Europe, include "Trapeze," which Hecht-Lancaster will film in Paris in CinemaScope and Technicolor, starring Burt Lancaster, Gina Lollobrigida, Tony Curtis and Katy Jurado.

Also, "Foreign Intrigue," to be shot in Nice, Paris, Stockholm and Vienna, by Sheldon Reynolds, TV producer, with Robert Mitchum starring. Filming will be in Eastman color for wide-screen projection.

A third overseas project will be the CinemaScope-Technicolor Norman Krasna production, "The Ambassador's Daughter," penciled for an October or November start in Paris. Krasna has written the screen play and will also direct.

Completion of production in New York of "Patterns," based on the popular Rod Serling TV play, is expected this week. Picture is being produced by Jed Harris and Michael Myerberg and directed by Fiedler Cook with Van Heflin, Beatrice Straight, Everett Sloane and Ed Begley starring.

Also for Gotham lensing is the first film from Frank Sinatra's Oxford Productions unit. Called "One Way Out," the film stars Sinatra, has Don McGuire as director and screen writer, and Jerry Bresler as producer.

Making up the bulk of upcoming UA productions are the following Hollywood ventures:

"The Big Knife," already completed in filming stages under the production and direction of Robert Aldrich, with Jack Palance, Shelley Winters, Ida Lupino, Wendell Corey, Jean Hagen, Rod Stieger, Everett Sloane and Ilka Chase starred.

"The Big Caper" is expected to begin filming Aug. 15 under the Pine-Thomas-Shane productions banner, while "The Beast of Hollow Mountain," in CinemaScope and Eastman Color-Regiscope, is being taken through its final editorial stages by Edward and William Nassour, producers. Guy Madison and Patricia Medina are co-starred.

Completed shooting is "Fort Yuma," a Technicolor project of Aubrey Schenck and Howard W. Koch which Lesley Selander directed from a story and screen play by Danny Arnold, with Peter Graves starred.

From Robert Jacks and Robert Goldstein is scheduled "A Kiss Before Dying," in CinemaScope and Eastman Color, starring Robert Wagner and Jeff Hunter, while Clarence Greene and Russell Rouse will begin "God Is in My Corner," with Edward Small as executive producer, Aug. 1.

Pine-Thomas-Shane will put "Lincoln McKeever," with James Cagney, before the cameras Nov. 15, after launching "The Mountains Have No Shadows" Sept. 15. Russ-Field place "Run for the Sun," in color with Richard Widmark starring, in production Sept. 1 in Mexico.

"The Sharkfighters," another Goldwyn Jr. production, will be filmed in color later this year, and Edward Small will start lensing on "Top Gun," with Sterling Hayden starring, at approximately the same time.

Schenck-Koch are going ahead on "Three Bad Sisters," with John Bromfield and Marla English starred, and have already finished "Desert Sands," in SuperScope and Technicolor, with Ralph Meeker and Miss English starred.

Other projects nearing completion include "News is Made at Night," from Bert Friedlob, and "Storm Fear," from Cornel Wilde.

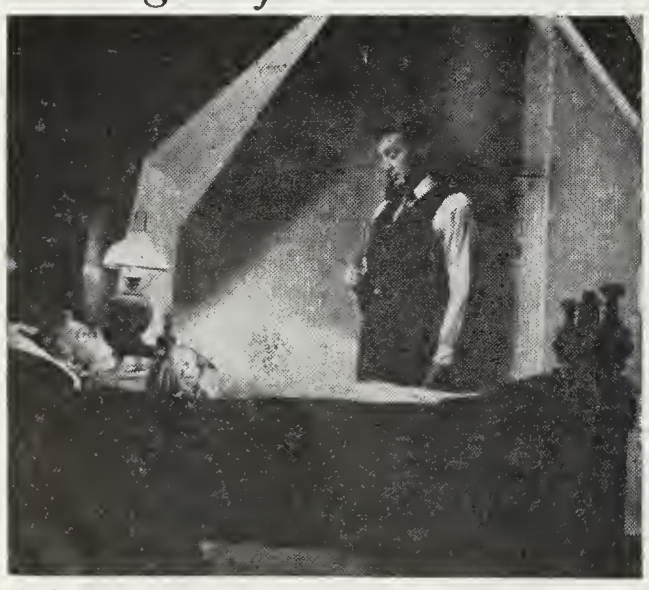
The list of indie producers associated with UA in picture commitment deals over the next several years, and their titled projects, include:

Robert Bassler-Richard Sale, for "The Vigil"; Joan Crawford, six pictures; Crown Productions, for "A Killer is Loose"; Kirk Douglas, for "The Viking Raiders"; Errol Flynn, in association with Herbert Wilcox, for "Let's Make Up," "King's Rhapsody" and "William Tell."

Also, Henry Fonda," for "The Clown" and "12 Angry Men," as the first of six pictures; Goldwyn Jr., for "The Dancing Detective"; Dick Haymes and Rita Hayworth, two pictures; Hecht-Lancaster, for "The Way West," "Too Much Man," "Elephant Bill," "The Tall Dark Man," "Tell It on the Drums," "Until They Sail," "Kitty Hawk."

(*Continued on next page*)

"Night of the Hunter"



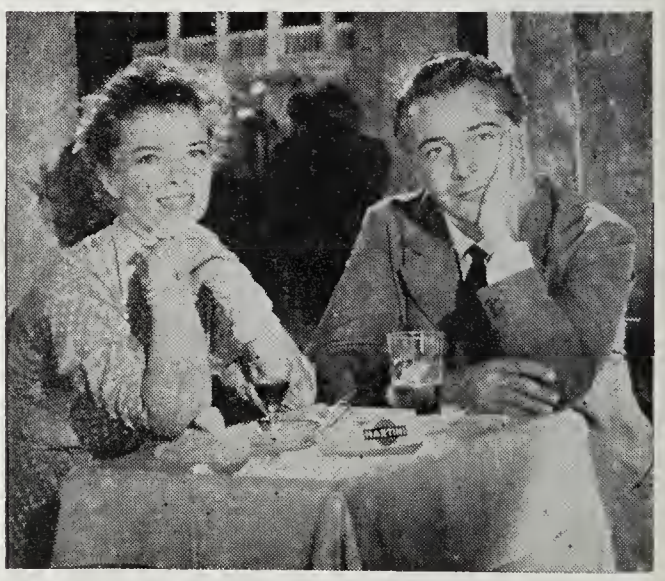
Shelley Winters and Robert Mitchum in "Night of the Hunter," Gregory-UA.

"The Big Knife"



Jack Palance and Shelley Winters in "The Big Knife," Robert Aldrich-UA.

"Summertime"



Katharine Hepburn and Rosano Brazzi co-star in "Summertime," Lean-Lopert-UA.

"Marty"



Ernest Borgnine plays "Marty" in the Hecht-Lancaster-UA production.

"The Indian Fighter"



Kirk Douglas stars in his own production, "The Indian Fighter," Bryna-UA.

"The Kentuckian"



Burt Lancaster heads the cast of "The Kentuckian," from Hecht-Lancaster-UA.

Company Forges Ahead In Finance; 21 Releases Set

Assured of more than 100 features for release during the next three years, United Artists, under the leadership of Arthur B. Krim and Robert S. Benjamin, is forging ahead in the fields of performance and finance alike.

The 100 features will come from a battery of independent production firms, with UA pledging exhibitors a steady flow of product at the rate of more than 30 films a year. In addition, a long-range planning schedule to cover pre-production, production, financing and merchandising of these pictures, plus others, has been launched by the company.

UA's expansion from the single phase of distribution to the stages of participation in finance and the development of new independent production units came about in the four-year administration of Krim-Benjamin. Running neck-and-neck with the internal expansion of the firm is an increase in bliings.

The company is now reaching the largest market in its history. In the first six months of this year, domestic returns have run 31 percent ahead of 1954. Foreign grosses have shown an advance of 45 percent.

Company predictions are that for the entire year, a virtually certain total gross of well over $50,000,000 is to be garnered. This figure compares with the 1954 total gross of $43,100,000, and almost trebles the 1951 figure of $19,900,000.

Other aspects of UA's financial position show the company as investing $40,000,000 in production of new films during 1955 alone. The company is figuring in the financing of all its current and forthcoming releases.

A record promotional budget of $6,000,000 for this year—25 percent above the 1954 figure and 50 percent greater than the 1953 sum—is being expended on 1955 product. Promotional planning for the coming years calls for even greater expenditures.

So far as releases are concerned, UA distributed 22 pictures from January through June of this year, and expects to deliver another 21 from July through December.

Among the company's major releases for the second half of the current year are, for June, "Summertime" and "Marty"; for July, "Not As A Stranger"; for August, "The Kentuckian," and for September, "The Night of the Hunter."

For October, "Gentleman Marry Brunettes," in CinemaScope and Technicolor, starring Jane Russell, Jeanne Crain, Alan Young, Scott Brady and Rudy Vallee; produced by Robert Waterfield and Richard Sale; directed by Sale, with screen play by Sale and Mary Loos.

November will see release of Samuel Goldwyn Jr.'s first picture, "The Troubleshooter," with Robert Mitchum and Jan Sterling starring in a screen play by Richard Wilson and N. B. Stone Jr., which was directed by Wilson, and Bryna Productions' "The Indian Fighter," in CinemaScope and color, starring Kirk Douglas; produced by William Schorr and directed by Andre de Toth.

To be released in December, "Alexander the Great" comes as a multi-million-dollar spectacle, which Robert Rossen produced, directed and wrote for filming in Spain with Richard Burton, Fredric March, Claire Bloom and Danielle Darrieux starred. CinemaScope and Technicolor lensing was ultilized on the film.

New Pictures Coming From Ranks Of 34 Indies

(*Continued from preceding page*)

Also, Lew Kerner, for "Studs Lonigan"; Stanley Kramer, for "The Pride and the Passion" plus two other films; Anatole Litvak, for three pictures; Ilya Lopert, in association with London Films and Laurence Olivier, "The Lucky Kid," "The Man Who Loved Redheads" and "Richard III."

Also, Joseph L. Mankiewicz, four pictures; Victor Mature, six pictures; David Miller, for "The Short Weekend"; Robert Mitchum, in association with Robert L. Jacks for "Bandito"; the Nassours, for "Ring Around Saturn"; Robert Parrish and Tom Lea, for "The Wonderful Country"; Pine-Thomas-Shane, for "The Big Caper."

Also, Sabre Productions, for "Flight from Hong Kong," "The Boss" and "Mr. Tex"; Victor Saville, for "My Gun Is Quick," "A Most Contagious Game," "One Lonely Night" and "The Big Kill"; Schenck-Koch, for 18 pictures; Edward Small, for "The Naked Street" and "The Last Notch."

Also, Robert Waterfield-Jane Russell, for "Last Man in Wagon Mound," "The Great Manhunt," "Way of an Eagle," and an untitled oil field story; Orson Welles, for "Othello."

"Patterns"



Van Heflin and Everett Sloane are in "Patterns," from Harris-Myerberg-UA.

"The Troubleshooter"



Jan Sterling and Robert Mitchum are in "The Troubleshooter," Goldwyn, Jr.-UA.

"News is Made at Night"



Dana Andrews, Thomas Mitchell, Vincent Price in "News is Made at Night," Friedlob-UA.

Drawing Power Of Films On TV Up For Fall Test Via Rank Deal

The greatest test to date of the drawing power of feature films on television will be instituted this Fall when the ABC-TV network will begin the presentation of 35 J. Arthur Rank features, including "Red Shoes," and the Alec Guiness starrers, on their choice Sunday 7:30-9 p.m. network time slot. The films will compete with such established "live" attractions as Ed Sullivan on CBS, and the Colgate Variety Hour on NBC.

Rights to the films were acquired by AB-PT for ABC-TV from Rank General Film Distributors and Arthur Epstein's Fine Arts Enterprises, whereby ABC may have unlimited use of the films on television over a five-year period. The sellers will reportedly receive an advance of $1,500,000 against a distribution deal which will return the ABC net a 25 percent commission. The first package to be offered for participating sponsorship will include 15 features, according to George T. Shupert, president of ABC Film Syndication. These include:

"Great Expectations," "Brief Encounter," "The Seventh Veil," "Black Narcissus," "Kind Hearts and Coronets," "Prelude to Fame," "The Browning Version," "The Magnet," "Christopher Columbus," "Jassy," "Green for Danger," "So Long at the Fair." All were produced between 1946-1952.

Other films involved are "Red Shoes," "Man in the White Suit," "The Promoter," "Lavender Hill Mob," "Caesar and Cleopatra," "Quartet," "Blue Lagoon," "Island Rescue," "Notorious Gentleman," "Odd Man Out," "Tight Little Island," "Mandy," "Clouded Yellow," "Gay Lady," "Man in Grey," "Adam and Evelyn," "Madonna of the Seven Moons," and others.

Use Air Conditioner At Outdoor Theatre

Drive-in theatre operators will be interested in an experiment in outdoor air-conditioning undertaken by the St. Louis Municipal Bowl that is said to have had successful results.

Plagued with high humidity, the St. Louis open-air theatre this summer installed two outdoor air-conditioners, huge "Weathermaster" dispersal fans each with the capacity to move upwards of 230,000 cubic feet of air per minute.

Officials of the theatre have reported that operation of the fans for several hours prior to each night's performance, and during the show, has dropped humidity from 15-30 percent. Located at either side of the lower reserved seat sections, the fans draw drier air from the upper atmosphere to ground level, replacing moist air that settles in the theatre area.

Another feature of special interest to drive-ins: mosquitos will not fly in anything more than a very slight breeze, the controlled turbulence set up by the operation of these dispersal fans is said to have proven an effective bar to these pests.

The fans are actually 9½-foot propellors, mounted on the top of 30-foot shafts, and driven by 25-hp motors. The motors have two speeds, which enables the propellors to be driven at full speed before the performances start and during intermissions, and at half speed while the performance is in progress. Because the propellors are four-bladed, at half speed there is said to be no noise interference with the performance.

The "Weathermasters," first designed for frost protection for citrus grove and truck farm operators in Florida, Texas and California, have also been adopted by the New Jersey Turnpike Commission, which has installed four to disperse heavy ground fogs.

Top Foreign Product Acquired By UMPO

The United Motion Picture Organization (UMPO) has been formed to import and present outstanding European product to the U. S. and Canadian markets. The announcement was made by Richard Davis, president, and John Gilman McCarthy, board chairman of the new company, who stated that negotiations are under way with national distribution organizations for those imports that appear to have mass audience acceptability in the U. S.

Among the films which have already been acquired by UMPO are Jean Renoir's "French Can-Can," starring Jean Gabin, featuring Edith Piaf and Patachou, and Rene Clair's "Les Grand Manoeuvres," starring Gerard Philippe and Michele Morgan. Other acquisitions feature foreign stars and directors such as Fernandel and Sacha Guitry.

Davis, a former art book publisher, has previously distributed foreign films, and McCarthy is a former vice-president of both the Motion Picture Association and the Motion Picture Export Association.

RKO Theatres' Net Listed For Quarter

RKO Theatres reports consolidated net income for the second quarter of 1955 as $269,521 as compared with $418,666 for the same period, 1954. Net income for the first six months of 1955 was $804,757 as compared with $955,118 for that period, 1954.

A quarterly cash dividend of 37½ cents per share on outstanding preferred stock of Roxy Theatre Inc. has been declared, payable Sept. 1, 1955 to stockholders of record on Aug. 15, 1955.

Sales and earnings for the 24-week period ended June 12 were reported at the highest levels in Eastman Kodak's history, with consolidated sales totalling $315,850,102, an increase of 13.6 percent over 1954's corresponding figure of $278,132,132.

Suit Attacks Bidding

PHILADELPHIA.—Competitive bidding was attacked in an anti-trust suit filed here by Colonial Amusement Co., owner of the Colonial Theatres, against the eight majors and Stanley Warner Management Corp. The complaint seeks injunctive relief and an unspecified amount of damages, alleging the defendants resorted to competitive bidding "to take unfair, discriminatory advantage" to exact "unconscionably excessive film rental," and to prevent the Colonial from playing regularly on a first neighborhood run.

NSS Sets Area Sales Meetings

Four regional sales meetings will be held during August by National Screen Service to acquaint their fieldmen with many new promotional aids "to increased box office," according to an announcement by Burton E. Robbins, vice-president in charge of sales, who will preside at the sessions. Branch managers and sales personnel representing all of the 29 key city offices of NSS will attend.



BURTON E. ROBBINS

Robbins, who said the meetings would develop in round-table fashion, referred specifically to NSS's new Travel-AD service for top-of-car advertising, giant promotional standees, and the Go To Church and Take Them Out To The Movies campaigns.

First of the meetings will be held this weekend, Aug. 6-7, at the Savoy Plaza in New York. The second meeting will be held at Chicago's Sheraton-Blackstone during Aug. 13-14, and the third will meet at the Roosevelt, New Orleans, Aug. 20-21. The concluding session in Los Angeles, Aug. 23-24, will meet at the Beverly Hilton Hotel.

Ozoner Participation Discussed For Poll

The question of how drive-in theatres closing before Thanksgiving Day could participate in the late November Audience Awards polling has come up for discussion in a letter from Robert W. Coyne, COMPO special counsel, to Harry Lamont, co-chairman of the Albany area committee in charge of the poll and president of Lamont Theatres.

Coyne noted that although it would be advisable for drive-ins closing before the November holiday to pass up participation in the audience poll, he saw no reason why ozoners could not schedule their own elections prior to the national date—provided material was made available to them in time for these elections, and provided these ozoners would be willing to forego the national publicity generated by the election.

Should the awards poll prove of tremendous promotional value for theatres, Coyne ventured that the formula might be altered the succeeding year to include drive-ins. Meanwhile, Lamont is mimeographing ballots and will offer prizes to patrons of his outdoor theatres which remain open longest this year.

Negro Film Firm Formed

WASHINGTON.—Formation of a new film company to make low-budget Negro films for theatres and TV was revealed in a stock registration statement filed with the Securities and Exchange Commission, according to the SEC. Splendora Film Corp. is seeking to offer 1,200,000 shares at 50 cents per share "as a speculation," and plans to produce both musicals and dramas. Warren Coleman, company president, will be producer.

Independent Trade Reviews

(*Continued from page* 13)

in peacetime of misappropriating army funds, which seems destined for long-run engagements in art houses. Although slowly-paced for some U. S. tastes, "Court Martial" will be well suited to many general situations. Starring David Niven, and benefiting from suspense gained from top-flight British direction and acting, "Court Martial" has a stunning performance by beautiful Margaret Leighton, in the role of an emotionally unstable wife who eventually betrays the officer. Virtually all the action occurs at the army post and courtroom, as the film probes with great realism and honesty the mechanics of military justice, and the psychological makeup of the participants. Several personalities are vividly etched, as their biases, prejudices and sympathies conflict with the evidence presented. Comedy bits relieve the mounting tension over the officer's fate.

Carrington, the accused officer, is infuriated by his commanding officer, who will not straighten out a salary mixup which has left him financially strapped, and pressured by his wife, who threatens suicide unless he can get more money. He tells the C.O. he will take company funds instead as a gesture to advertise his grievance against the inefficient paymasters' system. The C.O., jealous of Carrington because of his popularity with the men, court martials him. Accused of fraud, Carrington hears the C.O. deny their conversation. Later, his wife, who has heard about a one-night indiscretion with a woman army officer, also refuses to back him up, and he is convicted. Weak at heart, and no longer in love with his wife, Carrington hears a demonstration of confidence by his men, and decides to appeal. The woman officer declares her love for him, and new evidence that will probably acquit him turns up.

Poll Drive Urged; Candidates Listed

(*Continued from page* 7)

"The Bridges of Toko-Ri" (Para); "Battle Cry" (WB); "Blackboard Jungle" (M-G-M); "Country Girl" (Para); "The Long Gray Line" (Col); "Rear Window" (Para); "Sabrina" (Para); "A Star is Born" (WB); "There's No Business Like Show Business" (20th-Fox), and "White Christmas" (Para).

The 10 best male performances, and their pictures, selected were: William Holden in "Toko-Ri"; Spencer Tracy" in "Bad Day at Black Rock" (M-G-M); Glenn Ford in "Jungle"; Bing Crosby in "Country Girl"; Marlon Brando in "Desiree" (20th-Fox); Tyrone Power in "Gray Line"; James Stewart in "Rear Window"; James Mason in "Star is Born"; Gary Cooper and Burt Lancaster, both in "Vera Cruz" (United Artists).

The 10 best female performances, and their pictures, selected were: Ava Gardner in "The Barefoot Contessa" (UA); Dorothy Dandridge in 'Carmen Jones" (20th-Fox); Grace Kelly in "Country Girl"; Maureen O'Hara in "Gray Line"; Elizabeth Taylor in "The Last Time I Saw Paris" (M-G-M); Audrey Hepburn in 'Sabrina"; Judy Garland in "Star is Born"; Susan Hayward in "Untamed" (20th-Fox); June Allyson in "A Woman's World" (20th-Fox); Doris Day in "Young at Heart" (WB).

Selections were made at a luncheon attended by several hundred Hollywood celebrities and sponsored by the Audience Awards poll committee of COMPO. Dick Powell was toastmaster; Walter Pidgeon, Screen Actors Guild president, presented nominations certificates to the actresses, also accepted certificates in behalf of the actors. June Allyson made the presentations to the selected new male personalities.

Exhibitors will make five nominations next month from films released April-May-June and another set of five nominations in October from July-August-September film releases. A public vote at theatres is scheduled Nov. 17-27.

Late last week, an audience awards committee meeting in the Kansas City exchange area reported that at least 200 theatres in the region, including all principal circuit houses, will participate in the election.

A meeting in the Atlanta area saw appeals go out for 100 percent local participation. Idaho and Utah exhibitors, meeting in Salt Lake City, had a similar session.

Scheduled for Aug. 8 is a Seattle area meeting, at which promotional plans will be formulated, along with a plan for a guessing or similar type contest among theatre patrons for which suitable prizes will be awarded.

Independent Theatre Owners of Arkansas urged its membership in a bulletin to go all-out in the election. "This has all the possibilities of being a great box office stimulator, and we owe it to ourselves to co-operate all the way down the line," the bulletin stated. In the Des Moines area, an early meeting is planned but no date has yet been announced.



MAD CHICAGO	ROOSEVELT	STANDOUT! (HELD OVER)
MAD DETROIT	PALMS STATE	WHAM!
MAD BOSTON	PARAMOUNT FENWAY	TERRIF!
MAD SAN DIEGO	BALBOA	BOFF! (HELD OVER)
MAD LONG BEACH	IMPERIAL	SMASH! (HELD OVER)
MAD EL CENTRO	FOX	GREAT

"Strong juvenile delinquency drama—packs lusty wallop!"
—HOLLYWOOD REPORTER

HOLLYWOOD

. . . on the wire

RICHARD BERNSTEIN, *Editor*
Hollywood Offices:
8245 Beeman Avenue
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Normandie 2-6494



Lucille Ball and Desi Arnaz are visited on the "Forever Darling" set by Howard Dietz, vice-president of M-G-M, releasing the Zanra Production.

Too Many Zealots Spoil Film: Thorpe

Contrary to any theories entertained on the subject, Director Richard Thorpe told the Long Beach Literary Circle, few things will louse up a motion picture quicker than a crew and cast who are all terribly conscientious and determined to wring the very most out of every foot of film.

Thorpe explained that it is the function of a good director, among other duties, to hold in check the personal enthusiasm and dedication of loyal, sincere troupe members —who will give their life's blood, if necessary, to put the scene over.

"When everybody is trying for an "Oscar" every time they shoot a line of dialogue," the director of M-G-M's "Quentin Durward" stated, "you've got trouble. It pulls your picture out of shape. It tends to interrupt your tempo and the mood of your film and to destroy the dramatic values you are trying to build up."

Thorpe continued: "Good story-telling on the screen requires an overall intregration of pace and scenes, which is only complicated by any attempts to overplay a scene where there is a knock on the door and an actor says 'Come in.' That's all, just 'Come in.'

Thorpe explained that the director's job is to tell a story on the screen.

M-G-M Executives Plot Seasonal Course

HOLLYWOOD. — New York and regional sales and promotion executives of M-G-M arrived in Los Angeles this week to be hosted by studio head Dore Schary at preview screenings and conferences on 1955-56 distribution plans. Among the executives arriving to help launch M-G-M's forthcoming production season were Arthur Loew, president, Loew's International; Charles M. Reagan, vice-president and general sales mgr.; Howard Dietz, vice-president and ad-publicity-exploitation director; Edward M. Saunders, asst. general sales mgr., and John P. Byrne, eastern sales mgr.

They were joined here by Rudy Berger, Southern sales mgr.; John J. Maloney, central sales mgr.; Burtus Bishop Jr. midwestern sales mgr.; John S. Allen, southwestern sales mgr.; George A. Hickey, western sales mgr.; and Hillis Case, Canadian sales mgr.

Sol C. Siegel, as his first project for Metro, will produce a musical version of "The Philadelphia Story," for which Cole Porter is being sought as composer. Three top musical stars are being sought for the property, which Siegel will produce at Metro for Loew's, Inc., release. . . . Stanley Kramer signed Cary Grant and Frank Sinatra to co-star in "The Pride and the Passion," to be filmed in Spain.

* * *

Ruth Roman has been signed by independent producer Edmund Grainger to play one of the two feminine starring roles opposite Robert Stack in "Great Day In The Morning," Grainger's screen version of the best-selling novel by Robert Hardy Andrews. Jacques Tourneur will direct the film, which will roll on location in Silverton, Colo., Aug. 11.

* * *

Willis Goldbeck will produce the screen version of "The Lone Ranger" for Warner Bros. with Stuart Heisler directing. The film will star Clayton Moore, in the title role, Bonita Granville and Jay Silverheels. It will be shot in WarnerColor.

* * *

Carl Krueger has signed Dana Andrews to star in his production, "Comanche," to go before the CinemaScope-Color cameras Aug. 15. Krueger has signed George Sherman to direct the film for which he has set a United Artists release. A story of the last Comanche Indian uprising in the Texas-Mexican border, the picture will be shot in its entirety in Mexico at a location site to be selected. Henry Spitz has been signed by Krueger as production manager. Krueger also wrote the original story and screen play.

* * *

Hal Wallis signed Richard Morris to write the screen play for Paramount's "Route 66," which will star Shirley Booth. Wallis is also preparing three other properties; "Gunfight at OK Corral," which is being scripted by Leon Uris; "The Rainmaker," N. Richard Nash, and "A Stone For Danny Fisher," being scripted by Michael V. Gazzo.

* * *

Republic has exercised its option on the services of Anna Maria Alberghetti for another year under a multiple picture contract. The actress' first Republic picture is "The Last Command." The studio also picked up its option on the services of Frank Lloyd as an associate producer-director for two more years. The contract calls for two pictures a year.

* * *

April Kent, a young Broadway actress who appeared in the road companies of "The Moon Is Blue" and "Mr. Roberts," was signed to a long-term exclusive contract at Universal-International. . . . George Montgomery has signed a multiple picture contract with Allied Artists, it was announced by Walter Mirisch, executive producer. Montgomery's first starrer under the pact will be "Cattle King," in CinemaScope, which Mirisch will personnally produce. The screen play by Daniel B. Ullman will roll late in September.

* * *

Wolfe Cohen, president of Warner Bros. International, announced the conclusion of a deal whereby Warner Bros. International has acquired the foreign distribution rights to the feature length film, "Mr. Evil," produced in Europe by Filmorsa Film Organization S. A. Orson Welles, who stars in the title role, produced and directed the film from his own original story.

* * *

Bernard Glasser announced the formation of Associated Producers Distributing Corp. to produce six pictures for theatrical release in Eastman Color and CinemaScope or SuperScope, within the next 18 months. First to go before the cameras will be "Man From Abilene," which will roll in September from an original story by Wiliam Magginetti. Film will star Zachary Scott and Brian Donlevy. Herbert A. Kaufman has been appointed the company's general sales manager by Glasser. Headquarters of the new company is at Keywest Studios in Hollywood. Kaufman is in New York setting up relasing deals.

* * *

Nick Dennis signed for a featured role in the Cornel Wilde-Jane Russell starrer, "Tambourine," at Columbia, which Nicholas Ray is directing. . . . M. and A. Alexander Productions has decided to release "It's A Wonderful Life," the Frank Capra production, to motion picture theatres as a re-issue and hold back its TV precentation. . . . Marion Ross has joined the cast of Paramount's "The Proud and the Profane,"



Sam Goldwyn briefs six Goldwyn Girls prior to nationwide tour for "Guys and Dolls," a Metro release. Left to right are June Kirby, Jann Darlynn, Larri Thomas, Pat Sheehan, Madelyn Darrow, Barbara Brent.

←

Director-Writer Of 'Mr. Retread,' Tashlin Holds Forth On Comedy

By Richard Bernstein

"A director should play his actors and actresses like they believe what they are doing," explained Director-Writer Frank Tashlin at luncheon at 20th Century-Fox. "If they seem to believe what they are doing, the audiences will believe it, too."

Tashlin is currently at work on "Mr. Retread," which Buddy Adler is producing, and on which he serves as writer-director. "Mr. Retread," which stars Tom Ewell, is based on the original story by Albert Beich, "The Camp Follower." Tashlin has a contract with 20th-Fox to do one picture a year for seven years.

Did "Artists and Models"

He has just finished a film at Paramonnt for Hal Wallis, "Artists and Models," which stars Dean Martin and Jerry Lewis, which he directed. Besides Martin and Lewis, Tashlin has directed Bob Hope.

In response to the question: "How does a director prepare himself to direct different types of comedies? "Like a tailor would measure a suit of clothes for different people. You measure a film according to the stars that are in it."

Both as a writer and director, Tashlin fnrther explained, he treats the scenes in which individual stars appear differently.

He pointed out that he studied reams and reams of footage on his current star, Tom Ewell, who scored in 20th-Fox's "The Seven Year Itch." "You study the personality whom you are going to work with so thoroughly that you know what they can do better than they.

"I direct while I'm writing the screen play at the typewriter," Tashlin said. A former syndicated newspaper and motion picture cartoonist, Tashlin still draws books, which are best sellers. He has learned through his art work to visualize strongly in his mind. This goes back to the days when he worked for Max Fleischer as a cartoonist on the "Out of the Inkwell" cartoons and "Aesop's Fables."

"As I write," Tashlin stated," the picture as I see it goes through my mind like a projection machine."

Former Bob Hope Gagman

Tashlin was a gagman for Bob Hope and eventually wrote screen plays for the comedian and directed him in his smash comedy hit, "Son of Paleface."

"A gagman learns to gauge audiences. It's hard to make people laugh and a gagman who knows what will make people laugh knows people pretty well," the director-writer said. "Comedies are hard to do. Comedy makers can also make top dramas. Many producers, directors and writers came from the comedy school and have turned out of some the biggest dramatic hits ever made."

"It's much harder to make people laugh than it is to make them cry," Tashlin observed.

The story of "Mr. Retread" deals with two people who are happily married for 10 years. The wife is a former WAC and the husband was in the Air Force in World War II. The husband, played by Ewell, gets a call to go back into service. He goes for his examination and his wife, upset by this situation, enlists in the WAF.



FRANK TASHLIN

When he returns home, he tells her that he has flunked his physical and she tells him that she is now a WAF. She goes traveling about as a service officer and Ewell follows her as a camp follower. He moves into the same area as the service wives, twists the law so that he gets a wife's allowance. The film is a tale of one man's fight to get his wife to leave the service and come home with him.

Tashlin feels very strongly about doing drama and he will do an independent film, "About Alexandria." His actress-wife, Mary Costa will play one of the lead roles in "Abont Alexandria."

"Mr. Retread" is Tashlin's first big-screen process film and he has this to say about it. "CinemaScope gives a director a bigger canvas to work with and you can do intimate scenes much better."

The director is very high on Martin and Lewis as a team in motion pictures. Of Jerry Lewis, he says, "This is one of the great young comedians today." He believes that Martin and Lewis complement each other perfectly in films.

Besides his one-a-year deal with 20th-Fox, Tashlin has to report to Hal Wallis for a film and also works on independent productions. "Comedy and drama can be mixed in a film to prove good entertainment," Tashlin stressed. Perhaps one of the outstanding examples of this is the RKO hit, "Susan Slept Here," which Tashlin wrote and directed for Producer Harriet Parsons.

"Preparation and details are very important in films," Tashlin said. "That suit that we tailor for a person must fit him—and so must the part."

New Russell Starrer

"The Big Play," Eleanor Pryor's novel, has been purchased by Russ-Field Corp. as a starring vehicle for Jane Russell and the production company's third United Artists release. In addition to Miss Russell, "The Big Play," a chronicle of life in the Texas oilfields, will have two top male stars, be made in color and widescreen, starting Nov. 15.

HOLLYWOOD...

Deborah Kerr-William Holden starrer now on location in the Virgin Islands.

* * *

Hal R. Makelim announced that Harold Shumate is writing the screen play of "The Peacemaker," current novel by Richard Poole purchased by Makelim. "The Peacemaker"is schednled as one of the first three in the series of 12 pictures to be produced by Makelim under his exhibitor setup. Already scripted is "The Case of Julia Walton," by Jay Ingram, and "The Gay Primitive. Both are recent Makelim purchases.

* * *

Arlene Dahl signed for a starring role in Ponti-de Laurentiis' "War and Peace," which is currently rolling in Rome for Paramount release. She will play the role of Princess Helen, the most beautiful woman in Moscow and the wife of Henry Fonda.

* * *

Things are really humming with the Gibraltar Releasing Corp. Sam Nathanson, president announced that the corporation has set up 25 exchanges to handle its product. He also has acquired three British features which will go into national release within the next two months. They are "The Wedding of Lili Marlene," "Holiday Week" and "Room in the House." Edmund Goldman has been appointed exclusive representation on foreign sales for the company. Nathanson also will release "A Yank In Ermine." Gibraltar will distribnte "Wetbacks," produced and directed by Henry McCune. Film stars Lloyd Bridges, Nancy Gates, Barton MacLane, and John Hoyt.

* * *

Jack Warner announced that Tab Hunter will be starred in "The Girl He Left Behind," an original story to be written by Marion Hargrove. Frank P. Rosenberg will produce. . . . Elisabeth Whitney will play the title role in "Mistaken Sinner," which B and B Productions will make. Frank Hess and his one-man band and vocal coach Dr. Angelo de Belmonte have been set for the musical portion of the film, which will be lensed in Las Vegas.

* * *

"The Mine With the Iron Door," Harold Bell Wright's western classic, has been assigned to Wallace MacDonald for production at Columbia, and David Lang has been signed to write the screen play. The story of a lost mine in the Catalina Mountains of Arizona, the film has five principal characters, the hero, an escaped convict, two prospectors, a beautiful girl and an Indian who holds the secret to the mine.

* * *

Alan Ladd has purchased Wade Miller's suspense story, "All Through The Night," as his next Jaguar production for Warner Bros. All the action in the film takes place in one night, when the daughter of a detective is abducted by a psychopathic killer. George Bertholon will produce the picture.

* * *

"Ghost Town," an original Western screen drama by Jameson Brewer, will be produced by Paul Wurtzel and directed by Allen Miner for release by United Artists. To be filmed under the banner of Sunrise Pictures, "Ghost Town" is scheduled to go before the cameras Aug. 25 on location at Kanab, Utah.

REGIONEWS

ALBANY

U.S. Dist. Judge Stephen W. Brennan denied two important motions in the $1,500,000 anti-trust action brought by St. Lawrence Investors, Inc., operators of the American in Canton, against Schine Chain Theas. and the eight major distributors, involving Schine houses in Ogdensburg, He rejected their plea for dismissal on ground that plaintiff's certificate of incorporation did not authorize the company to conduct a theatre business, and denied the contention that the statute of limitations in N.Y. state runs three rather than six years.

Route 56 Drive-In, a 400-car unit built by Peter Papayanakos at a cost of $70,000, has been opened between Potsdam and Massena, with Don Parisian as mgr. Upstate Theas. of Albany will buy and book. . . . Ernie Stautner and Ed Hoffman also use Upstate for their Sara-Pla Drive-In, Saranac Lake. . . . "C-Way Drive-In" is the name selected by Joseph Andrek from patrons' suggestions for the former Riverside at Ogdensburg. . . . Sam Davis has resumed buying and booking for his Onteora Theatre at Fleischmanns.

The 1500-car ozoner being built diagnally across the Albany-Saratoga Rd. in Latham, will be known as Fabian's Route 9. Fabian engineer Fred Haas is supervising construction from plans drawn by Leon Einhorn. Its screen will be 142x75'.

ATLANTA

C. T. Jordan, Jr., former head of the Warner exchange here, was named mgr. of the Howco Exchange to succeed Roy J. Nicaud, who resigned to enter business in his native city of New Orleans. . . . Atlanta WOMPI's making plans for a tea on Aug. 21 at the home of Mrs. Jackie Cowart to honor three national officers, Mrs. Laura Kenny, Mrs. Nell Middleton and Mrs. Franklin English. . . . Larry McClure opened his new drive-in at Lawrenceville, Ga. . . . Family Drive-In, Oak Grove, Ky., opened by Kline Duermeir, being serviced by ABC Booking. . . . The new Callahan Drive-In at Callahan, Fla., is being readied for opening.

Some recent managerial appointments include Mac L. Polston at the Hardee Theatre, Wauchula, Fla.; John L. Damm, Princess, Mt. Dora, Fla.; Roy Butler, Jones Theatre, Graceville, Fla.; Carl Hodges, Riviera, Chattanooga, Tenn.; Ben Cole. Central, Atlanta; Tom R. Pike, new South Expressway Drive-In. . . . Construction of the Coral Shores Drive-In on Plantation Keys, Fla. for Major Robert Duncan, delayed pending settlement of a land dispute. Meantime, the Major has plans for a new indoor theatre at Islamorado, Fla. . . . James W. Robinson opened his new 350-car Wheeler Drive-In at Florence, Ala. . . . The long-shuttered Dyer Theatre, Dyer, Tenn., was reopened by Jones Amuse. Co.

A 20-ton air-conditioner was installed in the Dixie Theatre, Apalachicola, Fla. . . . Claude E. Ambrose, mgr. of the Bessemer Drive-In, Bessemer, Ala., was placed under



Tim Hovey, sensational new child star who makes his film debut in Universal's "The Private War of Major Benson," which opened at the Plaza Theatre in N. Y. for an extended run, demonstrates to Leo Brecher, head of Brecher Theatres, and to Walter Brecher who operates the Plaza, how he struck the pose in the lobby display.

$200 bond after showing nudist camp film, "Garden of Eden." . . . Mr. & Mrs. E. G. Ventry are new owners of the Kissimmee Drive-In, Kissimmee, Fla., acquired from the bank at Melbourne, Fla. for $45,000. . . . James V. Miller, mgr. of the Belle Glades Theatre, Belle Glades, Fla., was married to Laverne Carter. . . . A new $10,000 curved screen is being constructed for the Palmetto Drive-In, Palmetto, Fla., managed by Roy Jones.

P. E. McCoy resigned as mgr. of the Weis Theatre, Savannah, Ga., and will have charge of an ozoner in Augusta, owned by Georgia Theas. . . . Cecil McGlohon, mgr. of the Avon Theatre, Savannah, Ga., won a prize in his company's recent concession contest. . . . Dixie Drive-In, Deland, Fla., is being modernized by owner Eugene Wulfkehuhler. . . . Neal Robinson is operating his Elgin Theatre, Crestview, Fla., only two days a week. . . . J. H. Robinson, theatre owner in Broxton and Alamo, Ga., started on a new 200-car ozoner at St. Marys, Ga.

"The Living Swamp," 20th-Fox release, will premiere in Waycross, Ga. on Aug. 9. . . . Jerry Lasswell, Alexander Film Co. sales rep., has been upped to dist. mgr. for Fla., Ga., Ala. and central Tenn. . . . O. E. Hudgens, owner of the Thomaston Drive-In, Thomaston, Ga., passed away. . . . Simon F. Summerlin took over the Capital Theatre, Homerville, Ga., from David Shapiro. . . . Mr. & Mrs. Louis Rosenbaum, owners of the Muscle Shoals Theatre in Ala. are touring in Europe. . . . J. W. Mullins of Tulsa, Okla., is new owner of the Citrus Drive-In at Inverness, Fla., formerly owned by J. D. Wagner.

BOSTON

Otis M. Whitney, Comm. of Public Safety, has filed a bill relating to the licensing of certain public entertainment on Sundays in the Commonwealth. New measure would replace the previous law which was ruled invalid. . . . Norman Glassman of Lowell and Leslie Bendsley of Wellesley were named co-chmn. of the 2-day regional convention of IENE, set for Oct. 24-25 at Toy Town Tavern, Winchendon. Pres. Edward Lider is gen. chmn. . . . Andy St. Ledger has decided to retire after 40 years as theatre mgr. He has been in charge of the community-owned Bijou Theatre at Pittsfield, Me. for the past 25 years.

More than 200 friends and co-workers turned out for a reception and dinner at the Milton estate of E. M. Loew for his office mgr. of 25 years, Gertrude Rittenburg Finn, wife of Max Finn, gen. mgr. of the circuit, —who is retiring to private life. Highlight of the occasion was presentation of a miniature "Oscar" and check for $10,000 to Mrs. Finn by the boss. . . . Earl B. Raifstanger, 60, mgr. of Interstate's Mahawie Theatre, Gt. Barrington, since 1924, passed away; also Joseph J. McDermott, 64, mgr. of ATC's Wollaston Theatre, Wollaston.

Ralph Tully, State Theatre, Portland, Me., gen. chairman of the Jimmy Fund, and co-chairman Connie Russell, Sr. of the Bijou Theatre, Bangor, have invited industryites and civic leaders to attend a Jimmy Fund luncheon in the Augusta House on Aug. 27. Gov. Edmund Muskie will be a speaker, also Variety Club chief barker Walter A. Brown, Ben Rosenwald of M-G-M, William S. Koster, exec. dir. of the Jimmy Fund, and Theodore Fleisher of Interstate Theas. and gen. chairman of the drive.

BUFFALO

A deed filed in the Erie county clerk's office discloses that Michael D. Perna, who recently sold his Academy Theatre to Marine Trust Co., is purchaser of the Keith Theatre for $65,000. Seller is Michaels-Keith, Inc. . . . Paramount field rep. E. J. Wall, in town recently conferring with Arthur Krolick and Charles B. Taylor on promotion plans for "How to Catch a Thief," reported that his daughter Patsy was doing all right for herself in Albany district golf circles. E. J. is a champion at bridge. . . . Ben Felcher, Columbia branch mgr., is chairman of the local committee for the dues collection drive to be conducted by COMPO during the month of Aug.

Frank Murphy, dist. mgr. of Loew theatres, with headquarters in Cleveland, will continue to supervise operations of local Shea houses—the Buffalo, Kensington and North Park and the Bellevue in Niagara Falls—following the death of Vincent R. McFaul. Murphy announced that the entire present personnel will continue in their various capacities. . . . Edmund P. Radwan, Buffalo Representative in Washington, has had inserted in the Congressional Record a statement lambasting the promotion of pay TV and suggesting that it be turned down by the FCC.

Mgr. Wm. Brett announced that Sunday

BUFFALO (cont'd.)

church services have begun at the Niagara Drive-In on Niagara Falls Blvd. Brett was one of the first to inaugurate such services. . . . Murray Whiteman, past chief barker of Variety Tent 7, was among those who enjoyed the annual Ad Club cruise to Point Gratiot Inn at Port Huron. . . . Art Moger, Warner exploiteer, was in Buffalo working on plans for the reception of Jack Webb when he arrives to appear on the stage of the Paramount on Aug. 13, where "Pete Kelly's Blues" will open the day before.

CHARLOTTE

C. B. Trexler, v.p. & treas., Stewart & Everett Theas., announced that one of their affiliates, Jax Theatre, Inc. has completed plans for the construction of a 925-seat theatre for Jacksonville, N.C. Contract for the house went to the New River Building Co. . . . Mgr. James Yates reports that the Dunn Theatre, Dunn, N.C., has been completely remodeled and air-conditioned. . . . David Phillips, Columbia booker, plans to visit the company's studios while vacationing in Calif. . . . T. G. Stanley, new owner of the Ann Theatre, Estill, S.C., will change name to Estill Theatre.

CHICAGO

Percentage suit against Bland Bros. theatres has been settled out of court. . . . Alliance's outdoor theatres will feature a week of special events Aug. 14-20. . . . Rumors of mergers in the theatre concession field are widespread. . . . UA reports that next loop film from its office will be "Gentlemen Marry Brunettes." . . . Cluster Circuit closed the Palace in Johnson City, Ill. Its 500-car ozoner on Hyway 36, north of Marion, Ill., is nearing completion. . . . The local Variety Club is making a drive for junior memberships among film row bookers, sons of Variety members, theatre managers and exchange employees.

Harry Christoso of Van Nomikos circuit, is now chief booker, succeeding Della Gallo, resigned. . . . Winner of the Davy Crockett contest being staged by Chicago Tribune will be crowned "Davy Crockett of 1955" at the Music Festival at Soldiers Field on Aug. 20 and receive cash prize of $100. 500 other prizes are being awarded to contestants. . . .



Paul Josephs, owner of the Bellevue Theatre in Upper Montclair, N. J., congratulates "Doctor In The House" patrons whose ticket purchase broke the theatre's 33-year attendance record. The J. Arthur Rank comedy, a Republic release, had just completed an unprecedented fifth week and was held over.



Guests at opening of new Associated Prudential Drive-In Theatre at Bridgehampton, L. I., N. Y., included (l to r): Bert Nathan, International Popcorn Assn. prexy; Herman Ficken, Prudential dist. mgr.; Mrs. L. A. Edwards; L. A. Edwards, Prudential v.p.; Stewart Topping, Supervisor, Easthampton Township; Mrs. Charles Okun; Charles Okun, Coca Cola Co.

The modernized Rena Theatre opened with the largest CinemaScope screen on the west side. . . . Triple feature programs are flourishing at the Gold, American, Century, Madlin and Cinema Annex theatres. . . . Pete Pisano, Avalon Theatre, won 1st prize in S-W's Spring Festival Drive for June, with Bob Kennedy of the Ogden taking 2nd.

Witte and Miller, purchasers of the Minonk Theatre in Minonk, Ill., installed CinemaScope and reopened the house. . . . Audience collections for both Will Rogers Hospital and Variety's LaRabida Sanitarium seem to be in conflict, with both set to start Aug. 12. S-W theatres agreed to collect for the former. . . . Robert W. Funke, veteran universal film salesman, passed away. . . . Ensign Donald Manheimer, son of National Screen's mgr. Arthur Manheimer, was a recent Chicago visitor. . . . Variety's annual golf tournament will be held Aug. 26 at St. Andrews Golf Club. Harry Balaban is gen. chmn.; Mike Stern and Johnny Jones, ticket co-chmn.

Charles Lansky of the Astor Theatre, which is being converted for a synagogue, will join the Crawford Theatre as mgr. on Sept. 1. . . . Atty. Vincent O'Brien will represent Warner theatres and Warner Films in Essaness's anti-trust suit, which gets under way Sept. 12 in Judge Wm. Campbell's court. . . . Irving Land of Buena Vista and Anneta Rosenthal of Paramount Ex. tie the knot this month. . . . James Jovan, owner of the loop Monroe, back from a European tour, will handle distribution of several foreign films.

CINCINNATI

Variety Club of Cincinnati, Tent No. 3, has arranged a gala Sports Day, to be held at Summit Hill Country Club on Aug. 29. Tickets are $10 each, with all proceeds to go to the Variety Foundation for Retarded Children. Allan S. Moritz is gen. chairman. . . . Phil Chakeres, who had his Sidney and Capitol theatres in Sidney renovated and redecorated, contributed reopening day's gross to the Will Rogers Hospital fund. . . . The Guild Theatre, owned by Willis Vance, started a six-week Summer Festival of the most popular older pictures, advertising coming attractions on a giant billboard atop the building.

Joseph H. Vehr joined the staff of Mid-West Theatre Supply as credit and office mgr., replacing Lucille Schmolt, resigned. . . . Word was received on the row of the burning of Bill Grey's Community Theatre at Blackey, Ky. . . . Frank Weitzel's booking and buying office is now servicing Sam Levin's two ozoners in Dayton and two in Springfield. . . . Jack Kaufman, former city sales mgr. in the 20th-Fox exchange here, has joined Jack Needham of Columbus in operation of the Needham Booking & Buying Service.

Charles Williams reopened the Palace Theatre, Davy, W. Va., after a month's closing. . . . Carl Ferrazza, mgr. of S&S's downtown Keiths Theatre, has a new asst. named Dallas Sields. . . . Donald Womack is a new student booker at RKO. . . . The Butler Theatre, Butler, Ky., closed down indefinitely. . . . Robert C. McNabb, mgr. of 20th-Fox and chief barker of Variety Tent No. 3, being treated for leg injuries caused by a falling tree. . . . Rube Shor of S&S Amuse. and pres. of National Allied, convalescing at home after recent illness.

CLEVELAND

The new Pearl Road Drive-In, owned by Ochs Mngmt. Co., opened here last week. It features CinemaScope, wide screen and a modern refreshment arcade operated by Berlo Vending Co. James J. Barton is mgr. When completed, the ozoner will have a 1,000-car capacity. . . . The Perrysburgh Theatre in Perrysburgh closed down for the summer. . . . "Lady and the Tramp rolled up $30,000 in its first week at the Palace. Jack Essick and John L. March joined in promoting a "Disneyland" tour to Calif. Their Cleveland caravan leaves by air Aug. 15 and returns on the 24th. . . . Paramount salesman Jerry Lipow, who instituted a blood bank for a fellow Film Row salesman, obtained 14 pints and the recipient is now recuperating in Florida.

DALLAS

Claude C. Ezell sold all his theatres in Ft. Worth, Waco, San Antonio, Brownsville and Houston, as well as three Dallas drive-ins to E. L. Pack, pres. of Bordentown Theas. Pack indicated he would keep the Ezell organization virtually intact. However, Albert H. Reynolds, gen. mgr., will not remain. Ezell also sold his two ozoners in Austin to Trans-Texas Theas. and the Gulf Drive-In, Corpus Christi, to his partner, Rowley United Theas. He explained that he is divesting his holdings to have more leisure, and plans a world cruise shortly.

DENVER

Campaign for the fall COMPO audience poll got under way at a luncheon chairmaned by Robert Selig, Fox Inter-Mountain div. mgr., who will be chairman for Greater Denver. First prize, to the person whose ballot most nearly coincides with the national winners, will be a 3-bedroom, 2-bath new house, completely furnished, a car in the garage and clothes in the closet for every member of the family. . . . Edwin Koehler opened his new 300-car drive-in, tagged the Island

DENVER (cont'd.)

Acres, Gunnison, Colo. . . . Branch managers held a meeting to set up a working organization to collect dues for COMPO. Jack Felix, Allied Artists branch mgr., is chairman of the drive.

Fred Wade, mgr. of the Dogie, Newcastle, Wyo., is on an extended leave due to a heart attack. Gayle Poland, city mgr. for Black Hills Amuse., Hot Springs, S.D., is looking after the theatre until a new man is appointed. . . . Marvin Goldfarb, Buena Vista dist. mgr., took his family to Hollywood, where they will inspect Disneyland. . . . Two lone gunmen got cash from two different theatres. The first forced Erma Arthur, Tabor cashier, to give him $100; the other got $50 from Margaret Ratliff, Colorado cashier.

Wm. Harrisson, recently Republic salesman in Salt Lake City, moved to Denver as salesman for Universal. . . . J. M. F. Dubois, freelance newsreel cameraman, entered St. Joseph's Hospital for an operation. . . . Just a week after giving birth to a baby girl, Mrs. Ray David, Chadron, Neb., returned for an emergency appendectomy. Her husband is city mgr. for Black Hills Amuse. . . . Ainslie R. Davis, formerly with Radio Systems, St. Louis, Mo., was named secy.-treas. of Skyline Theatres of Colo., which is building a large ozoner near Brighton, Colo.

DES MOINES

Neal Houtz was named mgr. of the Odeon and Strand in Marshalltown by Nick Sonday, gen. mgr. of Consolidated Theas. Houtz had managed these houses before leaving about a year ago to go into private business. . . . The theatre in Pleasantville was reopened under management of Bob Gray of Des Moines, in cooperation with the Commercial Club. . . . Stanley Dean, new mgr. of the Arrow and Corral theatres in Cherokee, had been associated with Pioneer Theas. for seven years, working in Spencer and Carrol prior to his new assignment. . . . A. C. Schuneman, former owner of the Isis Theatre in Webster City, passed away.

Blondie Hazelhoff has leased the Lyric Theatre at Cook Rapids from Floyd Rafferty and opened the house. He plans two complete changes of show weekly. . . . Joe Fauver installed CinemaScope equipment in his theatre at Brooklyn. . . . Paul Strennen is the new mgr. at the Burlington Drive-In. He comes from Oskaloosa, where he was in charge of the Central States Drive-In.

DETROIT

Frank Upton, div. mgr. for Cinerama, has added an extra midweek matinee to handle increased business at the Music Hall. Exploitation chief Bill Green worked up a 10-week tieup with the Detroit Times photographic page to include weekly cash prizes topped by a week's vacation for a couple at East Tawas. . . . Lee Fraser, mgr. of the Bloomfield in Birmingham, staged a big beauty contest for five surrounding communities to pick contestants for the "Miss America" crown. . . . Wesley Benac and H. E. Totten are opening the new Thunder Bay Drive-In at Alpena just nine weeks after buying the vacant site.

Daniel J. Lewis, booker for Wisper & Wetsman, was named head film buyer for Cooperative Theas. of Mich. to succeed James F. Sharkey, who is retiring following serious illness. Lewis was feted by the W&W organization and presented with a unique watch. . . . Bel Air Drive-In at Jackson, Mich. was opened by Jack and Jay Phillips and will be booked by Clark Theatre Service. . . . Dixie Drive-In at Monroe, owned by Jack Phillips & Associates, is switching from Co-operative to Clark. . . . Earl London, who built and operated the State at Olivet for 10 years, has transferred it to Richard L. Pier, a newcomer to show business. Pier is refurbishing the house and installing CinemaScope.

William Wetsman of W&W was named local chairman of the COMPO poll committee. . . . Norman Wright, operator of the Admiral Theatre and active in producing charity shows for various institutions, died on a trip to Buffalo. . . . Allied Theatres started the first of a series of regional meetings at Grand Rapids' Pantlind Hotel. . . . George W. Sampson, one-time pres. of the old Detroit Film Board of Trade, will be honored on his 35th anniversary in the business the week of Sept. 25. . . . Mrs. Justine Igna, wife of John Igna, longtime owner of the Berkley Theatre in Berkley, passed away; also Howard T. Reynolds, owner of the Vogue and Family theatres in Grand Rapids.

HOUSTON

The new Tidwell Drive-In at Homestead and Tidwell Rd. will be opened soon by owners Harold "Cotton" Griffith and H. N. Mitchmore, owner of the Market St. Drive-In. Mitchmore will manage the Market St., assisted by Kenny Stroud, and Griffith the new ozoner while continuing to handle booking and buying for Market St. The 50' screen, CinemaScope, and 900 RCA speakers are from Southwestern Thea. Equip. Co. . . . Frels Circuit's Eddie Reyna reports that the State Theatre in Bay City has been completely remodeled, with all new seats, wide screen and CinemaScope. . . . Hal Norfleet, veteran ex-Houston theatre man, died in Dallas recently.

Ellis Ford leaves the Delman Theatre as mgr. to work with Augie Schmitt at Houston Popcorn Co. Ernest Buffington takes over at the Delman, where asst. mgr. Aline McIntosh was replaced by doorman Victor Goodman. . . . The 20th-Fox exchange opened formally when city treas. Francis Deering, acting for Mayor Hofheinz, snipped a strip of film from "The Seven Year Itch" instead of the traditional ribbon. The new exchange has an 84-seat theatre, wide screen and CinemaScope, and will handle 450 accounts formerly handled at Dallas. . . . Laura Knopp, asst. mgr. of River Oaks Theatre; Ethel Kirby, Bluebonnet Express, and Karlene Schmitt from Houston Popcorn, were selected by the WOMPI board as nominees for national office.

R. J. O'Donnell of Interstate reported that "Man From Laramie" in its opening day at the Majestic in San Antonio grossed only $300 less than first day of "From Here to Eternity." . . . Attorneys for Interstate and the major film companies announced that they would appeal the jury verdict which gave I. B. Adelman, owner of the Delman, $60,000 in his triple damage suit. . . . Iris Theatre is installing a new wide screen and CinemaScope. . . . Harry Burgess, former chief usher at the Metropolitan, is now asst. to mgr. John Arnold at the Kirby. . . . Buddy Gould transferred from mgr. of the Yale to mgr. of the Fulton.

Variety Club mgr. Rex Van sent out invitations to wives of barkers to attend a meeting for the purpose of organizing a ladies auxiliary. . . . Houston Popcorn's Augie Schmitt has announced a new item—pink lemonade concentrate. . . . Houston Theatre Owners Assn. meets Aug. 9, at 10 a.m., at Frontier Inn. Lowell Bullpitt, Boulevard Theatre mgr., is pres.

INDIANAPOLIS

Statia O'Connell took over operation of the Oriental Theatre, which has been in the family for 42 years, because of confidence in the industry and in the neighborhood. Rex Carr will book the films. W. Ray McCormack is mgr. of the house. . . . The Vee Theatre, Veedersburg, Ind., has been sold to Forrest Songer. . . . Royal Theatre at Brownstown, Ind., closed July 30. . . . Wheel-In Drive-In at Mooresville has left the Indianapolis Cooperative Circuit, and O. Templeton will do his own buying and booking.

Mode Theatre at Columbus reopened Aug. 1 after being closed during July. . . . Jack Webb made two personal appearances on the Circle Theatre stage Aug. 4, when Pete Kelly's Blues opened there. . . . Some 142 barkers and guests attended the Variety Club golf tournament at the Broadmoor Country Club. . . . Laurence D. Reese, from Cleveland, is a new student booker at Fox. . . . Robert Thomas, head shipper at Columbia, was married July 27.

KANSAS CITY

Palace Theatre at 932 Main, K. C., was closed by Ralph J. Heft, owner, and the Summit at 1719 Summit by Commonwealth. . . . Ronnie Green is new asst. to mgr. Matt Plunkett of the Mo. Theatre. . . . Dwight Cantrell of Niangua, Mo. bought the Skyline Drive-In from Mr. and Mrs. Lloyd B.



Author Paul Gregory (far left), honored with city-wide celebration in Des Moines in conjunction with world premiere of "The Night of the Hunter," was feted at luncheon attended by (l to r): Iowa Gov. Leo. A. Hoegh; director Charles Laughton; A. H. Blank, head of Tri-States Theatres; Carmel Myers and husband Al Schwalberg of Artists-Producers, Inc.; Des Moines Mayor Joe Van Dresser and City Manager Leonard Howell. More than 35,000 participated in Paul Gregory Day festivities, capped by televised opening of the United Artists release at the Paramount Theatre.

KANSAS CITY (cont'd.)

Schmodt. . . . Mrs. Willard Cook, Leawood, Kans., was appointed to a 4-year term on the Kans. State Bd. of Review by Gov. Fred Hall after the state Supreme Court ruled the law abolishing the board was unconstitutional. . . . Bob Smith, former Natl. Theatre Supply Co. engineer, transferred to Los Angeles office in the same post.

New booker for Commonwealth's western division is Wayne Love, formerly of Great Bend, Kans. . . . Campus Theatre, Manhattan, Kans., was remodeled by Midcentral and refrigeration added. . . . Booth Theatre, Independence, Kans., has new carpets, screen and draperies. . . . Don Cook, owner of Starlite Dude Ranch ozoner, Maryville, Mo., has a collection of side saddles his patrons enjoy inspecting. . . . Fox Midwest's convention dates are Sept. 27-28 at Hotel Muehlebach. . . . Harry J. Nash celebrated 50 years in show business at his Ritz Theatre in California, Mo. Nash started helping his father in an early St. Louis theatre and has owned the Ritz since 1937.

Earl Organ, former Paramount salesman, replaced Frank Thomas, who advanced to exchange mgr. of Allied Artists on resignation of Ray Copeland. . . . Perry Hutson, former mgr. of Lee Theatre at Harrisonville, Mo. for Commonwealth, transferred to the Ashland, K. C. Jack West moved from Cass County ozoner to the Lee. . . . Bobby L. Meglie is mgr. for Jay Wooten's new Southntch at Hutchinson, Kans. . . . Osage Theatre, Stover, Mo., has new screens and lenses.

E. L. Follmer's Roxy at Warsaw has new equipment. . . . Pete Medley reopened the Sikeston, Mo. Drive-In with new screen after recent storm damage. . . . Kans.-Mo. AITO board meeting for July was devoted to COMPO's audience award plan, toll TV and EDC report. . . . W. A. Collins opened a shoppers' comfort station at his Collins Theatre in DeSoto, Mo. offering free parcel checking, ice water and restrooms. This plus a Saturday special show are Collins' way of helping local merchants draw trade.

MIAMI

Mrs. Edward Claughton has taken over the entire third floor of the Urmey Hotel to house all offices of the Claughton Enterprises. Wholesale candy warehouse will be located in the Trail Theatre building. . . . Frank McKay, owner of the Bal Harbour Hotel at Miami Beach, denied report that he was taking over M-G-M but admits there is a deal pending on a West Coast venture. . . . Wometco drive-ins getting a modern look are the Coral Way, Skydrome in Lake Worth, 27th Ave. and a new one called Davie Boulevard, managed by Joe Fink. . . . Abraham H. Shukat, N.Y.C. theatre owner and attorney, was admitted to the Florida Bar and announced his association with Morris G. Warner, Mercantile Bank Bldg., Miami Beach.

MILWAUKEE

Area winners in Stanley-Warner's spring festival drive, recently announced by zone mgr. Alex Halperin, were the following: April — Robt. Recker, Appleton Theatre, Appleton; (1st prize); Al Meskis, Warner, Milwaukee; Bill Bindel, Rialto, Racine; May — Herb Thatcher, Egyptian, Milwaukee; Ralph Krause, Milwaukee, Milwaukee; Gerald Luedtke, Rio, Appleton; June — Luedtke; Larry Schulz, National, Milwaukee. . . . A $200 Cinerama Showman's wristwatch was awarded to Al Meskis for being the leader in the midwest zone in the group selling drive for Cinerama.

Wisconsin Variety Tent 14 has resumed Monday luncheons in the clubrooms at the Schroeder Hotel. . . . James Doeter, Climax Theatre here, lost a finger in an accident with a saw. . . . Ben Marcus, Harold Pearson and Sig Goldberg attended the National board meeting in Washington, D.C. . . . Harry Eifert, 65, projectionist at the Oriental Theatre for the last 28 years, passed away after a long illness.



MPTO of Connecticut's annual golf tournament at Racebrook Country Club, Orange, had record-high attendance, including, from left: Harry Feinstein, Stanley-Warner zone mgr.; Ray Moon, U-I asst. gen. sales mgr.; Charles Okun, Coca Cola Co.; Atty. Joseph Stein, Sargoy & Stein; Barney Tarantul, Burnside Theatres; Allen M. Widem, Hartford Times; Harry F. Shaw, Loew's Poli div. mgr.; Ray McNamara, Allyn Theatre, Hartford; Paul Tolis, Kounaris-Tolis Theatres.

NEW HAVEN

Lockwood & Gordon opened their new $200,000, 750-car Pix Drive-In, Bridgeport's first outdoor theatre. John O'Sullivan, mgr. of L&G's Danbury Drive-In, has been named gen. mgr. of the Danbury and Pix, with Don McPhee replacing him at the Danbury. . . . Sperie Perakos, circuit gen. mgr., reports that children's playground at the Southington Drive-In is now open from 2 to 5 p.m. on Saturdays and Sundays. . . . A parking lot is slated for the site of Loew's Poli Bijou and adjoining building in downtown New Haven, which were acquired by First Nat'l Bank & Trust Co. last Dec. for $200,000.

Scores of press representatives will be brought to Waterbury by Paramount on Aug. 18 for world premiere of "The Girl Rush" at Stanley-Warner's State and for accompanying homecoming celebration for its star, Rosalind Russell. . . . Joe Dolgin, buyer-booker for Pine Drive-In, Waterbury, reports his 21-year-old daughter Barbara, a dancer, has joined the chorus of "Ankles Aweigh," New York stage hit. . . . A newly chartered Conn. firm, Stratford Enterprises, Inc. of Stratford, lists as incorporators Albert M. Pickus, Mary Grubb and Leonard Levy.

Hugh J. Campbell of the Central Theatre, W. Hartford, marked his 40th year in the industry. . . . Harry Sullivan was named mgr. of L&G's East Windsor Drive-In, succeeding Bill Daugherty, who replaced Bill Hayes at the Norwalk Drive-In. . . . Phil Cahill and associates opened their new 800-car Clinton Drive-In. . . . Middlesex Theatre in downtown Middletown was reopened by M&D Theas.

Watch These Dates!

Aug. 15-20: Audience Collection Week to benfit Will Rogers Memorial Hospital and Research Laboratories.

Aug. 23-24. Charleston—Allied Theatre Theatre Owners of W. Va. annual convention—Daniel Boone Hotel.

Sept. 30-Oct 1: New Orleans—Women of the Motion Picture Industry national convention.

Oct. 6-9: Los Angeles—Theatre Owners of America national convention — Biltmore Hotel.

Oct. 24-25: Winchendon, Mass.—Independent Exhibitors of New England convention—Town Tavern.

Nov. 5-9: Chicago—Allied States Association convention—Hotel Morrison.

Nov. 6-9: Chicago—International Popcorn Association convention, Hotel Morrison.

Nov. 13-15 Jacksonville — Motion Picture Exhibitors of Florida convention.

Nov. 13-15: Charlotte—Theatre Owners of N. & S. Carolina annual convention—Hotel Charlotte.

Nov. 21-22: St. Louis — Missouri-Illinois Theatre Owners annual convention — Hotel Chase.

NEW YORK

Abraham H. Shukat, owner of the Palestine and Charles theatres in N.Y.C., announced his admission to the Florida Bar and his association with Morris G. Warner, Esq. at the Mercantile Bank Bldg. in Miami Beach. His New York practice will be continued at 170 Broadway. . . . Philip Miles is resigning from Lynn Farnol public relations, where he has been account supervisor for six years, to become director of advertising and public relations for Restaurant Associates, Inc. . . . Frank Doherty, Loew's relief mgr., has been reassigned as mgr. of Loew's Bay Ridge Theatre, Brooklyn.

OKLAHOMA CITY

Ernest Crew dismantled his Royal Theatre and it will be converted into a store building. . . . Glen Jackson sold his Hollywood Theatre, Bochita, Okla., to V. A. Scott. . . . Mack Hall, Jr. and Bob Reynolds changed name of the Leo Theatre, Wister, Okla., to Wister Theatre. . . . D. B. Wilson assumed ownership of the Vogue at Stinnett, Tex., formerly owned by I. G. Lynn and closed for some time. Boyter Booking Agency will service the theatre. . . . Theatres recently closed: Frank Nordean's Rex in Konowa; Mrs. James Henigman's Rialto in Carmen; Howard Collier's Oak, Hartshorne; A. J. Sigmund's Sigmund, Lexington, Okla., and the Zana in Paducah, Tex.

Huckins Hotel in Okla. City is offering a

OKLAHOMA CITY (cont'd.)

regular $2.50 value for $1.95, which includes a chicken dinner plus a free ticket to the Criterion or Harber theatre. Also, parking is no problem as both theatres honor all downtown parking checks. . . . The Gage Theatre, Gage, Okla., owned by Mr. & Mrs. T. G. Cresswell, has gone to one change a week. . . . Delbert Cummings leased his Roxy Theatre in Stratford, Tex. to W. P. Sandlin, Jr. Athel Boyter will handle buying and booking. . . . Policy at Jack Pierce's Time Theatre, Stigler, Okla., is now a mid-week change only.

During a recent windstorm, screen of the Starlite Drive-In at Sulphur, Okla. blew down and hospitalized three women whose car was buried beneath the wreckage. One of the injured was Mrs. Chas. Ayres, who operates the concession at W. T. Kerr's Arbuckle Drive-In at Davis, Okla. Latest report is that Mrs. Ayres is recovering. Kerr and Mrs. Izah Adms are owners of the Starlite. . . . E. R. (Red) Slocum is back on the job after being incapacitated for several days in an accident which caused extensive damage to his Chrysler. . . . Leroy Ramsey of the Warner Theatre, Okla. City, won third prize in Stanley-Warner's spring festival drive for June.

PHILADELPHIA

Jack Webb, due here on Aug. 18 for a personal appearance in connection with "Pete Kelly's Blues," will be shepherded around by Irv Blumberg, Warner publicist. . . . Savar Corp. opened the Circle Drive-In, an 800-car ozoner in Maple Shade, N. J., and its 700-car Atco Drive-In in Atco, N. J. . . . In its sixth month at the Green Hill, "The Green Scarf" boasts one of the longest runs in a neighborhood theatre. . . . Walter Reade Theas. opened the Absecon Drive-In, an 800-car ozoner in Absecon, N. J. . . . Bert Leighton, mgr. of the Grand in Lancaster, returned to work after a long illness. . . . John Roach, mgr. of S-W's Stanley Theatre, celebrated his 25th wedding anniversary.

Warner Exchange will honor its branch mgr. by celebrating "Charles Beilan Week" Aug. 21-27. . . . The former Montgomery Theatre building on E. Girard was sold for Sidney and Paul Felix to David F. Wolff for $9,500. It will be improved and used for the sale of automobiles. . . . John Schaeffer, independent distributor of Realart features, moved to 235 W. 13th St. . . . Viking Theatre erected an awning on the 19th St. side to shield patrons waiting in line from the sun.

Jack Harris of Exploitation Picts. is back from Toronto where he helped line up Canadian exhibitors for booking "Jamboree" and set up distribution franchises in the area. . . . N.J. Messenger Service moved to 305 N. 12th St., where it will combine all of its operations. . . . Melvin L. Heinbach and associates bought a controlling interest in Community TV Corp., Reno, Nev. Heinbach owns the Pocono Drive-In, Stroudsburg, and the Star-Lite in Brandenville, Pa. . . . Patricia Lois Young, daughter of Columbia exploiteer Milt Young, became the bride of Milton B. Goldentyer.

Allied MPT Service will buy and book for the Sinking Springs Drive-In near Reading. . . . Abraham M. Ellis purchased a 50,000 square ft. lot at Oxford Ave. & Sanger St. for $32,800. . . . Maurice Felt, v.p. of Felt Amuse. Co., died at the age of 49. Also passed away: Charles Cohen, mgr. of Stanley-Warner's Center Theare; Mrs. M. E. Comerford, widow of the founder of Comerford Circuit.



Stars Audrey Hepburn and Mel Ferrer (left) exchange their views on the $5,000,000 production of "War and Peace" with producer Dino de Laurentiis and director King Vidor. The Paramount release started a 26-week production schedule in Rome on July 4. Henry Fonda will also be seen in screen adaptation of the Leo Tolstoy classic.

PORTLAND

Powell Valley Drive-In, Portland, has been sold by Bruce Keller and Associates to Tom Moyer, who has a small chain of theatres. . . . Dean Matthews, for some years associated with Hamrick theatres in the Seattle area, has been named mgr. in Portland, succeeding Marvin Fox resigned. . . . Will Hudson, formerly mgr. for Evergreen in Olympia, Wash., succeeds Oscar Nyberg as mgr. of the New Fox in Portland following advancemnt of Nyberg to mgr. of Evergreen theatres in Ore. . . . Jack Barbur is the new mgr. for Modern Theatre Supply in Portland.

Grover Hanley resigned from J. J. Parker Theas. after being associated with the chain for the past 29 years. . . . Don Cameron closed his 400-seat Capitol in Portland. . . . Walter Lange has been named sales rep. for Paramount. . . . Richard Lange, RKO mgr., is back at his desk after an arthritis attack. . . . Wm. Thedford, pres., reports that Evergreen theatres will run special children's programs throughout the summer and fall.

ST. LOUIS

Dick Fitzmaurice, former mgr. of the Rivoli here, joined Jablonow-Komm as mgr. of their Mounds Drive-In between E. St.L. and Collinsville, Ill. . . . John Olson is new mgr. of the Rivoli, with Micky Mansker as his asst. . . . Mr. & Mrs. Stanley Kent purchased the 340-seat Empire at Chrisman, Ill. from Geo. Barber with the help of local business and professional men and reduced adult admissions to 40¢. Mrs. Edna Calhoun, mgr. for the last three years, is resigning. . . . Al Charles of Los Angeles, who subleased the Empress from Ansell Bros., plans to present four weeks of stage shows and a motion picture program commencing Aug. 12, after which the Empress will be used for a School of the Theatre and TV by other out-of-town interests.

Ansell Bros. contracted with National Toddle House Corp. of Memphis for a restaurant building adjoining the Varsity Theatre. . . . Barney Diamond closed his Amythis Theatre July 20. . . . Harry J. Nash, operator of the Ritz at California, Mo., just celebrated his 50th year in the business. . . . Buena Vista Film Dist. Co., Inc. of Burbank, Cal., has been authorized to do business in Missouri. . . . The new Timber Structures screen at Mrs. W. O. McCutcheon's Sikeston, Mo., Drive-In will be able to resist a 125-mile wind.

The 400-car Kay Drive-In at Shelbyville, Ill., was taken over by Frisina. . . . Mr. & Mrs. Doby B. Stout opened their new Midway Drive-In near Fulton, Ky. after delay caused by high winds blowing down the screen. . . . One amendment to the St. L. city charter now being considered by the Bd. of Alderman would grant the city the right to levy an amusement tax. . . . Paul Krueger, pres. of Wehrenberg circuit, went to Chicago for the 81st annual Shriners convention. . . . Adolph List sold his 300-car Air Park Drive-In at Highland, Ill. to R. L. Costilow, a teacher in the Highland High School. . . . The 225-car Park Drive-In at Kevil, Ky., opened six years ago, has been closed indefinitely.

Mr. & Mrs. Thomas Baker installed a Walker Hi Intensity screen, along with other new projection equipment in their 400-seat Sharon Theatre at Bunker Hill, Ill. . . . Nick Karakas, owner of the Roxy Theatre, worked out a "Summer Movie Club Plan" through which civic, religious and other groups seeking to raise funds can get some extra income. . . . A. B. (Jeff) Jefferis installed a Hammond electric organ at his Pine Hill Drive-In near Piedmont, Mo. where Sunday concerts (with Jeff at the console) are now a feature. . . . A giant panoramic screen, 39½ x 92′, replaced the old 31 x 44′ screen at Frisina's Sky View Drive-In, Litchfield, Ill. . . . Pete Cardoni closed his 240-seat Riverton Theatre at Riverton, Ill. until Sept.

SALT LAKE CITY

State Theatre, Salt Lake City, which closed for remodeling, has reportedly been taken over by the Floor Brothers from Irving Gillman. The Floors also operate the Star, downtown, and the new Valley Vu Drive-In in the Garfield, Utah area. . . . Service Theatre Supply equipped the new Ranch Drive-In at Magna, Utah, recently opened by George Smith. . . . Woodland Drive-In, operated by D. B. Woodland, is putting on a lucky number drawing on Wednesdays in a tie-in with several local merchants for prizes. . . . Airport Drive-In, west of this city, temporarily closed by local officials because of its "adults only" fare, will reopen with a new policy.

Cinema Art Theatre, closed for remainder of the summer and undergoing some renovation, will reopen Oct. 1, according to mgr. Ralph Trather. . . . Some recent changes in management of Fox Intermountain theatres include transfer of Dick Conley from city mgr. at Butte, Mont. to Billings; John Tella from Billings to Durango, Colo.; Lloyd Boreing to Helena, Mont.; Sid Page upped from mgr. to city mgr. at Alliance, Neb. . . . Charles Walker, who retired as branch mgr. for 20th-Fox due to a heart ailment, is now

SALT LAKE CITY (cont'd.)

in the booking and buying service under his own name in this city. . . . Allied Artists booker Frank Smith, Jr. reports the arrival of a new son.

Bill Harrison resigned as salesman for Republic. . . . New asst. mgr. at the Capitol is Paul Hendry, who managed several Intermountain spots prior to a heart condition from which he has recovered. . . . "Road to Denver," Republic western which was made in the Intermountain region, is booking solid here, according to branch mgr. James Ecker. . . . Richard Birell was appointed mgr. of Irving Gillman's World Playhouse in Sugarhouse, Utah.

SAN FRANCISCO

"Miss Air Force of 1955" in the person of Capt. Gloria Sauls, will be in the spotlight at the Warner world premiere of "The McConnell Story" on Aug. 10 at the Fox Theatre. The event is in the nature of a salute to the Air Force Assn., which will be holding its ninth annual convention in S.F. Aug. 10-14. . . . R. W. Harvey Jr., formerly asst. mgr. of the Harvey Amuse. house in Stockton, is now mgr. of the McCloud, releasing Warren Camplin for duty as relief mgr. for the circuit. R. W. Harvey, Sr. of Westlake Theatres, broke his foot in a tractor accident at his mountain cabin. . . . Variety Club, Tent #32, has a picnic at Skipper Kent's Picnic Grounds on the Peninsula scheduled for Aug. 20. Plans include a vacation for two at Lake Tahoe for the theatre employee selling the most tickets.

SEATTLE

Variety International chief barker George Hoover of Miami, and representatives Rotus Harvey and Al Grubstick of San Francisco will attend the dinner-dance on Aug. 18, at the New Washington Hotel, observing Charter Day of the recently organized Variety Club of the Pacific Northwest, to be followed by a golf tournament on Aug. 19 at the Sand Point Golf & Country Club.



Harry M. and Jack Warner welcome "The Lone Ranger" and Jack D. Wrather, Lone Ranger's president, to Warner Bros. Studios. Famed masked rider will star in feature film based on the top western thriller of TV, radio and comic strip. Silver and buckskin-clad Tonto joins in smiling greeting.

. . . National Theatre Supply installed drapes, CinemaScope, Walker screen and Panatar lenses in the Coliseum theatres in Sitka and Petersburg, Alaska, belonging to the Gross Circuit. . . . J. B. Divis of the Rio Theatre, Brewster, Wash., was in Seattle on a buying and booking tour.

Center Theatre at Anaconda, Mont. ordered CinemaScope lenses and a wide screen from B. F. Shearer Co., who also furnished the Sundown Drive-In at Kalispel, Mont. with Ashcraft super-power lamps and a generator; sound equipment in a new ozoner being built at Fort Benton, Mont., and wide screen and CinemaScope lenses at the Orpheum, Glasgow, Mont. . . . The new 425-car Pow Wow Drive-In at Oroville, Wash., opened by Peter Barnes on July 28, is equipped with RCA projector and Dyn-Arc lamps installed by Modern Theatre Supply. . . . CinemaScope, Walker screen and new Ultra Panatar lenses were installed in Irwin Fey's Renton Theatre at, Renton, Wash. by National Theatre Supply.

RKO To Stress Theatrical Films

(*Continued from page 6*)

physical realities in selling any given number of films."

Regarding toll TV, O'Neil classified himself as a neutral. He said that this controversial subject is in an area now where it will remain for a long time before it becomes clear as to whether or not it will be sanctioned for public consumption.

O'Neil said a possibility exists that the RKO Radio name may be altered, but only slightly, since the new owner said that his group has no interest in "losing the advantage of the RKO name."

So far as the corporate status of RKO radio is concerned, O'Neil said that it has not yet been determined whether the picture company will become a "separate subsidiary" or a "division" of General Teleradio.

Stays With MPAA

The company will, however, remain in the MPAA, O'Neil disclosed. He said also that the financing of the RKO Radio purchase was accomplished via a cash advance from General Tire & Rubber Co., parent concern of General Teleradio, and a $20,000,000 Chase Manhattan Bank loan.

Question of which stars will remain with Hughes and which will go to RKO Radio was a side provision of the sale, it was learned. Jane Russell's two-picture commitment belongs to Hughes, along with the contract for Gina Lollobrigida's services. The deals of John Wayne are with RKO and include "Jet Pilot," in which he stars.

O'Neil promised that "Pilot" will be distributed within a year. It will be released as one of five pictures already finished, which passed to O'Neil in the purchase.

News From Abroad . . .

Denmark

The Danish motion picture industry is a static affair, showing only minor variations from year to year in production of feature films and with no significant expansion anticipated. Production in 1954 totaled 15 features and these were produced by six producers. A seventh production company is now engaged in production of a feature film. Producers of Danish feature films receive Government aid in the form of a license to operate a motion picture theatre. At the end of 1953, a total of 459 theatres were registered. Multiple ownership of theatres is prohibited as are financial or other relationships between theatre owners and film producing or distributing companies.

Danish produced films are the most popular in Denmark, both in terms of length of runs and average receipts. However, U. S. films dominate the market. In first-run Copenhagen theatres, U. S. films accounted for 62 percent of the lms exhibited in 1954 and for 53 percent of the total receipts. British and French films were next in importance.

El Salvador

The new motion picture theatre, "Cine Regis" will be completed and in operation within the next two months in El Salvador. With the exception of the small "Cinelandia" theatre, which exhibits non-United States films exclusively, this new theatre will be the first independently operated theatre in El Salvador, all others, being operated by the Circuito de Teatros Nacionales, a Salvadoran Government agency. The Cine Regis has a seating capacity of 1,260, a 65-foot wide screen; and equipment for projection of wide-screen films. The total investment, including equipment, amounted to approximately $180,000 to $200,000. The theatre has been under construction for about a year. The operator of the Cine Regis indicated that he plans to construct two more theatres in El Salvador.

Venezuela

Statistics show the overwhelming popularity of motion pictures in Venezuela as compared to sporting events and other forms of recreation. The statistics were based on a canvass of cities with a population of over 5 000 which reported 205,511 recreational shows with a total attendance of 42,424,306 persons.

Jersey Allied Seeks Improved Availability

Allied of New Jersey has moved for immediate action on the problem caused by extending waiting time between the opening of a film in New York and its availability to theatres in Northern New Jersey. At a meeting of the exhibitor organization, presided over by president Sidney Stern, a committee was set up to seek remedial action. It was said that subsequent runs in northern New Jersey have waited as much as five months after a film opens in New York.

The ATONJ membership also voted "wholehearted support" of National Allied's EDC program, which includes a demand for governmental action for the control of film prices.

Bank Credit Established

WASHINGTON.—Universal has established a new $5 million credit arrangement, effective July 1, with the First National Bank of Boston and the Guaranteed Trust Co. of New York. The agreement replaces one made in 1952 with the same banks. Universal receives $2,950,000 to repay the outstanding balance of the old arrangement, with the balance to be used for general corporate purposes.

SHORTS—Calendar of Releases

(As far ahead as it is possible to obtain them)

COLUMBIA

1954-55

Series	Prod. No.	Title	Reels	Release Date	Time (Min.)
All Star	7412	Kids Will Be Kids	2	Jan. 20	16
"	7413	His Pest Friend	2	Feb. 17	16
"	7414	G.I. Dood It	2	Apr. 28	16½
"	7415	Scratch-Scratch-Scratch	2	June 9	16½
"	7416	Nobody's Home	2	Dec. 9	16
Three Stooges	7404	Fling in the Ring	2	Jan. 6	15
"	7405	Of Cash and Hash	2	Feb. 3	16
"	7406	Gypped in the Penthouse	2	Mar. 10	16
"	7407	Bedlam in Paradise	2	Apr. 14	16
"	7408	Stone Age Romeos	2	June 2	16
Color Favorites (Tech. Re-issue)	7605	Mysto Fox	1	Dec. 9	7
"	7606	Polar Playmates	1	Jan. 6	6½
"	7607	Catnipped	1	Feb. 3	7½
"	7608	Unsure Runts	1	Feb. 17	7½
"	7609	River Ribber	1	Mar. 10	6
"	7610	Treasure Chest	1	Apr. 7	6½
"	7611	Picnic Panic	1	Apr. 21	6
"	7612	Mother-Hubba-Hubba-Hubbard	1	May 12	6
"	7613	Kukunuts	1	June 2	6½
"	7614	Scary Crows	1	June 23	8
"	7615	Little Rover	1	July 14	9
Assorted Favorites	7423	Cupid Goes Nuts	2	Dec. 2	16
"	7424	Half-Way to Hollywood	2	Feb. 10	17½
"	7425	A Knight and a Blonde	2	Mar. 3	14
"	7426	Hiss and Yell	2	May 5	18
World of Sports	7804	Rasslin Redskin	1	Dec. 23	9½
"	7805	Flying Mallets	1	Jan. 13	10
"	7806	Aquatic Acrabats	1	Feb. 17	9
"	7807	Fishing Paradise	1	Mar. 17	9
"	7808	Barking Champs	1	May 12	9
"	7809	Sun Play	1	June 2	9
Screen Snapshots	7854	Hollywood Life	1	Dec. 16	10
"	7855	Pennies From Hollywood	2	Jan. 20	9
"	7856	Hollywood Shower of Stars	2	Feb. 24	10
"	7857	Hollywood Fathers	1	Mar. 24	10
"	7858	Hollywood Plays Golf	1	May 15	9
"	7859	Hollywood Beauty	1	June 16	11
"	7860	Hollywood Mothers	1	July 14	.....
Thrills of Music (Re-issue)	7953	The Lecuona Cuban Boys	1	Dec. 23	10½
"	7954	Tony Pastor & Orch.	1	Feb. 10	10
"	7955	Elliot Lawrence & Orch.	1	Apr. 14	10½
"	7956	Ray Eberle & His Orchestra	1	June 9	10½
Candid Microphone	7552	No. 2	1	Dec. 2	10½
"	7553	No. 3	1	Jan. 13	11
"	7554	No. 1 (Series No. 2)	1	Mar. 3	9
"	7555	No. 2 (Series No. 2)	1	June 2	1
U.P.A. Assorted (Tech.)	7502	Spare That Child	1	Jan. 27	6½
"	7503	Four Wheels No Brakes	1	Feb. 24	6½
"	7504	Baby Boogie	1	May 19	6
Comedy Favorites (Re-issue)	7433	The Good Bad Egg	2	Dec. 16	17
"	7434	You're Next	2	Mar. 17	17
"	7435	Ready Willing But Unable	2	Apr. 21	16½
"	7436	Training For Trouble	2	June 16	15½
Serials—15 Chapters	7140	Black Arrow	...	Feb. 24	.....
"	7160	Adventures of Captain Africa	...	June 9	.....
Mr. Magoo (Tech.)	7701	Destination Magoo	1	Dec. 16	6½
"	7702	Magoo's Checkup	1	Feb. 24	6½
"	7703	Magoo Express	1	May 19	6½
"	7704	Madcap Magoo	1	June 23	6
Mr. Magoo CinemaScope Spec.	7509	When Magoo Flew	1	Jan. 6	6½

METRO-GOLDWYN-MAYER

1954-55

Series	Prod. No.	Title	Reels	Release Date	Time (Min.)
Cartoons (Tech.)	W-632	Mice Follies	1	Sept. 4	7
"	W-634	Farm of Tomorrow	1	Sept. 18	7
"	*W-636	Neapolitan Mouse	1	Oct. 2	7
"	*W-638	The Flea Circus	1	Nov. 6	7
"	*W-639	Downhearted Duckling	1	Nov. 13	7
"	*W-640	Dixeland Droopy	1	Dec. 4	8
"	*W-641	Field and Stream	1	Apr. 30	7
"	*W-642	Mouse For Sale	1	May 21	7
Gold Medal Reprint Cartoons (Tech.)	*W-661	Cat Fishin'	1	Oct. 30	8
"	*W-662	Part Time Pal	1	Jan. 8	8
"	*W-663	Cat Concerto	1	Jan 22	7
"	*W-664	Dr. Jekyll & Mr. Mouse	1	Feb. 26	8
"	*W-665	Salt Water Tabby	1	Mar. 26	8
"	*W-666	Mouse In The House	1	May 7	8
"	*W-667	Little Tinker	1	May 14	7
"	*W-668	Slap Happy Lion	1	May 28	7
Fitzpatrick Traveltalk Reprints	*T-611	Yosemite, The Magnificent	1	Sept. 11	9
"	*T-612	Grand Canyon, Pride of Creation	1	Oct. 16	9
"	*T-613	Picturesque Patzcuaro	1	Nov. 27	9
"	*T-614	Glacier Park & Waterton Lakes	1	Dec. 25	9
"	*T-615	Mexican Police on Parade	1	Feb. 12	9
"	*T-616	Mighty Niagara	1	Apr. 9	10
"	*S-657	Global Quiz	1	May 14	16
"	*S-658	Animals In Action	1	May 21	9
"	*S-659	Historical Oddities	1	May 28	9
"	*S-660	The Fall Guy	1	June 4	9
CinemaScope Musical Gems (Tech.)	K-674	The Thieving Magpie	1	Sept. 1,'54	9
"	K-675	The Strauss Fantasy	1	Oct. 22,'54	9
Pete Smith	*S-651	The Camera Caught It	1	Oct. 9	9
Specialties	*S-652	Rough Riding (Tech.)	1	Dec. 11	9
"	S-653	Man Around the House	1	Jan. 1	9
"	*S-654	Keep Young	1	Feb. 5	9
"	S-655	Sport Trix	1	Mar. 5	9
"	S-656	Just What I Needed	1	Apr. 16	9
CinemaScope	C-631	Pet Peeve	1	Nov. 20	7
Cartoons (Tech.)	C-633	Touche Pussy Cat	1	Dec. 18	7
"	C-635	Southbound Duckling	1	Mar. 12	7
"	C-637	Pup On A Picnic	1	Apr. 30	7

* NOTE: Suitable for screens up to 1.71-to-1 ratio.

PARAMOUNT

1954-55

Series	Prod. No.	Title	Reels	Release Date	Time (Min.)
Sportlight	R14-4	Boyhood Thrills	1	Dec. 10	9
"	R14-5	Pike's Peak Arena	1	Dec. 24	9
"	R14-6	Swim & Survive	1	Feb. 11	9
"	R14-7	Baseball's Acrobatic Ace	1	Apr. 8	9
"	R14-8	Tumbling Jamboree	1	May 13	9
"	R14-9	High Score Bowling	1	June 10	9
"	R14-10	San Fernando Riding Champs	1	July 1	9
Pacemaker	K14-2	How to Win at the Races	1	Dec. 17	11
"	K14-3	You're a Trooper	1	Jan. 21	10
"	K14-4	Five Hundred Horses	1	May 20	10
"	K14-5	Florida Aflame	1	June 3	9
"	K14-6	Walk In The Deep	1	June 17	10
Casper (Tech.)	B14-2	Boo Ribbon Winner	1	Dec. 3	6
"	B14-3	Hide and Shriek	1	Jan. 28	7
"	B14-4	Keep Your Grin Up	1	May 4	6
"	B14-5	Spooking With A Brogue	1	May 27	7
"	B14-6	Bull Fright	1	July 15	.....
Noveltoon (Tech.)	P14-2	No Ifs, Ands or Butts	1	Dec. 17	6
"	P14-3	Dizzy Dishes	1	Feb. 4	6
"	P14-4	Get Along Li'l Duckie	1	Mar. 25	7
"	P14-5	News Hound	1	June 10	6
"	P14-6	Poop Goes The Weasel	1	July 8	6
Popeye (Tech.)	E14-2	Gopher Spinach	1	Dec. 10	6
"	E14-3	Cookin' With Gags	1	Jan. 14	7
"	E14-4	Nurse to Meet Ya	1	Feb. 11	6
"	E14-5	Penny Antics	1	Mar. 11	8
"	E14-6	Beaus Will Be Beaus	1	May 20	6
"	E14-7	Gift of Gag	1	May 27	6
Topper	M14-2	Killers at Bay	1	Dec. 31	10
"	M14-3	Just The Bear Facts	1	Jan. 14	9
"	M14-4	All Chimps Ashore	1	Feb. 4	10
"	M14-5	Let's Look At The Birds	1	Apr. 15	9
"	M14-6	Pick A Pet	1	Apr. 22	8
Herman & Catnip (Tech.)	H14-2	Robin Rodenhood	1	Feb. 25	7
"	H14-3	A Bicep Built For Two	1	Apr. 8	7
VistaVision Specials (Tech.)	V14-2	Vistavision Visits Mexico	2	Apr. 29	17
"	V14-3	Vistavision Visits The Sun Trails	2	May 27	16

RKO-RADIO

1954-55

Series	Prod. No.	Title	Reels	Release Date	Time (Min.)
Edgar Kennedy (Re-release)	53505	Brother Knows Best	2	Dec. 3	17
	53506	Home Canning	2	Dec. 17	16
Leon Errol	53706	Follow That Blonde	2	Dec. 10	18
Specials	53901	Football Highlights	2	Dec. 10	15½
"	53801	Basketball Highlights	2	Apr. 15	8
Theatre of Life	53301	Devil Take Us	2	June 17	21
Sportscopes	54304	Canadian Stampede	1	Nov. 26	8
"	54305	Sports Island	1	Dec. 24	10
"	54306	Ski Saga	1	Jan. 21	8
	54307	Chamois Hunt	1	Feb. 18	8

SHORT SUBJECT RELEASES (CONTINUED)

Series	Prod. No.	Title	Reels	Release Date	Time (Min.)
"	54308	Here's Hockey	1	Mar. 18	10
"	54309	Jai Alai	1	Apr. 15	8
"	54310	Everglade Posse	1	May 13	8
"	54311	Downhill Yachts	1	June 10	8
"	54312	Bowling Boom	1	July 8	8
"	54313	Tanbark and Turf	1	Aug. 5	8
Screenliners	54204	Cinemia Capers	1	Dec. 10	8
"	54205	Water, Water, Everywhere	1	Jan. 7	8½
"	54206	Camera Crazy	1	Feb. 4	8½
"	54207	Nature's Showcase	1	Mar. 4	8
"	54208	Bush Doctor	1	Apr. 1	11
"	54209	Inland Seas	1	Apr. 29	8
"	54210	Staff of Life	1	May 27	8
"	54211	Rest Assured	1	June 24	8
"	54212	Safety Is Their Business	1	July 22	9
"	54213	Film Fun	1	Aug. 19	9
Disney Cartoons (16th Series) (Tech.)	54103	No Hunting (CinemaScope)	1	Jan. 14	6
"	54104	The Pelican and The Snipe (Re-release)	1	Jan. 28	9
"	54105	Lake Titicaca (Re-release)	1	Feb. 18	7
"	54106	Contrasts in Rhythm (Re-release)	1	Mar. 11	8
"	54107	Blame It On The Samba (Re-release)	1	Apr. 1	6
"	54108	Chip An'Dale (Re-release)	1	Apr. 22	7
"	54109	Pedro (Re-release)	1	May 13	8
"	54110	El Gaucho Goofy (Re-release)	1	June 10	8
"	54111	Aquerela Do Brasil (Re-release)	1	June 24	8
"	54112	The Flying Cauchito (Re-release)	1	July 15	8
RKO Pathe Specials	53103	Fast Freight	2	Dec. 17	15
"	53104	River To The Past	2	Jan. 21	15
"	53105	Big Top Caravan	2	Feb. 25	16
"	53106	Finders Keepers	2	Apr. 1	15½
"	52901	Operation Icecap	2	May 6	19

REPUBLIC

Serial	5483	Panther Girl of the Kongo	12 Ep.	Jan. 3	.....
"	5484	Jesse James Rides Again	13 Ep.	Mar. 28	.....
"	5485	King of the Carnival	13 Ep.	June 27	.....
Short Subjects	5486	Zoro's Black Whip	...		
"	5387	Bali	1	Dec. 15	9
"	5388	Venezuela	1	Mar. 1	9

TWENTIETH CENTURY-FOX

1954

Terrytoon (Tech.)	5425	Torrid Toreador (Re-release)	1	Dec.	7
Sport	3406	Untitled	1	Dec.	7
See It Happen (Movietone)	6406	Untitled	1	Dec.	9
CinemaScope (Tech.)	7424	Queens Guard (De Luxe Color)	2	Dec.	16

1955

CinemaScope (Tech.)	7501	Tuna Clipper Ship	1	Jan.	18
"	7503	Birthday Parade (Color)	1	Jan.	10
"	7505	Supersonic Age (Color)	1	Jan.	13
"	7502	Stampede City (Color)	1	Feb.	7
"	7504	Fifth Avenue to Fujiyama (Color)	1	Feb.	10
"	7506	Land of the Nile (Color)	1	Mar.	9
"	7507	Tears of the Moon (Color)	1	Mar.	10
"	7508	Isles of Lore (Color)	1	April	10
"	7509	Punts & Stunts (Color)	1	April	9
Terrytoon (Tech.)	5501	Gandy Goose in Barnyard Actor	1	Jan.	7
"	5502	Dear Old Switzerland (Re-release)	1	Jan.	7
"	5503	A Yokohama Yankee	1	Jan.	7
"	5504	Swooning the Swooners (Re-release)	1	Feb.	7
"	5505	Terry Bears in Duck Fever	1	Feb.	7
"	5506	Gandy Goose in It's All in the Stars (Re-release)	1	March	7
"	5507	Aesops Fable—The First Flying Fish	1	March	7
"	5508	The Two-Headed Giant (Re-release)	1	April	7
"	5509	Little Roquefort in No Sleep for Percy	1	April	7

UNIVERSAL

1954-55

Color Parade Featurette	1381	Dust Eaters	1	Feb. 28	9½
"	1382	Moose Country	1	Mar. 21	9½
"	1383	White Magic	1	Apr. 25	9
"	1384	King Salmon	1		
"	1385	Swing Hi, Swing Lo	1		
Musical Featurette	1302	Road Show	2	Dec. 30	15
"	1303	The Robins Sing	2	Jan. 17	15
"	1304	Keep It Cool	2	Feb. 14	16
"	1305	Les Brown Goes To Town	2	Mar. 14	15
"	1306	Strictly Informal	2	Apr. 11	16
"	1308	Webb Pierce and His Wanderin' Boys	2	June 20	16
One Reeler	1200	Speed Sub Zero	1	Dec. 5	9½
Two Reel Specials	1300	A World of Beauty	2	Mar. 15	17
"	1201	A Gift From Dirk	2	Nov. 12	19
"	1203	Fortress of Freedom (Color)	2	Mar. 28	10
Variety Views	1341	Trouble Bruin'	1	Dec. 27	9
"	1342	Little Lost Scent	1	Jan. 31	9
"	1343	Whatever Goes Up	1	Apr. 11	9
Woody Woodpecker Cartune (Tech.)	1321	I'm Cold	1	Dec. 20	6
"	1322	Helter Shelter	1	Jan. 17	6
"	1323	Crazy Mixed Up Pup	1	Feb. 14	6
"	1351	The Band Master (Re-issue)	1	Feb. 21	6½
"	1324	Witch Crafty	1	Mar. 14	6
"	1325	The Legend of Rock-A-Bye Point	1	Apr. 11	6
"	1326	Private Eye Pooch	1	May 9	6
"	1327	Sh-h-h	1	June 6	6
"	1328	Bedtime Bedlam	1	July 4	6
"	1352	The Mad Hatter (Re-issue)	1	Mar. 23	7
"	1353	Banquet Busters (Re-issue)	1	Apr. 25	6½
"	1354	Kiddie Koncert (Re-issue)	1	May 30	7

VITAPHONE

1954-55

Technicolor Specials	2004	Where Winter Is King	2	Jan. 8	20
"	2005	Bill of Rights	2	Dec. 4	20
"	2006	Beauty and the Bull	2	Feb. 5	20
"	2007	Mississippi Traveler	2	Mar. 5	20
"	2008	Old Hickory	2	Apr. 9	20
"	2010	Wave Of The Flag	2	May 28	20
Featurettes	2103	Three Cheers for the Girls	2	Jan. 22	20
"	2104	When the Talkies Were Young	2	Mar. 26	20
"	2105	At The Stroke Of Twelve	2	May 14	20
Blue Ribbon Cartoons (Tech.)	2305	Trial of Mr. Wolf	1	Dec. 25	7
"	2306	Back Alley Oproar	1	Feb. 5	7
"	2307	You Were Never Duckier	1	Feb. 26	7
"	2308	House Hunting Mice	1	Apr. 2	7
"	2309	Growing Pains	1	Apr. 23	7
Joe McDoakes	2402	So You Want to Know Your Relatives	1	Dec. 18	10
"	2403	So You Don't Trust Your Wife	1	Jan. 29	10
"	2404	So You Want to Be a Gladiator	1	Mar. 12	10
"	2405	So You Want to Be on a Jury	1	May 7	10
Sports Parade (Tech)	2503	Rodeo Roundup	1	Dec. 11	7
"	2504	Silver Blades	1	Jan. 15	7
"	2505	Caribbean Playgrounds	1	Feb. 19	7
"	2506	Football Royal	1	Mar. 19	7
"	2507	Riviera Revelries	1	May 21	7
"	2508	Rocky Mountain Big Game	1	Apr. 23	7
Vitaphone Novelties	2603	Bit of the Best	1	Dec. 25	7
"	2604	Those Exciting Days	1	Mar. 19	7
"	2605	Fire, Wind, Flood	1	Apr. 30	7
M. M. Cartoons (Tech.)	2707	Sheep Ahoy	1	Dec. 11	7
"	2708	Pizzicato Pussycat	1	Jan. 1	7
"	2709	Feather Dusted	1	Jan. 15	7
"	2710	Pests for Guests	1	Jan. 29	7
"	2711	All Fowled Up	1	Feb. 19	7
"	2712	Stork Naked	1	Feb. 26	7
"	2713	Lighthouse Mouse	1	Mar. 12	7
"	2714	Sandy Claws	1	Apr. 2	7
"	2715	The Hole Idea	1	Apr. 16	7
"	2716	Ready, Set, Zoom	1	Apr. 30	7
"	2717	Past Perfumance	1	May 21	7
Bugs Bunny Specials (Tech.)	2724	Baby Buggy Bunny	1	Dec. 18	7
"	2725	Beanstalk Bunny	1	Feb. 12	7
"	2726	Sahara Hare	1	Mar. 26	7
"	2727	Hare Brush	1	May 7	9
Melody Master	2803	South American Sway	1	Jan. 1	9
"	2804	Stan Kenton & Orch.	1	Feb. 26	9
"	2806	The Playgirls	1	Apr. 16	...

: Hollywood Production :

ALLIED ARTISTS

Shooting

THE TOUGHEST MAN ALIVE
Cast: Dane Clark.
Producer .....William F. Broidy
Director .....Sidney Salkow

WORLD WITHOUT END
Cast: Hugh Marlowe, Nancy Gates.
Producer .....Richard Heermance
Director .....Edward Bernds

SHACK UP ON 101
Cast: Terry Moore, Frank Lovejoy, Lee Marvn, Keenan Wynn, Len Lesser.
Elec. roducer.....William F. Broidy
Producer .....Mort Millman
Director .....Edward Dein

Cutting

SPY CHASERS
Cast: Leo Gorcey, Huntz Hall, Lisa Davis.
Producer .....Ben Schwalb
Director .....Edward Bernds

TIMESLIP
(ToDon Productions)
Cast: Gene Nelson, Faith Domergue, Joseph Tomelty, Vic Terry, Donald Gary.
Producer .....A. C. Snowden
Director .....Ken Hughes

THE BODY SNATCHERS
Cast: Kevin McCarthy, Dana Wynter, Carolyn Jones.
Producer .....Walter Wanger
Director .....Don Siegel

NIGHT FREIGHT
Cast: Forrest Tucker, Barbara Britton, Keith Larsen, Thomas Gomez.
Producer .....Ace Herman
Director .....Jean Yarbrough

GUN POINT
(CinemaScope) (Technicolor)
Cast: Fred MacMurray, Dorothy Malone, Walter Brennan.
Producer .....Vincent Fennelly
Director .....Alfred Werker

SON OF JACK SLADE
Cast: John Ericson, Mari Blanchard, Neville Brand, Donna Drew, Angie Dickinson, Lyla Graham, Casey Adams, John Sheppodd, Howard Petrie.
Producer .....Lindsley Parsons
Director .....Harold Schuster

BOBBY WARE IS MISSING
Cast: Neville Brand, Arthur Franz.
Producer .....Vincent M. Fennelly
Director .....Thomas Carr

COLUMBIA

Shooting

44 SOHO SQUARE
(Film Locations)
(Shooting in London)
Cast: Faith Domergue, Lee Patterson, Martin Benson.
Exec. Producer .....Mike Frankovich
Producer .....George Maynard
Director .....Vernon Sewell

BATTLE STATIONS
Cast: John Lund, William Bendix, Keefe Brasselle, Richard Boone, William Leslie, Eddie Foy III, James Lydon, Chris Randall.
Producer .....Bryan Foy
Director .....Lew Seiler

TAMBOURINE
(CinemaScope) (Technicolor)
Cast: Jane Russell, Cornel Wilde.
Producers .....Howard Welsch and Harry Tatleman
Director .....Nicholas Ray

GAMMA PEOPLE
(Warwick Productions)
(Shooting in Austria)
Cast: Paul Douglas, Eva Bartok.
Exec. Producers .....Irving Allen and A. R. Broccoli
Producer .....John Gossage
Director .....John Gilling

LAW OF GUNSIGHT PASS
Cast: David Brian, Neville Brand, Richard Long, Lisa Davis, Frank Fenton, Addison Richards, Joe Forte, Percy Helton, Guy Teague.
Producer .....Wallace MacDonald
Director .....Fred F. Sears

JUBAL TROOP
(CinemaScope) (Technicolor)
Cast: Glenn Ford, Ernest Borgnine, Rod Stieger, Valerie French. Felicia Farr, Basil Ruysdael, Charles Bronson.
Producer .....William Fadiman
Director .....Delmer Daves

Cutting

SURVIVORS TWO
(CinemaScope) (Technicolor)
(Warwick Productions)
Cast: Jose Ferrer, Tevor Howard, Victor Maddern, Anthony Newley, Peter Arne.
Exec. Producers ....Allen and Broccoli
Producer .....Phil C. Samuel
Director .....Jose Ferrer

JOE MACBETH
(Film Locations Inc.)
(Shooting in London)
Cast: Paul Douglas, Ruth Roman, Bonar Colleano.
Exec. Producer .....Mike Frankovich
Producer .....George Maynard
Director .....Ken Hughes

MY SISTER EILEEN
(CinemaScope) (Technicolor)
Cast: Janet Leigh, Betty Garrett, Jack Lemmon, Aldo Ray, Kurt Kasznar, Bob Fosse, Tommy Rall.
Producer .....Fred Kohlmar
Director .....Richard Quine

MASSACRE AT MOCCASIN PASS
Cast: Phil Carey, Audrey Totter, Charlita.
Producer .....Wallace MacDonald
Director .....Fred S. Sears

THE GENTLE SERGEANT
Cast: Aldo Ray, Mitsuko Kinura, Phil Carey, Dick York, Chuck Connors.
Producer .....Fred Kohlmar
Director .....Richard Murphy

THE HOUSTON STORY
Cast: Gene Barry, Edward Arnold, Barbara Hale, Jeanne Cooper, Paul Richards, Chris Alcaide.
Producer .....Sam Katzman
Director .....William Castle

MARSHAL OF MEDICINE BEND
(Scott-Brown Productions)
(Technicolor)
Cast: Randolph Scott, Angela Lansbury, Jean Parker, Warner Anderson, Ruth Donnelly, Jeannette Nolan, Michael Pate.
Producer .....Harry Joe Brown
Director .....Joseph H. Lewis

INSIDE DETROIT
Cast: Pat O'Brien, Dennis O'Keefe, Mark Damon.
Producer .....Sam Katzman
Director .....Fred F. Sears

PICNIC
(CinemaScope) (Technicolor)
Cast: William Holden, Rosalind Russell, Kim Novak, Betty Field, Susan Strasberg, Cliff Robertson, Arthur O'Connell, Elizabeth Wilson, Phyllis Newman, Verna Felton, Reta Shaw.
Producer .....Fred Kohlmar
Director .....Josh Logan

1984
(Holiday Productions)
(Shooting in London)
Cast: Edmond O'Brien, Jan Sterling.
Exec. Producer .....N. Peter Rathvon
Producer .....John Croydon
Director .....Michael Anderson

INDEPENDENT

Cutting

THE BEAST OF HOLLOW MOUNTAIN
(Nassour Studios)
Cast: Guy Madison, Sarita Montiel.
Producers. William and Edward Nassour
Director .....Edward Nassour

GENTLEMEN MARRY BRUNETTES
(Russfield-Voyager Productions)
(Technicolor) (Shooting in Paris)
Cast: Jane Russell, Jeanne Crain, Scott Brady, Alan Young, Rudy Vallee.
Executive Producer ....Robert Bassler
Producers .....Richard Sale and Robert Waterfield
Director .....Richard Sale

THE BOLD AND THE BRAVE
(SuperScope
Filmakers Release)
Cast: Wendell Corey, Mickey Rooney, Don Taylor, Nicole Maurey, Tara Summers, Diana Darrin, Race Gentry, John Smith, Wright King, Stanley Adams.
Producer .....Hal E. Chester
Director .....Lewis R. Foster

APACHE WOMAN
(Golden State Prod.)
(Eastman Color) (SuperScope)
Cast: Lloyd Bridges, Joan Taylor, Lance Fuller, Paul Birch, Jonathan Haze.
Exec. Producer .....Alex Gordon
Producer-Director .....Roger Corman

WETBACKS
(Pacific Coast Pictures)
(Ror Gibraltar Release)
Cast: Lloyd Bridges.
Producer-Director .....Henry McCune

TIMETABLE
(SuperScope)
(Mark Stevens Productions)
(California Studios)
Cast: Mark Stevens, King Calder, Felicia Farr, Marianne Stewart, Allen Reed, Wesley Addy, John Marley, Jack Klugman, Rudolpho Hoyas.
Producer-Director .....Mark Stevens

EXHIBITOR PRODUCED PICTURES
Lippert PICTURES, Inc
PRACTICAL PROFITABLE

Shooting

TWO GUN LADY
(Lyon and Bartlett Productions)
(For Lippert Release)
Cast: Peggis Castle, William Talman, Marie Windsor, Robert Lowery, Ian McDonald.
Exec. Producer .....Earle Lyon
Producer-Director ....Richard Bartlett

Cutting

CHARGE OF THE RURALES
(AnscoColor)
(Montezuma Productions)
(Shooting in Mexico)
Cast: Dane Clark, James Craig, Martha Roth, James Fernandez.
Producer .....Robert L. Lippert, Jr.
Director .....Louis King

METRO-GOLDWYN-MAYER

Shooting

I'LL CRY TOMORROW
Cast: Susan Hayward, Richard Conte, Eddie Albert, Don Taylor.
Producer .....Lawrence Weingarten
Shooting Director .....Daniel Mann

THE LAST HUNT
(CinemaScope) (EastmanColor)
Cast: Robert Taylor, Stewart Granger, Lloyd Nolan, Russ Tamblyn, Anne Bancroft.
Director .....Richard Brooks

THE TENDER TRAP
(CinemaScope) (EastmanColor)
Cast: Frank Sinatra, Debbie Reynolds, David Wayne, Celeste Holm.
Producer .....Lawrence Weingarten
Director .....Charles Walters

Cutting

FORBIDDEN PLANET
(CinemaScope) (Color)
Cast: Walter Pidgeon, Anne Francis, Leslie Nielsen.
Producer .....Nicholas Nayfack
Director .....Fred Wilcox

QUENTIN DURWARD
(CinemaScope) (Color)
(Shooting in London)
Cast: Robert Taylor, Kay Kendall, Robert Morley.
Producer .....Pandro S. Berman
Director .....Richard Thorpe

FOREVER, DARLING
(Zanra Prods.)
(Eastman Color) (Wide Screen)
Cast: Lucille Ball, Desi Arnaz, James Mason. Louis Calhern, Natalie Schafer, John Emery, John Hoyt, Mabel Albertson, Nancy Kulp.
Producer .....Desi Arnaz
Director .....Alexander Hall

BHOWANI JUNCTION
CinemaScope) (Color)
(Shooting in Pakistan)
Cast: Ava Gardner, Stewart Granger, William Travers, Francis Matthews, Abraham Sofaer, Peter Illing.
Producer .....Pandro S. Berman
Director .....George Cukor

DIANE
(CinemaScope) (Eastman Color)
Cast: Lana Turner, Pedro Armendariz, Marissa Pavan.
Producer .....Edwin Knopf
Director .....David Miller

TRIBUTE TO A BADMAN
(CinemaScope) (Eastmancolor)
Cast: Spencer Tracy, Irene Pappas, Robert Francis, Vic Morrow, Stephan McNally.
Producer .....Sam Zimbalist
Director .....Robert Wise

GUYS AND DOLLS
(CinemaScope) (Eastmancolor)
Cast: Marlon Brando, Jean Simmons, Frank Sinatra, Vivian Blaine, Robert Keith.
Producer .....Samuel Goldwyn
Director .....Joseph L. Mankiewicz

KISMET
(CinemaScope) (Technicolor)
Cast: Howard Keel, Ann Blyth, Dolores Gray, Vic Damone, Monte Wooley, Jay C. Flippen, Sebastian Cabot.
Producer .....Arthur Freed
Director .....Vincent Minnelli

Paramount Pictures

Shooting

THE TEN COMMANDMENTS
(VistaVision) (Technicolor)
Cast: Charlton Heston, Yul Brynner, Anne Baxter, Yvonne De Carlo, Debra Paget, Nina Foch, Edward G. Robinson, Sir Cedric Hardwicke, Vincent Price, John Carradine, John Derek, Oliver Deering, Peter Hanson, Baynes Barron.
Producer-Director ....Cecil B. DeMille

THE GEORGE GOBEL COMEDY
(VistaVision) (Technicolor)
Cast: George Gobel, Mitzi Gaynor, David Niven, Fred Clark, Reginald Gardiner, Harry Bellaver.
Producer .....Paul Jones

THE PROUD AND THE PROFANE
(VistaVision)
(Shooting in the Virgin Islands)
Cast: William Holden, Deborah Kerr, Dewey Martin, Thelma Ritter, Marion Ross, Ann Morriss, Nancy Sinatra.
Producer .....William Perlberg
Director .....George Seaton

WAR AND PEACE
(VistaVision) (Technicolor)
(Ponti-De Laurentiis Prod.)
(For Paramount Release)
(Shooting in Rome)
Cast: Audrey Hepburn, Henry Fonda, Mel Ferrer, Milly Vitale, Barry Jones, Jeremy Brett, May Britt.
Producer .....Dino de Laurentiis
Director .....King Vidor

Cutting

THE DESPERATE HOURS
(VistaVision)
Cast: Humphrey Bogart, Fredric March, Martha Scott, Arthur Kennedy.
Producer .....William Wyler
Director .....William Wyler

THE ROSE TATTOO
(VistaVision)
Cast: Burt Lancaster, Anna Magnani, Marisa Pavan, Virginia Grey, Ben Cooper, Jo Van Fleet, Flossie Sundstrom, Dorritt Kelton.
Producer .....Hal Wallis
Director .....Daniel Mann

THE VAGABOND KING
(VitaVision) Technicolor)
Cast: Kathryn Grayson, Oreste Kirkop, Sir Cedric Hardwicke, Walter Hampden, Rita Moreno.
Producer .....Pat Duggan
Director .....Michael Curtiz

"YOU'RE THE TOP"
(VistaVision) (Technicolor)
Cast: Bing Crosby, Donald O'Connor, Jeanmaire, Mitzi Gaynor, Phil Harris, Kurt Kasznar, Walter Saunde.
Producer .....Robert Emmett Dolan
Director .....Robert Lewis

Hollywood Production

THE MAN WHO KNEW TOO MUCH
(VistaVision) (Technicolor)
(Shooting in London)
Cast: James Stewart, Doris Day, Chris Olsen, Barnard Miles, Ralph Truman, Brenda de Banzie.
Producer-Director ....Alfred Hitchcock

THE SCARLET HOUR
(VistaVision)
Cast: Carol Ohmart, Tom Tryon, Jody Lawrence, James Gregory, David Lewis, Scott Marlowe, Jacques Aubuchon, Elaine Stritch, E. G. Marshall, Edward Binns, Maureen Hurley.
Producer-Director .....Michael Curtiz

KRO RADIO PICTURES

Shooting

GLORY
(SuperScope) (Technicolor)
Cast: Margaret O'Brien, Charlotte Greenwood, Walter Brennan, John Lupton, Byron Palmer, Lisa Davis, Gus Schilling.
Producer-Director .....David Butler

SLIGHTLY SCARLET
(SuperScope) (Technicolor)
(Benedict Bogeaus Productions)
Cast: John Payne, Rhonda Fleming, Arlene Dahl.
Producer .....Benedict Bogeaus
Director .....Allan Dwan

Cutting

THE BOY AND THE BULL
(King Brothers Production)
(CinemaScope (Technicolor)
(Shooting in Mexico)
Cast: Michael Ray, Fermin Rivera, Rudolpho Hoyos, Joy Lansing.
Producers ....Frank and Maurice King
Director .....Irving Rapper

TREASURE OF PANCHO VILLA
(SuperScope) (Technicolor)
(Shooting in Mexico)
Cast: Rory Calhoun, Shelley Winters, Gilbert Roland, Joseph Calleia.
Producer .....Edmund Grainger
Director .....George Sherman

BENGAZI
(SuperScope)
(Panamint Pictures)
Cast: Richard Conte, Victor McLaglen, Richard Carlson, Mala Powers.
Producer .....Sam Weisenthal and Gene Tevlin
Director .....John Brahm

PORTRAIT OF ALISON
(Shooting in London)
Cast: Terry Moore, Robert Beatty, William Sylvester, Josephine Griffin, Geoffrey Keen, Henry Oscar, Alan Culbertson.
Exec. Producer .....Tony Owen
Producer .....Frank Godwin
Director .....Guy Green

TENNESSEE'S PARTNER
(SuperScope) (Technicolor)
Cast: John Payne, Ronald Reagan, Rhonda Fleming, Coleen Gray.
Producer .....Benedict Bogeaus
Director .....Allan Dwan

THE WAY OUT
(Todon Prods.) (Shooting in London)
Cast: Gene Nelson, Mona Freeman.
Producer .....Tony Owen
Director .....Montgomery Tully

TEXAS LADY
(SuperScope) (Technicolor)
Cast: Claudette Colbert, Barry Sullivan, Ray Collins, Horace MacMahon, James Bell.
Producer .....Nat Holt
Director .....Tim Whelan

Republic

Cutting

MAGIC FIRE
(Trucolor) (Shooting in Munich)
Cast: Yvonne De Carlo, Carlos Thompson, Rita Gam, Valentina Cortesa, Alan Badel.
Producer-Director ....William Dieterle

A FOREIGN ADVENTURE
(Trucolor)
(Shooting in Nassau, Bahamas Islands)
Cast: Yvonne De Carlo, Howard Duff, Zachary Scott.
Associate Producer-Director
Edward Ludwig

A MAN ALONE
(Trucolor)
Cast: Ray Milland, Mary Murphy, Ward Bond, Raymond Burr, Arthur Space, Lee Van Cleef, Douglas Spencer, Alan Hale.
Director .....Ray Milland

TWINKLE IN GOD'S EYE
Cast: Mickey Rooney, Coleen Gray, Hugh O'Brian, Donald Barry, Jil Jarmyn, Touch Connors, Joey Forman.
Associate Producers....Mickey Rooney-Maurice Duke
Director .....George Blair

COME NEXT SPRING
(Trucolor)
Cast: Ann Sheridan, Steve Cochran, Walter Brennan, Edgar Buchanan, Sonny Tufts, Sherry Jackson.
Director .....R. G. Springsteen

TREACHERY
Cast: Marie Windsor, John Archer, Nancy Gates, Patric Knowles, Jil Jarmyn, Richard Crane.
Associate Producer .....Rudy Ralston
Director .....Franklin Adreon

20th CENTURY FOX

Shooting

GOOD MORNING, MISS DOVE
(CinemaScope) (Color)
Cast: Jennifer Jones, Robert Stack, Chuck Connors, Kipp Hamilton.
Producer .....Samuel G. Engel
Director .....Henry Koster

Cutting

SEVEN CITIES OF GOLD
(CinemaScope) (Color)
Cast: Richard Egan, Anthony Quinn, Michael Rennie, Rita Moreno, Jeffrey Hunter.
Producers .....Robert Webb and Barbara McLean
Director .....Robert Webb

THE TALL MEN
(CinemaScope) (Color)
Cast: Clark Gable, Jane Russell, Robert Ryan, Cameron Mitchell, Emile Meyer, J. Lewis Smith, Robert Adler.
Producers..Wm. Bacher & Wm. Hawks
Director .....Raoul Walsh

THE GIRL IN THE RED VELVET SWING
(CinemaScope) (Color)
Cast: Ray Milland, Joan Collins, Farley Granger, Gale Robbins, Glenda Farrell, Philip Reed.
Producer .....Charles Brackett
Director .....Richard Fleischer

THE VIEW FROM POMPEY'S HEAD
(CinemaScope) (Color)
Cast: Richard Egan, Dana Wynter, Cameron Mitchell, Sidney Blackmer.
Producer-Director .....Philip Dunne

UNITED ARTISTS

Shooting

ALEXANDER THE GREAT
(CinemaScope (Technicolor)
(Shooting in Madrid)
Cast: Richard Burton, Frederic March, Danielle Darrieux, Claire Bloom.
Producer-Director .....Robert Rossen

THREE BAD SISTERS
(Bel Air Productions)
Cast: Marla English, Kathleen Hughes, Sara Shane, Jess Barker, John Bromfield, Madge Evans.
Exec. Producer .....Aubrey Schenck
Producer .....Howard Koch
Director .....Gilbert L. Kay

FOREIGN INTRIGUE
(Sheldon Reynolds Prod.)
(For United Artists Release)
Cast: Robert Mitchum, Genevieve Page.
Producer-Director ...Sheldon Reynolds

TRAPEZE
(CinemaScope) (Technicolor)
(Hecht-Lancaster Prod.)
(Shooting in Paris)
Cast: Burt Lancaster, Tony Curtis, Gine Lollibrigida, Katy Jurado, Thomas Gomez, Johnny Puleo.
Producer .....James Hill
Director .....Sir Carol Reed

Cutting

THE BRASS RING
(Edward Small Productions)
Cast: Farley Granger, Anthony Quinn, Anne Bancroft, Peter Graves.
Producer .....Edward Small
Director .....Maxwell Shane

"THE TOWN TAMER"
(Samuel Goldwyn Jr. Productions)
Cast: Robert Mitchum, Jan Sterling, Henry Hull, Karen Sharpe.
Producer .....Samuel Goldwyn, Jr.
Director .....Richard Wilson

STORM FEAR
(Theodora Productions)
Cast: Cornel Wilde, Jean Wallace, Dan Duryea, Lee Grant, Steven Hill, David Stollery, Dennis Weaver.
Producer-Director .....Cornel Wilde

FORT YUMA
(Technicolor)
(Bel Air Productions)
Cast: Peter Graves, Joan Taylor, Joan Vohs.
Exec. Producer .....Aubrey Schenck
Producer .....Howard W. Koch
Director .....Lesley Selander

THE INDIAN FIGHTER
(CinemaScope) (Color)
(Bryna Productions)
Cast: Kirk Douglas, Walter Mathau, Walter Abel, Elsa Martinelli, Eduard Franz, Diana Douglas, Lon Chaney, Alan Hale, Jr.
Producer .....William Schoor
Director .....Andre de Toth

NEWS IS MADE AT NIGHT
(Bert E. Friedlob Productions)
Cast: Dana Andrews, Rhonda Fleming, Ida Lupino, George Sanders, Thomas Mitchell, Howard Duff, Vincent Price, John Barrymore Jr., Sally Forrest, James Craig.
Producer .....Bert E. Friedlob
Director .....Fritz Lang

A KISS BEFORE DYING
(Crown Productions)
(CinemaScope) (Color)
Cast: Robert Wagner, Jeff Hunter, Joanne Woodward, Virginia Leith, Mary Astor.
Producers .....Robert L. Jacks and Robert Goldstein
Director .....Gerd Oswald

Universal International

Shooting

THE BENNY GOODMAN STORY
(Technicolor)
Cast: Steve Allen, Donna Reed, Beta Gersten, Barry Truex, Harry James, Dan Pollack, Gene Krupa, Lionel Hampton, Teddy Wilson, Sammy Davis, Jr.
Producer .....Aaron Rosenberg
Director .....Valentine Davies

RED SUNDOWN
(Technicolor)
Cast: Rory Calhoun, Martha Hyer, Dean Jagger, Robert Middleton, James Millican, Lita Baron.
Producer .....Albert Zugsmith
Director .....Jack Arnold

A DAY OF FURY
(Technicolor)
Cast: Dale Robertson, Mara Corday, Jock Mahoney, Carl Benton Reid, Jan Merlin, Sheila Bromley, Dayton Lummis.
Producer .....Robert Arthur
Director .....Harmon Jones

Cutting

THE KETTLES IN THE OZARKS
Cast: Marjorie Main, Arthur Hunnicutt, Una Merkel, Olive Sturgess, Ted de Corsia, Richard Eyer.
Producer .....Richard Wilson
Director .....Charles Lamont

A TIME REMEMBERED
(Technicolor)
Cast: Rock Hudson, Cornell Borchers, George Sanders, Shelley Fabares.
Producer .....Albert J. Cohen
Director .....Jerry Hopper

WORLD IN MY CORNER
Cast: Audie Murphy, Barbara Rush, Jeff Morrow, John McIntire.
Producer .....Aaron Rosenberg
Director .....Jesse Hibbs

TARANTULA
Cast: John Agar, Mara Corday, Leo G. Carroll, Nestor Paiva.
Producer .....William Alland
Director .....Jack Arnold

THE GIRL IN THE GAGE
Cast: William Campbell, Kathleen Case, Keenan Wynn, Mamie Van Doren, Jan Merlin, Chris Randall, Walter Coy, Richard Castle.
Producer .....Howard Pine
Director .....Abner Biberman

BACKLASH
(Technicolor)
Cast: Richard Widmark, Donna Reed.
Producer .....Aaron Rosenberg
Director .....John Sturges

AWAY ALL BOATS
(VistaVision) (Technicolor)
Cast: Jeff Chandler, George Nader, Julie Adams, Lex Barker, Keith Andes.
Producer .....Howard Christie
Director .....Joseph Pevney

WARNER BROS.

Shooting

THE SEARCHERS
(C. V. Whitney Pictures)
(VistaVision) (Color)
Cast: John Wayne, Jeff Hunter, Vera Miles, Ward Bond, Natalie Wood.
Producer .....Merian C. Cooper
Director .....John Ford

GIANT
(WarnerColor)
(Shooting in Marfa, Texas)
Cast: Elizabeth Taylor, Rock Hudson, James Dean, Jane Withers, Chill Wills, Mercedes McCambridge, Judith Evelyn, Paul Fix, Carroll Baker.
Producers .....George Stevens and Henry Ginsberg
Director .....George Stevens

THE COURT MARTIAL OF BILLY MITCHELL
(CinemaScope) (WarnerColor)
Cast: Gary Cooper, Ralph Bellamy, Charles Bickford, Rod Stieger, Herbert Heyes, Fred Clark, Elizabeth Montgomery, Jack Lord.
Produser .....Milton Sperling
Director .....Otto Preminger

OUR MISS BROOKS
Cast: Eve Arden, Robert Rockwell, Jane Morgan, Gale Gordon, Gloria McMillan, Richard Crenna, Leonand Smith, Nick Adams.
Producer .....David Weisbart
Director .....Al Lewis

Cutting

REBEL WITHOUT A CAUSE
(CinemaScope) (WarnerColor)
Cast: James Dean, Natalie Wood, Jim Backus, William Hopper, Ann Doran, Dennis Hopper.
Producer .....David Weisbart
Director .....Nicholas Ray

THE DARKEST HOUR
(Jaguar Prod. Shooting in San Fran.)
(CinemaScope) (WarnerColor)
Cast: Alan Ladd, Edward G. Robinson, Joanne Dru, William Demarest, Paul Stewart, Perry Lopez.
Director .....Frank Tuttle

MIRACLE IN THE RAIN
(Shooting in New York)
Cast: Jane Wyman, Van Johnson, Paul Picerni, Barbara Nichols, Eileen Heckert.
Producer .....Frank P. Rosenberg
Director .....Rud Mate

SINCERELY YOURS
(WarnerColor)
Cast: Liberace, Joanne Dru, Dorothy Malone, William Demarest.
Producer .....Henry Blanke
Director .....Gordon Douglas

IT'S FOR YOU...

AND FOR EVERY FUN-LOVING MOVIEGOER IN THE LAND...

WESTERN UNION
INTERNATIONAL COMMUNICATIONS
CABLEGRAM
W. P. MARSHALL PRESIDENT

CLASS OF SERVICE DESIRED
FULL RATE
CABLE LETTER
PRESS

TO: STATE DEPARTMENT
WASHINGTON, D.C.

SIR: BABY ABANDONED IN OUR GARDEN.
HAVE NAMED HIM SAM, AFTER UNCLE.
SECRET AGENTS FURIOUS...AND HAVE SENT
BEAUTIFUL BABY-SITTER TO GET
INFANT BACK. RUSH INSTRUCTIONS.

FROM: CHARGE D'AFFAIRES
U.S. EMBASSY,
SOMEWHERE IN EUROPE

MOST HILARIOUS
INTERNATIONAL INCIDENT
that ever burned the cables
...or sizzled the screen!

WESTERN UNION
INTERNATIONAL COMMUNICATIONS
CABLEGRAM
W. P. MARSHALL PRESIDENT

CHECK
ACCOUNTING INFORMATION
TIME FILED

TO: CHARGE D'AFFAIRES U.S. EMBASSY,
SOMEWHERE IN EUROPE

SIR: CHANGE BABY, CHARM BABE,
STALL SECRET AGENTS. "OPERATION
DIAPER" UNDERWAY!

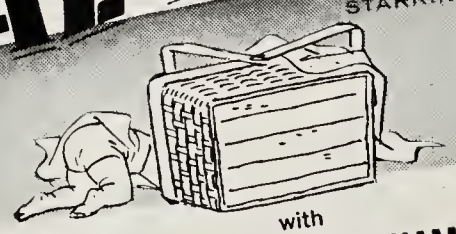
FROM: STATE DEPARTMENT
WASHINGTON, D.C.



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SPECIAL DELIVERY

STARRING



JOSEPH COTTEN
EVA BARTOK

with

Niall MacGINNIS • Rene DELTGEN • Robert CUNNINGHAM • Don HANMER • Lexford RICHARD

Screen Play by PHIL REISMAN, Jr. and DWIGHT TAYLOR • Produced by STUART SCHULBERG and GILBERT de GOLDSCHMIDT

Directed by JOHN BRAHM • An N. PETER RATHVON Production



SEALED WITH LAUGHS 'N' KISSES FROM *Columbia*

THE Independent FILM JOURNAL

DEVOTED to the BEST INTERESTS of the MOTION PICTURE INDUSTRY

In this issue

EWS

INDUSTRY CONTROVERSY ON COMPLETE TAX REPEAL

TEXAS UNIT ACTION PRESAGES POSSIBLE ALLIED COMPO EXIT

PARA ESTABLISHES FIRST AID OFFICE FOR NEEDY EXHIBS

TOA-TESMA INVITE PARTICIPATION IN INDUSTRY SHOW AT NEW COLOSSEUM

EVIEWS

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36, No. 3 August 20, 1955

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Speak For Yourself, John!

QUITE a number of recent statements by leaders of National Allied may be interpreted as reflecting the opinions of independent exhibitors generally. We do not believe that this is so.

These Allied representatives have been saying that COMPO should not be supported and that no effort should be made to eliminate the Federal admissions tax. They say that arbitration is a mockery and that government regulation is the proper course for the solution of exhibitor problems. They say that we must not try for tax elimination because we do not stand a chance; that it is far better for exhibitors to go to Congress for regulation of film rentals; that exhibitors derived little or no financial benefits from the recent COMPO tax campaign and that the dis-

(See Page 3)

THE BEST FROM THE WEST!



This is one of a series of ads about the Big M-G-M attractions to come. Watch for more Top attractions in this space!

Previously we told you about "It's Always Fair Weather," "Quentin Durward" and "Trial."



BEST-SELLER!

TV FAME!

"I'LL CRY TOMORROW"

The remarkable story of Lillian Roth as revealed in her book and on TV's "This Is Your Life" comes to the screen as an inspiring human document.

★

M-G-M presents "I'LL CRY TOMORROW" starring Susan Hayward • Richard Conte • Eddie Albert • Jo Van Fleet • Don Taylor • Ray Danton • Screen Play by Jay Richard Kennedy and Helen Deutsch • Based on the book by Lillian Roth, Mike Connolly, Gerold Frank • Directed by Daniel Mann • Produced by Lawrence Weingarten



"THE TENDER TRAP"

In CINEMASCOPE and COLOR

This riotous film from the Broadway stage hit brings a company of top-flight funsters from both Hollywood and New York to catch every one of its thousand laughs!

★

M-G-M presents in CinemaScope • "THE TENDER TRAP" starring Frank Sinatra • Debbie Reynolds • David Wayne • Celeste Holm • Jarma Lewis • Screen Play by Julius Epstein • Based on the Play by Max Shulman and Robert Paul Smith • Photographed in Eastman Color • Directed by Charles Walters • Produced by Lawrence Weingarten



In CINEMASCOPE and COLOR

For the millions who asked for something new. Adventure, romance and humor in a novel, fast-paced entertainment.

★

M-G-M presents in CinemaScope • Richard Harding Davis' "THE BAR SINISTER" starring Jeff Richards • Jarma Lewis • Edmund Gwenn • Dean Jagger • and Wildfire • with Richard Anderson Willard Sage • Screen Play by John Michael Hayes • Photographed in Eastman Color • Directed by Herman Hoffman • Produced by Henry Berman

August 20, 1955
Vol. 36 No. 3

THE Independent FILM JOURNAL

Editor: MORTON SUNSHINE

DEVOTED TO THE BEST INTERESTS OF THE MOTION PICTURE INDUSTRY

Speak For Yourself, John!

(*Continued from cover*)

tributors will appropriate all the benefits of a new campaign anyhow; that this is not the time to prepare for another tax campaign; that it is bad public relations for the industry to seek total elimination; and finally, that the 9,000 theatres which obtained total tax elimination are selfish and will not do anything to secure relief for the more than 9,000 which only realized partial elimination.

It is shocking that such statements should be issued by exhibitor leaders. If you disagree, we think that you should speak for yourself, Mr. Exhibitor.

That this is happening in Allied circles is quite apparent from the bulletin of Allied of Western Pennsylvania in which the executive secretary reports that its members "are wholeheartedly subscribing to COMPO" despite a negative vote of the association's board of directors.

One of our editorials in the last issue emphasized the need for contributing to COMPO so that it might carry on its valuable work in behalf of the industry. We do not intend to labor the point. Suffice it to say that the COMPO Audience Awards Poll program, with the greatest public relations potential in our history, must not be sabotaged for lack of funds.

As to the now-controversial campaign to eliminate the remainder of the Federal admissions levy, there will never be a more appropriate opportunity for additional tax relief than at the 1956 Congressional session for which planning must begin shortly. We refuse to subscribe to the proposition that the theatres which obtained tax elimination would be a disruptive force. Are exhibitors to sit idly by and do nothing after seeking total elimination and after securing partial relief with an understanding that the industry had an open door to come back and plead its case again?

It was not bad public relations to lose the original tax campaign because of the outbreak of the Korean War, since it laid the groundwork for our later success. And it is good public relations to inform Congress that total elimination of the tax is necessary to the continued welfare of the industry. We would much prefer to see exhibitors apply their efforts to obtain this relief, rather than spend them futilely in creating confusion. We would much rather see exhibitors fail in another effort than be one of the "I told you so" boys. However, an industry campaign will have good chances for success in a year in which tax reductions have been pledged.

The fact remains that exhibitors received substantial benefits from the tax reduction, as did distribution. To state that the film companies will get all the benefits of tax elimination is just as false a premise as saying that exhibitors derived little or no financial benefits from a successful campaign.

It should be known that when Allied goes to the Government for regulation, there will be independent exhibitors who will appear in goodly numbers to oppose such destructive measures. Predictions are that more exhibitors will appear in opposition to such a measure than Allied can muster for it. No exhibitor wants to pay more than he has to or what he considers a fair film rental but government regulation will not achieve a solution. Should it come to pass, the top hierarchy of Allied would be responsible for creating a product shortage much worse than any yet known. It would be another niche in Allied's list of misguided achievements which includes divorcement, the introduction of competitive bidding, and the elimination of block booking. When are exhibitors going to profit from their past experiences with bureaucratic legis-

(*Continued on page 10*)

Record of Accomplishment

James R. Grainger is an industry veteran who accomplished so much with so little at RKO Pictures that his record of achievement is truly amazing.

Now that the new owners have taken over the reins, we are happy to see that Grainger has remained with the company to give it the benefit of his wisdom and experience. With the company intent on an expanded program of theatrical film production and distribution, his services will be of inestimable value to the present management.

THE INDEPENDENT FILM JOURNAL. Published every other week on Saturday by ITOA Independent Inc. Editorial Offices: 515 Broadway, New York 36, N. Y. Telephone CIrcle 6-6460. Editor, Morton Sunshine; Business Manager, Herman Schleier; Associate Editor, Aaron Sloan; Editorial Associate, Robert M. Wendlinger; Circulation Manager, Charlotte Gross, Coast Bureau: Richard Bernstein, 8245 Beeman Ave., North Hollywood, Calif., Rogers 3-2347. Washington, D. C. Bureau: Al Goldsmith, 1365 National Press Bldg., MEtropolitan 8-0001.

Tax Controversy Rages

Should Industry Seek Total Repeal?

To seek or not to seek repeal of the remainder of the Federal admissions tax? That is the question before the leaders of exhibition, who have begun to wage a debate that will have repercussions throughout the entire industry.

Amidst cries and denials of "fraud," industry figures quickly were going on record. Following a statement in Boston by Samuel Pinanski, American Theatres Corp. head, who produced statistics to show that a new repeal campaign should be launched immediately, Trueman T. Rembusch, national director of Allied Theatre Owners of Indiana, declared himself as "unalterably opposed" to a new fight, because victory would "benefit distribution alone."

Colonel H. A. Cole, board chairman of Allied Theatre Owners of Texas, giving a verbal assist to Rembusch, claimed in Dallas that a new tax relief campaign would not stand a "chance of success."

A majority of exhibitors, however, have already declared their support of the Pinanski position. These include: Samuel Rosen, executive vice-president, Stanley Warner Theatres; Sol Schwartz, president, RKO Theatres; Leo Brecher, head of Leo Brecher theatres; Charles B. Moss, head of the B. S. Moss circuit; Emanuel Frisch, MMPTA head and treasurer of the Randforce circuit, and others.

Harry Brandt, president of ITOA, also supported Pinanski, asserting that exhibitors have received substantial benefits from the tax reduction, as did distribution. "To state that the film companies will get all the benefits of tax elimination," Brandt said, "is just as false a premise as saying that exhibitors derived little or no financial benefits from the successful campaign."

Pinanski argued that since the Administration has revealed there will be further excise tax relief to some industries in the forthcoming election year, the industry should organize its forces now to "complete the job" of repeal. He said that certain statistics would come as a "shocking revelation" to exhibitors.

More than 9,000 theatres are still paying Federal admissions taxes, Pinanski said, contributing more than $81 million to the Treasury Dept. in the year following the tax reduction on April 1, 1954.

The difference for the individual theatre between tax exemption and tax reduction was explained as follows:

"Of the 9,065 theatres that were completely exempt from the tax 3,194 that charged admission of 25 cents or under showed an average increase in gross per theatre of $2,786.47, while the 5,871 theatres that charged between 26-50 cents showed an incerase of $5,688.97."

Meanwhile:

"Each of the 4,276 theatres charging admissions between 51-60 cents had to pay an average tax of $6,255.84;

"Each of the 2,851 theatres charging between 61-75 sents paid an average of $6,015.43;

"And each of the 107 theatres charging admission of $1.00 or more paid average Federal taxes of $102,803.73."

Emphasizing that he was speaking as an exhibitor, rather than as a member of the COMPO triumvirate, Pinanski argued that it was COMPO's "duty" to lead this fight, "and that anybody should think otherwise is inconceivable."

One who did think otherwise was Rembusch, who said he was committed to the seeking of ceilings on film rentals in the 1956 Congress. The former head of National Allied and one-time member of the COMPO triumvirate argued:

"Why plow the field, plant the seed, cultivate the crop and have someone else appropriate the harvest? That is exactly what exhibition experienced in winning the 1954 tax repeal fight, for distribution appropriated all the benefits through increased film rentals."

The Indiana exhibitor said that a legislative program to impose a maximum ceiling on film rentals of 30 percent, such as now exists in many European countries, would offer greater dividends to exhibitors. He claimed that exhibitors could not back both programs in Congress, and would have to decide on one or the other.

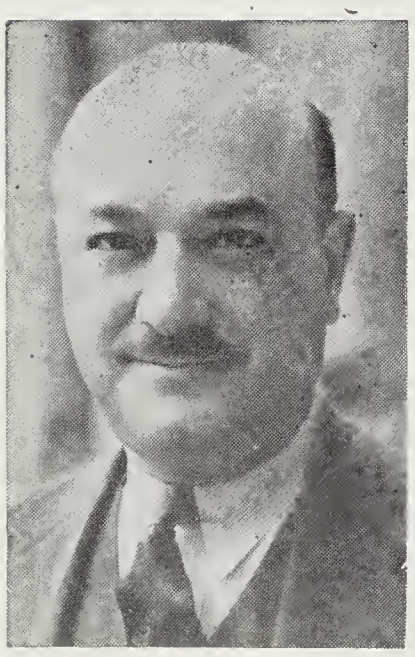
Col. H. A. Cole, who was co-chairman of the victorious COMPO tax relief drive in 1954, said, "In my belief that hasn't a chance of success. The industry has had some measure of success in the first tax fight because it was directed at relief for the thousands of small theatres which were closing almost daily. These smaller exhibitors, charging 50 cents or less, represented in my belief well over half of the gross number of theatres in the U.S."

"Certainly," Cole said, "that large group is not interested in going all out for relief among the larger theatres. One might say that this is selfish and I grant that, but it's nevertheless inevitable; especially, in view of the fact that even this large group of smaller theatres profited little or none in the resulting battle over a division of the 'spoils.'"

Replying to Cole, Harry Brandt said that he refused to subscribe to the proposition that the theatres which obtained tax elimination would be a "disruptive force" even if

(*Continued on page* 10)

Quotes:



SAM PINANSKI
President, American Theatres Corp.

"The Administration has made it known that there will be further excise tax relief. . . . In view of the fact that next year will be an election year, we should start now to organize our forces for an all-out fight for complete tax repeal"



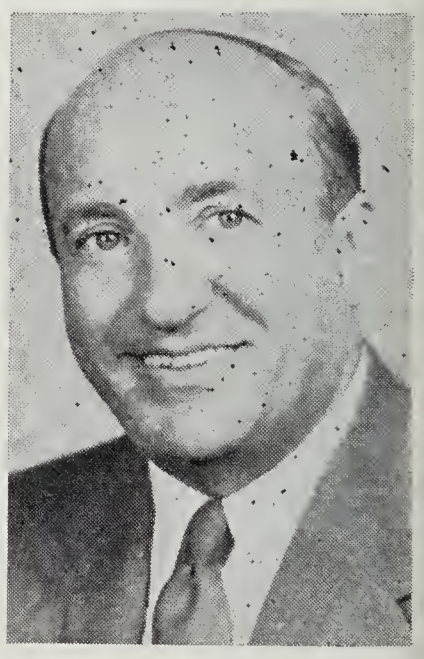
TRUEMAN T. REMBUSCH
National Director, Allied Theatre Owners of Indiana

"Why plow the field, plant the seed, cultivate the crop and have someone else appropriate the harvest? That is exactly what exhibition experienced in winning the 1954 tax repeal fight, for distribution appropriated all the benefits through increased film rentals."



COL. H. A. COLE
Board Chairman, Allied Theater Owners of Texas

The tax campaign hasn't a chance of success . . . smaller theaters (ore) not interested in going all out for relief among the larger theaters . . . smaller theaters profited little or none in the resulting battle over a division of the 'spoils'."



HARRY BRANDT
President, Independent Theatre Owners Assn.

". . . exhibitors received substantial benefits from the tax reduction, as did distributors . . . when Allied goes to the Government for regulation, there will be independent exhibitors who will appear in goodly numbers to oppose such destructive measures."

Para Establishes First Aid Office For Needy Xhibs

Machinery has been established by Paramount Pictures to alleviate the problems of exhibitors, "particularly theatres on the borderline of continued operation." This fact was disclosed this week by George Weltner, head of the company's world-wide sales, who met the joint TOA-Allied grievance committee last June.



CHARLES BOASBERG
handling borderline exhibitor complaints for Paramount.

About September 1, Weltner said, Paramount will bring into its organization Charles Boasberg, veteran distribution executive, who will hold "an important sales capacity." Primary among his duties, Weltner stated, will be the field of "exhibitor borderline relations."

Individuality Stressed

Weltner's statement represented the first major policy change by any large distributor since the grievance talks concluded.

"It is perfectly clear," Weltner said, "that the problems of possible borderline situations involving individual theatres cannot be lumped together and solved by any arbitrary or formula method. Each case is, by the nature of our business, separate and unique and can only be fairly evaluated on an individual basis."

The Paramount world-wide sales chief said that since his joint meeting with the joint committee, he has had the opportunity to discuss exhibitor problems during visits to many Paramount branches. "As a result," Weltner said, "it has been possible to get a preliminary understanding of this problem sooner that I hoped.

"In each case where the exhibitor believes the facts of his particular situation warrant consideration as a distress problem, they should be brought to our attention at the branch level. This will afford the Home Office detailed information from the field as well as the opinion of the Branch Manager concerning its merits. This information and opinion will then be channeled to Mr. Boasberg who will thereafter handle the matter with honesty, friendliness and expedition."

Changes Denied

Earlier, 20th-Fox distribution director Al Lichtman, at an industry press conference, denied that Fox planned any changes in sales policy, as a result of a May meeting between the joint committee, Spyros P. Skouras and other company executives. After the meeting, Skouras said that a statement of policy would be forthcoming at a later date.

Lichtman said Fox's policy would remain "as is" because the company has "no differences" with exhibitors. "The exhibitors like our policy," he said, and could recall "no outstanding beef" against the company from anyone. The Fox executive pointed out that 20th has always answered complaints as they come in.

Texas Unit Action Presages Possible Allied COMPO Exit

Rumors that National Allied intends to withdraw from COMPO in the near future gained in intensity with the announcements that one local unit had left the all-industry group, and several others had refused to go along with COMPO's current dues drive.

Although the board of National Allied has not yet officially disapproved of the new COMPO collection, it is reported that an important announcement will be forthcoming at the organization's November meeting in Chicago.

Leaving the COMPO ranks on August 3 was Texas Allied. Board chairman H. A. Cole announced in a statement that "in view of all that has happened in the past year or two" his action was "understandable." Cole complained that COMPO has accomplished "little" for exhibitors, and especially for the smaller exhibitors, since termination of the tax campaign, of which he was co-chairman.

Units Listed

The Texas exhibitor also attacked COMPO's failure to participate in the toll television fight, and the proposed campaign to remove the balance of the admission tax (see accompanying story). He criticized the "methods employed" to get the Audience Poll working properly.

Meanwhile, these exhibtor organizations have advised their members not to go along with COMPO's dues collection drive: Allied Rocky Mountain Independent Thealied Rock Mountain Independent Theatres; ters; Allied Theatre Owners of Indiana; North Central Allied; Independent Theatre Owners of Ohio and Independent Exhibitors of New England.

Some Allied units urged that their members promote the Audience Poll "for selfish reasons" while refusing financial support.

Commenting on these actions, Al Lichtman, 20th-Fox distribution chief and a member of the COMPO trimmvirate, termed them a "disgrace," and complained that some exhibitors will "pick any excuse" to avoid paying COMPO dues.

The Fox sales chief directed his fire at National Allied and charged that the organization would oppose anything approved by the producers and distributors, if possible. The Audience Poll, he said, represents the "greatest public relations job" ever attempted by COMPO.

A dissenter in the Allied fight against the COMPO dues collection was Allied of Western Pennsylvania, whose individual members are "wholeheartedly subscribing to COMPO" despite their board's vote against contributing to the dues drive.

Harry Hendel, executive secretary of the group, pointed out in a current membership bulletin that National Allied has adopted no official policy on this matter, and therefore local units and members can use their own discretion.

"In the writer's judgment, the need for COMPO prevails despite its failure to support the toll-TV fight—particuarly since it is the spearhead of the Audience Awards campaign now underway."

The Audience Awards poll, meanwhile, has met no opposition from the Allied units that are firmly against the dues collection drive. Allied Theatre Owners of New Jersey, opposed to the dues drive, advised their members in a monthly bulletin to stick with the poll "and see if it turns out to be a lovely child or an ugly monster."

Indiana Position

A similar position was taken in the bulletin of Allied Theatre Owners of Indiana. The ATOI board "enthusiastically endorsed" the poll "as a program to stimulate interest in motion pictures with the result that it will mean extra dollars to every participant."

The Independent Theatre Owners of Ohio, in a bulletin signed by executive secretary Robert A. Wile, stated that regardless of the unit's opposition to the dues collection, the awards would be "an excellent thing" for conventional theatres. "It will cost only $25.00 for a package consisting of two trailers and lobby accessories. While this cost may be high," Wile wrote, "still that is unsufficient reason for not entering the contest."

Meanwhile, COMPO special counsel Robert W. Coyne emphasized that all theatres are eligible to participate in the campaign, whether or not they paid dues to COMPO. "We want every theatre in the country to take part in the Audience Awards campaign," Coyne said. "As a matter of fact, everything COMPO does is aimed at benefiting all branches of the industry, not just those who have given COMPO their financial support."

Leaders Hit Allied COMPO Position



AL LICHTMAN
20th-Fox Distribution Director; member of COMPO triumvirate

". . . a disgrace! Some exhibitors will pick any excuse to avoid paying dues. . . . They are willing to profit by an industry project, but refuse to underwrite it!"

PAT McGEE
General Mgr., Cooper Foundation Theatres; Co-chairman of COMPO tax campaign in 1954

"These people who are now crying 'fraud' simply don't know what they are talking about. . . . The machinery is already at work to win further tax relief."



Public Will See

Industry Exposition At Colosseum; TOA-TESMA Invite Participation



Tentative plans for an all-industry exposition fair and trade show for 1956 and succeeding years were discussed by a TOA committee and a committee representing Theatre Equipment and Supply Manufacturers' Association. Seated, Walter Reade, Jr., (center) TOA board chairman, and Albert Pickus, TOA vice-president. Standing (l top): TESMA president, Fred C. Matthews; TESMA vice-president, L. W. Davee; TESMA executive secretary, Merlin Lewis; TOA manager, Joseph Alterman; TOA's professional trade show director for 1955, William Orkin; and J. Robert Hoff, TESMA past president and honorary board member.

New York City's upcoming Colosseum, at Columbus Circle, may be the site of a week-long motion picture fair and exposition during September of 1956. All segments of the industry would be invited to participate in the event, which may become an annual affair.

According to spokesmen for Theatre Owners of America and the Theatre Equipment and Supply Manufacturers Assn., the exposition and fair would be open to the public. Both industry groups would finance the event, and foreign film industries would be invited to participate in furnishing attractions.

Most COMPO members would be willing to assist in launching the exposition and fair, according to a view expressed this week by Robert W. Coyne, the group's special counsel. He based his prediction on the fact that COMPO members were strong in showing interest in proposed motion picture exposition at Grand Central Palace four years ago.

The bid for COMPO participation was made by Walter Reade, Jr., who heads Walter Reade Theatres and is TOA board chairman, on the heels of Reade's disclosure to the press of TOA-TESMA plans for the exposition and fair.

Committees of both TOA and TESMA began discussions on the industry project earlier, and noted that the show would be open to producer-distributors, equipment companies and concession firms.

Two major producer-distributors reportedly expressed enthusiasm over the project, which would be set up on two floors of the Colosseum building from Sept. 19-25.

Meanwhile in Hollywood, the board of directors of the Motion Picture Exposition and Hall of Fame, conceived as a public attraction for the benefit of the Motion Picture Relief Fund has voted to dissolve the project and return more than a half million dollars already subscribed by investors.

Booths Sell Quickly For Chicago Show

With more than two and one half months to go before TESMA's annual giant Trade Show at the Morrison Hotel in Chicago opens on November 6th, 189 booths have been rented as the result of joint efforts of Theatre Equipment and Supply Manufacturers' Association, Allied States Association of Motion Picture Exhibitors, Theatre Equipment Dealers Association and International Popcorn Association, according to an announcement by the officers of the four cooperating associations.

A feature of the show will be a showing of Todd AO's "Oklahoma!" in a theatre in Chicago, theatre to be fully equipped for such showing prior to next November. Projection machines for the process, said to be "all-purpose" will be shown in booths on the Trade Show floor.

If it is possible to have such equipment ready in time for the show, Elmer Rhoden, National Theatres president, has declared that CineMiracle, the new challenge to Cinerama, by which three projectors throw a 145 degree picture on a wide, deeply curved screen, from one booth instead of the three widely separated booths now used by Cinerama, will be shown to conventioneers and visitors.

"Camera" Seal Denial Upheld

The board of directors of the Motion Picture Association this week unanimously upheld the denial of a Production Code seal to "I Am a Camera," British import released by Distributors Corp. of America. The meeting had been called by MPAA president Eric Johnston, on an appeal by DCA president Fred J. Schwartz.

Earlier, Schwartz had appealed to Cardinal Francis Spellman to see the picture for himself, after the National Legion of Decency had placed it in its "C" or Condemned classification.

The MPAA met privately, but Schwartz had already outlined his main arguments to the trade press. He claimed that the film, which is a comedy about an amoral English girl in pre-Nazi Berlin and has references to promiscuity and abortion, would not corrupt the morals of anyone. Schwartz insisted that the film had artistic integrity, and that to show immorality did not imply approval of it.

Schwartz' Stand

The DCA president said he would ask for the same "enlightened interpretation" of the Code that had been given to "From Here to Eternity," "Battle Cry," and "People Will Talk," which dealt with adultery and abortion. He said a too stringent application of the Code could squeeze independent production off the screen, "if so desired," since the seal is needed for saturation booking.

The distributors will take "any necessary measures" to obtain the seal, Schwartz said, and this might include going to the courts. The film has not been turned down by any censor board to whom it has been submitted, Schwartz reported. Benefiting from the publicity engendered by the controversy "Camera" has set an all-time box office record of $23,376 for its first week at the Little Carnegie.

NT Financing Five Of Rochemont Films

HOLLYWOOD. — National Theatres concluded negotiations to finance a group of five three-strip pictures to be made by a new producing company, Louis de Rochemont-Cine-Miracle Productions. Elmer Rhoden, National president, does not anticipate any objections from the Department of Justice.

De Rochemont recently acquired screen rights to several stories by the late Richard Halliburton, which will now become the property of the new corporation, of which NT will be principal stockholder. One of the stories, "Seven League Boots," is scheduled to be the first Cine-Miracle production.

The Cine-Miracle process, developed with financial and technical assistance from NT, is a three-strip photographic and projection system similar to Cinerama, but is said to be less complicated and less costly.

Allied Welcome In Resumption Of Distrib Talks—TOA

TOA will be glad to have National Allied again join with them in further conferences with distribution executives, according to Walter Reade, Jr., TOA board chairman. Following the initial round of conferences between a joint TOA-Allied committee and distribution executives during May and June, Allied stated that their committee's work was concluded.

Reade reported, after a meeting this week of New Jersey TOA, that a TOA committee might meet soon to plan a course of action for the new conferences. They may materialize before the organization's annual convention in Los Angeles, Oct. 6-9, he said. Action to increase TOA's strength in New Jersey was taken by that state's TOA chapter at their luncheon meeting.

All-Time High For TNT On Marciano-Moore Tilt?

A possible all-time high for a closed circuit event in theatres may be reached by the forthcoming Rocky Marciano-Archie Moore heavyweight tilt. Nearly 100 theatres are expected to sign with Theatre Network Television by fight-time, with 60 already on the dotted line.

Twenty theatres of the AB-PT chain have signed; Stanley Warner has signed for 16; RKO for eight, and Loew's for six, with three more under consideration depending on line clearance. According to TNT prexy Nathan Halpern, the enlarged network was made possible by the use of mobile units which TNT is renting to theatres.

Most Exhibs Oppose Regulation: Brandt

When National Allied goes to the Government for regulation of film rentals, "there will be independent exhibitors who will appear in goodly numbers to oppose such destructive measures." The prediction was made this week by Harry Brandt, president of ITOA, who predicted that "more exhibitors will appear in opposition to such a measure than Allied can muster for it."

No exhibitor wants to pay more than he has to or what he considers a fair film rental, Brandt agreed, but he said that the Allied "hierarchy" through government regulation would create a product shortage "much worse than any yet known." "It would be another niche in Allied's list of misguided achievements which includes divorcement, the introduction of competitive bidding, and the elimination of block booking," Brandt said.

"Another effort to institute a system of arbitration is presently going forward, despite Allied abstinence," the New York circuit executive said. "I venture to predict that once it proves itself it will be used by Allied members.

"Certainly, many Allied members must be opposed to the move for government regulation; to Allied's refusal to join in arbitration efforts; to its refusal to support COMPO and to its renunciation of a campaign for total tax repeal. If the Allied leaders are not trying to start a membership drive for TOA, their activities certainly point in that direction."

Loew's Bid For Theatre Nets Open Court Hearing

WASHINGTON.—There will be a New York Statutory Court hearing during the week of August 22 on a Loew's Theatres bid for permission to acquire a new theatre in suburban Coral Gables, Fla., according to Justice Department officials this week.

The hearing will be open to appearances by any who wish to favor or oppose. The exact date will be set later. The new theatre is now under construction, will seat 1,300 and will be called the Riviera, will be leased to Loew's and Loew's will probably try to get first run films for the house, according to Justice.

New Draft Of Arbitration System Mulled By Exhibitors, Companies

The draft of a new industry arbitration system has received the approval of the Joint Arbitration Committee representing three exhibitor associations and the distributors.

The document will now be submitted to the film companies, TOA, ITOA and MMPTA for consideration and acceptance.

A draft copy will, in all likelihood, be available to Allied which abstained from participation, remaining adamant for the inclusion of film rentals.

Earlier, E. D. Martin, TOA president, had put the organization on record alongside Allied for arbitration of film rentals but relinquished this position when distribution remained steadfast and the laborious work of the drafting committee was in jeopardy.

The Joint Arbitration Committee, following acceptance of the draft which is not likely before Fall, hopes to activate the 60 page arbitration plan despite Allied aloofness although its conciliation remedies and other machinery will be available to all exhibitors regardless of affiliation.

Adolph Schimel, vice-president and general counsel of Universal, and Herman M. Levy, TOA general counsel prepared the draft for the committee. Exhibitor representatives on the joint group were Si Fabian and Mitchell Wolfson for TOA; Max A. Cohen for ITOA and Leo Brecher for MMPTA.

Distribution was represented by Al Lichtman, Charles Reagan and A. Montague with W. C. Gehring serving as Lichtman's assistant.

TOA consideration of the arbitration document is not expected before its annual convention at Los Angeles in October.

It is expected that the Department of Justice will receive a copy of the draft for its approval of the plan.

Anti-Toll TV Support Lauded By Harling

Financial contributions from groups which have joined the movement against pay-television is "very gratifying," according to Philip F. Harling, treasurer of Organizations for Free TV.

In the last week, Harling reported, substantial contributions have been received from the State Employees Union, Local No. 16, San Francisco; Projectionist Union, Local No. 428, Stockton, Calif.; the California State Theatrical Organizations, and others.

Harling stated that despite the expected August lull in its activities, the organization has been formulating rebuttal testimony for the FCC, as well as public relations material to break in the Fall. Important articles on pay-TV to appear in magazines at the end of August, Harling said, will include a series in Collier's and another in the Saturday Evening Post.

Utah-Idaho Unit To TOA

COLUMBUS, Ga.—The Utah-Idaho Theatre Owners Assn., a new exhibitors organization covering the Salt Lake City exchange area, has unanimously voted to affiliate with TOA. Formal induction of the group, headed by Clyde A. Blasius of Westates Theatres, will take place at TOA's annual convention in Los Angeles, Oct. 6-9.

"Oklahoma" Okay; Coast Preems Set

HOLLYWOOD.—The world premiere of the Todd-AO, 70mm. presentation of "Oklahoma" will take place at the reconstructed Rivoli Theatre in New York on Oct. 11, and the picture will open at the Egyptian here eight days later.

The announcement was made during the first press screening of the multi-million dollar Rodgers & Hammerstein production, held at the M-G-M studios. According to those present, the new process was a tremendous success, both visually and aurally. Reviews of the film may not appear until after the world premiere.

Designed strictly for a two-a-day, reserved seat presentation in the Todd-AO version, "Oklahoma" runs for 150 minutes, and will be presented in two parts, with a ten-minute intermission. Negative cost was reported at $6,800,000, with the process's development cost placed at an additional $4,000,000. An additional $1,200,000 will be spent for advertising and promotion.

Change In Production Code Urged By DCA

A suggestion that the Motion Picture Production Code be "reexamined in the light of present-day thinking" was advanced at press time by Fred J. Schwartz, president of Distributors Releasing Co., which is releasing "I Am a Camera."

"Ideas don't stand still—neither should the Code," the DCA prexy insisted. His appeal for a reconsideration of the Production Code's refusal to grant a seal was denied earlier this week. (See story page 6).

Declared Schwartz, "No right-thinking person wants smut or pornography on the screen. We strongly feel that our film is rightfuly entitled to a place on the screens of America, and that any action which deprives it of that place is unwarranted. We have no other course but to resist."

TOA, British Exhib Tie Imminent: Herman Levy

LONDON.—An official connection between TOA and the British CEA is close to realization, according to Herman M. Levy, general counsel to TOA, who is on a European trip intended to realize TOA's ideal of an international exhibitor organization. George Singleton, managing director of Singleton Cinemas Ltd., is expected to be CEA's accredited delegate and speaker at the TOA Los Angeles convention in October.

Levy said that while in Paris he will discuss affiliation with the Union Internationale de l'Exploitation Cinematographique. Recently, TOA admitted Theatre Owners Association of Quebec to its membership rolls.

IN SEPTEMBER



FROM 20th CENTURY-FOX!



*PRE-RELEASE

CLARK GABLE

JANE RUSSELL

ROBERT RYAN

in

***THE TALL MEN**

COLOR by DE LUXE

CINEMASCOPE

co-starring

CAMERON MITCHELL

Produced by WILLIAM A. BACHER
and WILLIAM B. HAWKS

Directed by RAOUL WALSH

Screen Play by
SYDNEY BOEHM and FRANK NUGENT



*The biggest picture 20th has produced since "THE ROBE" ...Available for a few specially selected situations the latter part of September



"It's a pleasu

WILLIAM
OLDEN · JENNIFER **JONES**

in

LOVE IS A ANY-SPLENDORED THING

COLOR by DE LUXE

CINEMASCOPE®

ced by Directed by Screen Play by
ADLER · HENRY KING · JOHN PATRICK



20th Century-Fox captures all the beauty and rapture of the most enchanting love story of the year! She was the fascinating Eurasian . . . he was the American correspondent . . . and in each other's arms they found a love that defied 5000 years of tradition. Every word is true!

MPHREY GENE
OGART · TIERNEY

E LEFT HAND OF GOD

COLOR by DE LUXE

CINEMASCOPE

also starring LEE J. COBB

Produced by Directed by
DDY ADLER · EDWARD DMYTRYK

Screen Play by
ALFRED HAYES

Fresh from the pages of William E. Barrett's challenging best-seller comes the story that rocked the world with its daring—of the strangest covenant man ever made with God! It strikes across the screen with lightning and thunder.

RICHARD ANTHONY MICHAEL
EGAN · QUINN · RENNIE

JEFFREY RITA
HUNTER · MORENO

SEVEN CITIES OF GOLD

COLOR by DE LUXE

CINEMASCOPE

Produced by ROBERT D. WEBB and BARBARA McLEAN

Directed by ROBERT D. WEBB

Screen Play by RICHARD L. BREEN and JOHN C. HIGGINS

Additional Dialogue by Joseph Petracca

Gala, news-making World Premiere in San Diego, historic locale of the picture, with national newspaper, radio and television on-the-spot coverage followed by California statewide saturation!



usiness with 20th!"

In The Press . . .

Will foreign actresses ever substantially replace native beauties in the affections of our audiences? Such speculation is prompted by the appearance of the Aug. 15 "Newsweek," which devotes a cover and a special four-page report to Italy's latest buxom beauty, Sophia Loren. The provocations of other foreign stars are also discussed in the article. A week later, "Life" will give the same treatment—a cover and four pages—to the lovely Loren, in their Aug. 22 issue. Miss Loren is currently starring in "Aida" and will be seen in "Neapolitan Carousel," comes Fall.

* * *

The "Christian Herald," which in July had printed an attack on Hollywood's treatment of Biblical subjects, will declare in the Sept. issue that Cecil B. DeMille, who is now making "The Ten Commandments," should not have been included in that indictment, since he "has been a shining exception to those in Hollywood who would misuse the Bible for their own gain." A telegram to the magazine's editors by Art Arthur of Paramount Pictures prompted the clarification.

* * *

Supreme Court failure to resolve once and for all the legality of motion picture censorship is assailed in a forthcoming book as one of the major failures of that body.

Yale law professor Fred Rodell in his volume "Nine Men," soon to be published by Random House, says that the Supreme Court had an excellent chance when it overruled a 1915 finding of the highest court to the effect that films were not entitled to freedom of the press. That was in the "M" and "La Ronde" cases. But, says Rodell, Justice Tom Clark "turned out a dull and muddy technical treatise."

* * *

The nation's television station broadcasters have rolled up a five-to-one margin against pay-to-see TV, according to a poll conducted by "Radio-Television Daily," national trade journal of the industry. The survey, announced in the Aug. 10 issue, revealed that 75 percent of the broadcasters are against pay-video, with 15 percent in favor. Ten percent were indifferent.

Oscar Morgan Drive

A special tribute will be paid by Paramount this year to Oscar A. Morgan, general sales manager in charge of short subjects, Paramount News and special features, with the dedication of a one-month drive to the veteran executive, instead of a single week, as in the past. "Oscar Morgan Month" has been set for Oct. 2-29.

COMPO Total Tax Repeal Drive Stirs IndustryControversy

(*Continued from page 4*)

not cooperative in such a campaign. "We would much prefer to apply our efforts to obtain this relief than spend them futilely in creating confusion," Brandt said.

Brandt asked: "Are we to sit idly by and do nothing after seeking total elimination and securing partial relief with an understanding that the industry had an open door to come back and plead its case? It was not bad public relations to lose the original tax campaign because of the outbreak of the Korean War, since it laid the groundwork for our later success. And it is good public relations to inform Congress that total elimination of the tax is necessary to the continued welfare of the industry," he said.

Earlier, Pat McGee, general manager of Cooper Foundation Theatres, who was the other co-chairman for the victorious COMPO tax campaign in 1954, declared that "the machinery is already at work" to accomplish further relief.

McGee, speaking in Denver, would not amplify his statement, but said he was greatly disturbed over the charge by Robert Wile, executive secretary of the ITO of Ohio, and some others, that reports of a new try to end the Federal tax were in the "fraud" category. "Those people who are now crying 'fraud' simply do not know what they are talking about," McGee declared. "They are ignorant of what is being done. They should realize that there is more than one way to skin a cat."

Wile, in his organization's membership bulletin, had claimed that the minutes of the COMPO Governing Committee indicate that "there is no chance of repealing the tax now as both political parties have other plans for tax reductions and the admissions tax is now at the pre-Korean level."

Survey Reports Gain In Active Theatres

There were 19,108 active motion picture theatres in the U.S. on July 1, according to a tabulation submitted to COMPO by Sindlinger & Co., analysts. The figure represents a net gain for the first six months of 1955 of seven theatres; 315 four-wall theatres were closed, but 322 drive-ins opened.

The latest compilation reveals more theatres in operation than at any time since 1946, and a net gain of 1,644 from the low point reached in March, 1954, prior to the granting of tax relief.

. . . Opinions

"Audiences will not welcome TV programming that turns out to be half-hour or hour-long trailers designed to glorify a given movie and tease the viewer into a motion picture theatre at box-office prices for the real dramatic meat." —Frederick W. Ziv, board chairman of Ziv Television Programs, attacking the majors "by-product" entry into television.

* * *

"It is paying off for them, and going by past experience, other circuits would be well advised to try the same thing."—Munio Podhorzer, president of Casino Film Exchange, reporting that he found mid-west circuits converting poorly-grossing situations to a foreign film policy.

* * *

They are "claiming on the one hand that toll TV would merely duplicate what is now being served the public without charge, and on the other hand, threatening to get into the pay-as-you-see business themselves if subscription television is allowed." —Arthur Levey, Skiatron president, attacking the networks' attitude on pay television.

Negotiate For Italian Technicolor Company

Negotiations are continuing toward the establishment of an Italian Technicolor Company, probably later this year. This was revealed upon the return to the U.S. of Dr. Herbert T. Kalmus, president and general manager of Technicolor, after an extended business trip to London, Paris, and Rome. He was accompanied by Robert Riley, vice-president in charge of Hollywood sales.

On July 12, Societe Technicolor at Joinville-le-Pont, the new Technicolor affiliate just outside of Paris, was opened. The Joinville laboratory has an annual capacity of 70,000,000 feet of release prints, and is expected to be delivering film within a few weeks.

Theatricial Pix Set

Demby Productions, television production firm, will expand into the production of theatrical features, according to an announcement from president Emanuel Demby. Harvey Meltzer, recently appointed vice-president of Demby, is conferring with representatives of Kirk Douglas in Hollywood on a planned feature. Also planned for theatrical production is "Half the World's a Bride," first seen on the Kraft TV Theater.

EDITORIAL

(*Continued from page 3*)

Speak For Yourself, John!

lative and judicial interference with the business?

The health of this industry ultimately depends on the ability of each segment to get along with the other. Another effort to institute a sysem of arbiration is presently going forward despite Allied abstinence. It is safe to predict that once it proves itself, arbitration will be used by Allied members.

Certainly, many Allied members are opposed to the move for government regulation; to Allied's refusal to join in arbitration efforts; to its refusal to support COMPO and to its renunciation of a campaign for total tax repeal. When are they going to speak for themselves?

If the Allied leaders are not trying to start a membership drive for TOA, their activities certainly point in that direction.

News In Brief . . .

AB-PT Wins Suit

American Broadcasting-Paramount Theatres won a decision handed down by Federal District Court Justice Archie O. Dawson in the Fanchon & Marco $2,979,318 suit over the Paramount Theatre, Hollywood, in which AB-PT owns 50 percent of the stock.

Justice Dawson rejected F&M's claim that AB-PT had violated the anti-trust laws by injuring the Paramount Hollywood Theatre Corp. His ruling granted the AB-PT counterclaim calling upon F&M to recognize AB-PT as the proper owners in the stock of the theatre. In addition, Justice Dawson granted an injunction prohibiting any interference by F&M with the exercise of rights of AB-PT as owners of 400 shares of Class B stock.

Monroe on World Tour?

WASHINGTON.—A goodwill tour around the world by such stars as Marilyn Monroe and Frank Sinatra has been outlined to the State Department and the Russian Embassy by John Haskell, according to State and Embassy officials this week.

Russian spokesmen said the idea of the tour, which would be sponsored by Variety Clubs International, had been passed along to Moscow, but that it would be some time before an answer could be expected.

Haskell said that he planned to take a preliminary trip to key centers around the world to set up arrangements for his troupe, and he said the tour would go forward even if Russia does not put out the welcome mat.

Novel Teen-Age Policy

MEMPHIS.—The Lamar Theatre's policy of setting aside Friday nights for teen-agers is an unqualified success and will be continued, according to owners Joe and Mike Maceri. Promising the youngsters they could do anything "within reason," provided they did not bother adult patrons during the rest of the week, the Maceris removed seven rows of seats, and offered dancing before and after the show. Now they plan a snack bar, costume parties and other events.

Japanese Film To Columbia

Distribution rights to "Seven Samurai," Japanese films has been acquired by Columbia Pictures for release in the U. S. and Canada, marking the first time Columbia has undertaken the presentation of a Japanese film in the American market. Produced by the Toho Company and directed by Akira Kurosawa, "Seven Samurai" was winner of the Silver Lion Award at last year's Venice Festival.

COMPO Ads Cite Magazines

Most people get their news of forthcoming movies from newspapers, according to a 60-city survey quoted in the 50th COMPO ad in "Editor & Publisher." In some cities, however, magazines were said to be favored because newspapers did not provide sufficient coverage. Obviously, the ad concludes, "people want movie news and if they can't find it in their newspapers they will seek it elsewhere."

Meanwhile, this series of COMPO ads, which have been published over the last year and a half, are being held up to national advertisers, ad agencies and public relations experts as an example of how an industry should tell its story to the newspapers, in an elaborate two-color booklet being distributed by "Editor & Publisher." The booklet reprints 12 of the COMPO ads.

Analysis Points Up Attendance Decline; Distrib Net Rising

Earnings of theatre operators are "restricted" by lagging attendance, higher film rentals and other operating costs, while producer earnings should average "higher" this year, according to the latest film industry analysis by Standard and Poor.

Theatre revenues are estimated at approximately $1.3 billion, a slight gain. However, the public is showing less interest in new filming techniques, and significantly higher profits probably cannot be derived from domestic rentals, S&P states. Therefore S&P predicts further expansion into television production and the international market. Foreign revenues for 1955 should be higher, they say, because of improving attendance and less stringent currency regulations.

Attendance Levelling Off

Attendance was said to be levelling off at an annual rate of about 50 million weekly. The 1954 average was 40 million and the 1953 average 46 million. Indications are that the second quarter of 1955 lagged slightly behind that a year earlier, "apparently reversing the general uptrend." S&P expects improvement during the year's second-half, primarily because of approximately 500 new drive-ins. Further additions of ozoners are considered unlikely, however.

Major theatre operators are expected by S&P to show little change in revenue from 1954. Most have fewer theatres in operation, and this coupled with higher film rentals and other operating costs, is said to be restricting financial results. Subscription or color television, S&P warns, would be an added burden.

The report suggests that dividends of virtually all companies are being earned by wide margins, and could be "liberalized." Paramount and 20th-Fox are named specifically.

Predict Liberal Earnings

This trend is susbstantiated by a Commerce Dept. report that film company dividend payments in the first half of 1955 jumped more than $3 million over the corresponding six months last year. Cash dividends publicly declared by motion picture companies during the January-June period totaled $15,127,000, as against $11,741,000 for the first half of 1954.

Meanwhile, Paramount and Warner Bros. both announced increased earnings which would corroborate S&P's predictions. Paramount, for the second quarter ended July 2, earned $2,307,000 after taxes, representing $1.05 per share on the 2,188,916 shares outstanding. For the similar period last year, earnings were $1,726,000 or $.78 per share on 2,217,036 shares.

Warner Bros. reports a net profit for the nine months ending May 28 of $3,312,000, an increase over the $2,536,000 net for the similar period a year ago. Income from film rentals and sales increased from $49,506,002 to $53,080,867. Profit from sales of capital assets thus far this year has been only $15,000, compared with a similar profit of $772,000 for the same period a year ago.

. . . New Positions

CHARLES L. GLETT, recently elected to the executive staff of General Teleradio, has been appointed executive vice-president and a member of the board of RKO Radio Pictures, with headquarters in Hollywood.

PHILIP HODES has joined I.F.E. Releasing Corp. in a special capacity to conduct a research campaign in the field of specialized distribution. Hodes was formerly an RKO sales executive.

GEORGE DORSEY, JR. has assumed the post of U-I's Washington representative, succeeding JOHN HORTON, recently transferred to an executive production position at the Studio.

FRED TODARO has been appointed head of the color film facilities at Circle Film Laboratories.

MICHAEL BERGHER, Far Eastern supervisor for Columbia Pictures International, has been elected a vice-president.

HERBERT BUSHMAN has been named UA branch manager in Minneapolis, succeeding Abbott Swartz, resigned.

A. DEE SIMPSON, vice-chairman of the National Bank of Commerce in Houston, is the new president of RKO Pictures Corp., succeeding JAMES R. GRAINGER, who was not a candidate for re-election. Simpson originally entered the RKO organization as a Howard R. Hughes director nominee serveral years ago.

KENNETH ANDERSON, attorney, has been elected administrative assistant to T. B. Strain, president of Cooper Foundation Theatres, Lincoln, Nebr.

BERNARD E. ZEEMAN, treasurer of Columbia Pictures International since 1951, has been elected a member of the board of directors.

PETER A. MELLAS, 20th-Fox special Middle East representative, has taken on added duties as assistant to William Lampros, for Greece.

MELVIN EDELSTEIN, RKO manager for Colombia since 1953, has been promoted to manager for Cuba, with headquarters in Havana. FRANCISCO ROSSI, who has supervised the Cuba office in addition to being manager in Panama will, at his own request, confine his responsibilities to the latter office, which includes the territories of Central America, Jamaica and Curacao.

EDWIN F. PRIZER has been named sales manager of Exploitation Productions, Philadelphia.

Broadway Theatres Collect For Hospital

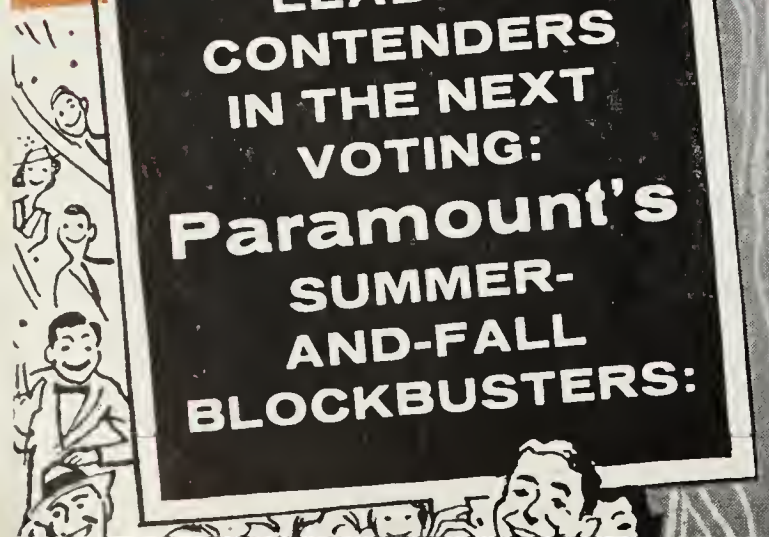
Broadway theatres have lined up 100% behind the Will Rogers Memorial Hospital special collection campaign, according to S. H. Fabian, national chairman of the one-day drive for extraordinary funds. Like many other theatres around the country, several will extend their collections to two and three days and, in some instances, to a week.

The latest major chain to pledge its theatres for the Will Rogers campaign is Century Circuit. 5,378 circuit and independent theatres are enlisted in the drive.

PARAMOUNT LANDSLIDE IN AUDIENCE AWARD NOMINATIONS BY THE MEN WHO "BUY 'EM AND BOOK 'EM"!

LEADING CONTENDERS IN THE NEXT VOTING:

Paramount's SUMMER-AND-FALL BLOCKBUSTERS:



ALFRED HITCHCOCK'S
TO CATCH A THIEF
COLOR BY TECHNICOLOR
VISTAVISION

THE GIRL RUSH
COLOR BY TECHNICOLOR
VISTAVISION

ALFRED HITCHCOCK'S
THE TROUBLE WITH HARRY
COLOR BY TECHNICOLOR
VISTAVISION

Paramount swept 5 out of 10 Best-Picture nomina-
ions in the biggest award news that ever made
national headlines. The men who know motion
pictures best—the exhibitors of America—voted this
abulous tribute to Paramount's leadership. Now
while the headlines are hot is the time to play or
e-play these five great winners while they ride the
crest of this new wave of nationwide interest . . .

BALLOT

- ✓ IRVING BERLIN'S **WHITE CHRISTMAS** COLOR BY TECHNICOLOR
- ✓ PERLBERG-SEATON'S **THE COUNTRY GIRL**
- ✓ **SABRINA**
- ✓ ALFRED HITCHCOCK'S **REAR WINDOW** COLOR BY TECHNICOLOR
- ✓ PERLBERG-SEATON'S **THE BRIDGES AT TOKO-RI** COLOR BY TECHNICOLOR



DISTRI-BITS

"Robe" Pattern For "Tall Men"

Twentieth Century-Fox will launch "The Tall Men" in CinemaScope, starring Clark Gable, Jane Russell and Robert Ryan, in the same playoff pattern as "The Robe." Considered the most important attraction since "The Robe," the drama will be opened in a few pre-release situations starting in late September. "The Tall Men" is being taken off the company's regular release schedule. A promotional budget commensurate to "The Robe" has been set to pre-sell the picture.

Jazz "Blues" Matinee

A gala Broadway Jazz Matinee featuring the great names of the jazz world marked the opening of Warner Bros.' "Pete Kelly's Blues" at the Victoria Theatre this week. Stan Rubin's Tigertown Five, recent winner at the Newport Jazz Festival, rode down Broadway heading a cavalcade of 1925 vintage autos which brought such jazz greats as Benny Goodman, Duke Ellington, Count Basie and Ella Fitzgerald to the theatre. Event had radio and newsreel coverage.

"Villa" Texas Hoopla

HOLLYWOOD. — A gala four-city Texas State premiere, starting Sept. 27 at the Majestic Theatre in San Antonio, will mark the world debut of "The Treasure of Pancho Villa," the Edmund Grainger production which RKO is distributing, J. R. Grainger announced this week. Following the San Antonio opening, the film will premiere on Sept. 28 in Houston; on the 29th in Dallas, and on the 30th in Fort Worth.

"Outlaw" Makes Ohio

Howard Hughes' RKO production of "The Outlaw" is finally to be shown in Ohio. Produced in the early 1940's, the Jane Russell starrer will open at the RKO Palace, Cleveland, Sept. 8. The released version has been re-edited to comply with requirements of the MPAA and the Legion of Decency. Ohio censors, who have since departed, banned the picture when first released, and finally passed it a year ago.

"Girl Rush" Premiere

"The Girl Rush," VistaVision and Technicolor musical from Paramount, world premiered this week at Stanley Warner's State Theatre in Waterbury, birthplace of star Rosalind Russell. Newspaper, radio-TV and trade press representatives from New York and Boston covered the day's activities.

Pathe Coast Expansion

Pathe Laboratories this week announced a $250,000 West Coast motion picture processing expansion program which will double its 35mm. Eastman color processing facilities and provide additional high speed equipment for developing and printing of 16mm. commercial and TV film. The installation is to be completed within six months.

Para Dividend Voted

The Board of Paramount Pictures Corporation this week voted a quarterly dividend of $.50 per share on common stock payable Sept. 15 to holders of record Aug. 26.

SAG Wins New TV Pact Terms; Field Men Aided

HOLLYWOOD.—A new agreement between the major television film producers and the Screen Actors Guild has been drawn up and ratified following settlement of a week-long strike here. Terms of the agreement call for increases in minimum rates, residnal payments on second and sixth runs inclusive and prohibitions against buy-outs of residual payments for day players.

On the union front in New York, agreement was reached between Paramount Pictures and Local 11-63, IATSE, representing home office employes, on a two-year contract covering field publicity representatives. Pact calls for "substantial" wage boosts along with severance pay and other job-protection stipulations.

The SAG-television producers agreement runs from July 21, 1955, to March 31, 1960. It calls for extension of Guild conditions, other than a Guild shop, beyond Continental U. S. to include Canada and all territories and possessions.

The new Cost pact also notes that Guild conditions shall prevail in any country where a member is assigned to work after he signs an employment contract in the U. S.

It is now indicated in certain quarters that SAG, having won its victory in seeking a major share of television re-issue revenues, may go a step further and seek a share of theatrical re-issue revenues.

Cinerama Production Unit Re-Activated

Cinerama Productions has reactivated a production unit under the direction of vice-president Theodore R. Kupferman. President Milo J. Sutliff, making the announcement, said that profit-sharing arrangements between Cinerama and Stanley Warner will now allow for either company to produce feature films in the process. Lowell Thomas has completed shooting Cinerama's third film, "Seven Wonders of the World."

Lichtman In Pact Renewal?

Al Lichtman, 20th-Fox distribution director, who readily admitted to "bad health" during a trade press interview, may not renew his pact when it expires in March. The veteran executive said his decision would depend on the state of his health during the intervening months.

THOUGHTS IN PASSING

How many exhibitors are locked into a 50¢ admission price by virtue of the fact that they can't raise the price 5¢ without the entire amount going to the government for tax? We think this number is considerable and would be in favor of a campaign for total tax repeal.

EXHI-BITS

Profits Seen From TV

"If they do their job right," the production companies can benefit from participation in TV programming and should be able to stimulate public interest in their new productions to a greater degree than ever before, according to the Value Line Investment Survey. Furthermore, "exhibitors will benefit from this increase in public interest via the theatre box office." Value Line doubts that producers will flood the TV market with old releases, predicting that TV probably can't afford to pay enough for them.

Theatres Join Awards Campaign

Enlistments in COMPO's Audience Awards Poll campaign are beginning to pour in, with the following circuits among those reporting their cooperation, many with special promotions: the Consolidated Theaters circuit, with 26 houses in N. and S. Carolina and Va.; eight Indiana theatres in the Y & W Management Corp.; the Butterfield Theatres of Michigan, and 84 theatres in the Indianapolis exchange area.

Cole Donates

Colonel H. A. Cole, board chairman for Texas Allied Theatre Owners, has donated $1,000 to the Sam Rayburn Memorial Library Fund, a gift from his American Theatre in Bonham, home of the famed Congressman. Cole made the announcement to members of th Bonham Rotary Club, who were told how the successful COMPO tax repeal fight in 1954 was helped by Speaker Rayburn.

IFE Workshop For Exhibs

Italian Films Export, convinced that foreign films will receive substantial playing time when exhibitors learn how to merchandise them, is trying an innovation with a series of "indoctrination" workshops. Announced by IFE vice-president Seymour Poe, the workshops will bring together top IFE executives, theatre operators, and their ad-publicity chiefs. The initial workshop will be tied to the American release of "Neapolitan Carousel" in October.

UA Wins Nasser Suit

The U. S. Court of Appeals has handed down a judgment against James Nasser Prods. in their suit against United Artists. The latter company had contracts with Nasser to distribute certain pictures on both television and theatres, under the same method as might be adopted by the other majors. Nasser contended, when the films were not released on TV, that Nasser should have the TV rights. The court said no.

Anti-Trust Suit Shelved

As has been anticipated since the dissolution of the Terre Haute pooling arrangement between Alliance Theatres of Indiana and the Fourth Avenue Amusement Co. of Louisville, the Government anti-trust suit against these theatre companies was shelved in Federal Court here prior to trial by Judge William Steckler.

"Many Splendored Thing" Premieres



New York's Roxy Theatre was the scene this week of a gala festivity surrounding the pre-premiere showing of 20th Century-Fox's "Love Is a Many Splendored Thing." The event was attended by a capacity audience of 6,000, including celebrities from the entertainment world. United Nations figures, and state and city officials. Above, the only Chinese band in the U.S. was on hand to serenade crowds in front of the theatre.



Extra added promotional push was accorded the New York Roxy Theatre pre-premiere showing this week of 20th Century-Fox's "Love Is a Many Splendored Thing." One such item was the displaying of a collection of dress modes by Suzy Perette, inspired by the Oriental background of the film. Here a contingent of high fashion models wear the gowns in the company of W. C. Gehring, 20th-Fox executive assistant general sales mgr.

Wild West Wagon Train Welcomes "Last Command"

San Antonio, Tex.—The world premiere of Republic's "The Last Command" was afforded a gala Wild West celebration at the Majestic Theatre here. According to George M. Watson, city manager for Interstate Theatres in San Antonio, the campaign conducted by the film company for the picture "was without a doubt . . . the greatest showmanship feat I have ever seen."

Highlight of the festivities was a 135-mile trek via horse and wagon train to the Majestic. The caravan, which covered the trail over a five-day span, climaxed its journey before a crowd of more than 5,000 people who packed the front of the theatre to witness its arrival. Also present were a number of visiting Hollywood personalities.

Besides the wagon train journey, the theatre sported a specially constructed setup in front to accommodate a battery of arc lights and a performance by the Texas National Guard Infantry Band. On still another stage, Hollywood celebrities made appearances. Among those present were Anna Maria Alberghetti, Sterling Hayden, Richard Carlson and Ben Cooper.

Others on hand for the premiere were Frank Lloyd, who served as associate producer-director, and Herbert J. Yates, Republic president. San Antonio, also called the Alamo City, was chosen for the premiere due to the fact that the historic site is the setting for the picture's climax.

The wagon train, which was conducted in the name of the picture, was launched five days prior to the premiere in Brackettville, Texas, where parts of the film were made. Heading the caravan was Ben Cooper, Republic star. A special chuckwagon was attached to feed all members of the train and townspeople visited along the 135-mile route.

At each town on the road to San Antonio, special activities were held. A square dance in Uvalde attracted more than 7,000 people. While in that town, the caravan presented an imported malacca umbrella-cane to John N. Garner, former Vice President of the U.S. and a local resident.

At Hondo, a giant watermelon feast was held while at Castroville a huge sausage roast was the order of the evening. Religious services on a Sunday night were conducted at a jam-packed football stadium.

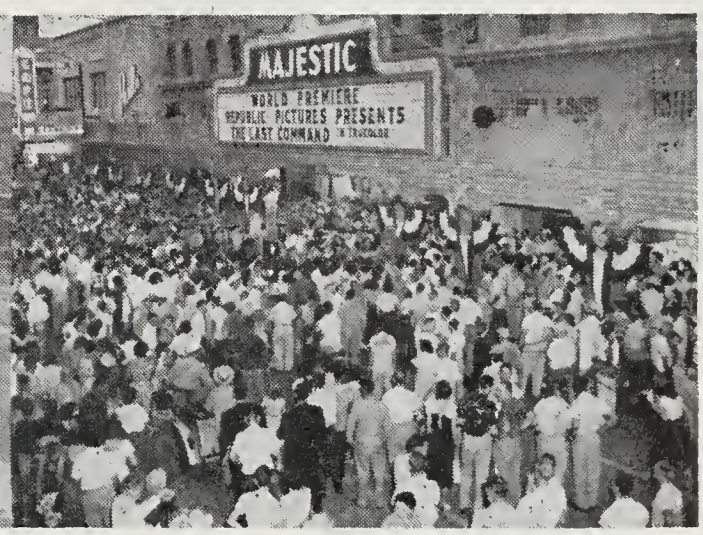
For the premiere, a "Heritage of Freedom Day" celebration was proclaimed in San Antonio. Events were supervised by William Saal, Republic vice-president, and Walter Compton, public relations director, for the film company.

Clay impressions were taken of the right hands of Yates, Lloyd, Hayden and Carlson. These will later be cast in concrete and included in a "Hall of Fame Floor" at San Antonio's International Airport.

Rounding out the order of festivities were cocktail parties, special dinners and luncheons for the visiting celebrities, and press and radio interviews at the premiere. Cultural and artistic ceremonies were held.







The San Antonio world premiere of Republic's "The Last Command," held at the Majestic Theatre, climaxed a five-day wagon train trek across 135 miles of Texas. At the city limits, the wagon train in LEFT PHOTO was welcomed by Major Kukendall; Herbert J. Yates, Republic president; Richard W. Altschuler, vice-prexy, and seven Southern branch managers, who held a sales meet in connection with the premiere. Top (l to r): Yates; Anna Maria Alberghetti; Cy Dillion, N. Carolina. Second row: E. M. Brauer, Ga.; Claude Adkinson, Dallas; Jake Guiles, Okla. City; L. V. Seichshnaydre, New Orleans; Ned Weise, Memphis; Ed Granger, N.Y.; Altschuler; H. E. Laird, Fla. Front row: James T. "Happy" Shahan, wagon train trail boss, and Mayor Hobbs of Brackettville, Tex., where film was made. CENTER PHOTO shows wagon train en route from Brackettville to San Antonio. RIGHT PHOTO was taken in front of the Majestic, where upwards of 5,000 people watched the festivities, despite poor weather.

A MIGHTY

WHAT A MAN
WAS
SIX-FOOT-SIX
JIM BOWIE



YEARS IN

The LAST

STERLING HAYDEN · ANNA MA
starring
ERNEST BORGNINE · J. CARROL NAIS

Screenplay by WARREN DUFF ·

Hear

"JIM BOWIE"

The song hit that is
sweeping the country
on Capitol Records
as sung by
Gordon MacRae

ILM ACHIEVEMENT!



BERT J. YATES presents

COMMAND

RICHARD ARTHUR

TTI · CARLSON · HUNNICUTT

TRUCOLOR
BY CONSOLIDATED FILM INDUSTRIES

OPER · JOHN RUSSELL · VIRGINIA GREY · JIM DAVIS · EDUARD FRANZ · OTTO KRUGER

RTLETT · Associate Producer-Director FRANK LLOYD A REPUBLIC PRODUCTION

Hope Sells "Foys"

Bob Hope, the industry's perennial ambassador of good will, recently concluded a 20-city tour to spread the word for a number of worthwhile charities and, of course, help publicize his latest Paramount picture, "The Seven Little Foys." Hope's tour extended over a six-week period, and in each stopover city, the order of the day was a battery of video, radio and newspaper interviews. Hope undertook the journey during the record heatwave, proving once again his reliability and endurance as one of showbusiness' top troupers, and setting an excellent example for other stars on the subject of how to sell a motion picture. Among the cities visited by the star of "The Seven Little Foys" were Austin, Dallas, Houston, San Antonio, Los Angeles, Chicago, Boston, Reading, Harrisburg, Atlanta, Pittsburgh, Cleveland, Washington, New Orleans, Detroit, San Francisco, Denver and New York.



Bob Hope talks about Paramount's "The Seven Little Foys" with Milt Lewis (left) manager of the Princess Theatre in Toledo, and Mitch Woodbury, motion picture critic for the Toledo "Blade."



Stopping over in Denver to address the National Theatres convention, Bob Hope cracks a gag to relieve the strain of record heat. On the dais behind Hope are Bob Selig and Ray Davis, both of Fox Inter-Mountain Theatres; left, Rick Ricketson, National Theatres.



Arriving in Houston from San Antonio, Hope is met by (l to r): Raymond Willie, Interstate Theatres asst. gen. mgr.; Bob Bixler, Para's southwest field rep.; Frank Starz, Interstate ad mgr.; Al Lever, Interstate's Houston mgr., and Conrad Brady, Lever's ad mgr.



In Boston, the star of Para's "Seven Little Foys" met Martin J. Mullin, president of New England Theatres, and Gasper G. Urban, Paramount's newly appointed branch manager, at press reception.



Backstage with Hope at the Stanley Theatre, Pittsburgh, on the night of the preview showing of Paramount's "Seven Little Foys" were Mayor David Lawrence and Moe Silver, Stanley-Warner Pittsburgh zone manager.



Samuel Goldwyn, "Guys and Dolls" producer, and Joseph R. Vogel, Loew's Theatres prexy, are all smiles following a Goldwyn Studio screening of the M-G-M release.

U-I Launching Biggest Program

What has been described as Universal-International's most ambitious program of top-budget, top-starring productions has been formulated in high-level executive meetings just concluded at the Studio.

The 1955-56 production calendar, commencing with the start of the fiscal year Nov. 1, blueprints a record number of 36 important motion pictures slated for production, an increase of almost 25 per cent over the total of 29 major properties to be completed in the current year.

Exceptional high-budget treatment—providing for a total expenditure of many millions of dollars in excess of previous production budgets—will be accorded considerably more than half of the new program, 20 of which properties will be produced on this large scale. Three-quarters of the U-I production output for 55-56 will be in color, with a total of 27 of the 36 chartered for chromatic filming.

U-I's forthcoming film-making program, as enunicated in the meetings, constitutes a triple "first" in topping the Studio's own ten-year record in the number of productions to be filmed, from a standpoint of expenditures involved and in scope of product.

The high-level Studio conferences decreeing the record program were presided over by President Milton R. Rackmil and attended by Board Chairman N. J. Blumberg, Executive Vice-President Alfred E. Daff, Edward Muhl, vice-president in charge of production and David A. Lipton, vice-president.

HOLLYWOOD

. . . on the wire

RICHARD BERNSTEIN, *Editor*
Hollywood Offices:
8245 Beeman Avenue
North Hollywood. Tel.:
Normandie 2-6494

Dorothy McGuire has been set to co-star with Gary Cooper in "Mr. Birdwell Goes To Battle," which William Wyler is to produce and direct for Allied Artists release. . . . Otto Preminger has borrowed Eleanor Parker from M-G-M for a starring role as Frank Sinatra's wife in "The Man With the Golden Arm," forthcoming Carlyle Production for United Artists release. Miss Parker will play the majority of her part in a wheelchair as a Division Street, Chicago, wife, who feigns a crippling injury to hold onto her mate. The feature is scripted by Walter Newman from the novel by Nelson Algren.

* * *

Bill Elliott stars in "Calculated Risk" at Allied Artists, with Ben Schwalb producing and Beverly Garland and Tom Drake in the romantic leads. . . . June Allyson was signed to a new U-I contract by Edward Muhl, vice-president in charge of production. As her first film under the new pact, she will star with Rock Hudson in "Maracaibo," to be filmed from Stirling Silliphant's novel and produced by Howard Christie. Film is set in Venezuela and has as its principal characters an adventurer and a beautiful Pulitzer Prize winning poetess who develop a most unusual romance.

* * *

William A. Wellman's "Goodbye, My Lady," is rolling at Goldwyn Studios. Based on the James Street novel and scripted by Sid Fleischman, the Batjac production for Warner Bros. stars Walter Brennan, Phil Harris, Brandon de Wilde with William Hopper, Louise Beavers, William Frawley, Vivian Vance and Sidney Poitier in supporting roles.

* * *

U-I announced that Dorothy Malone will star with Jeff Chandler in "Pillars In The Sky," based on Will Henrys' story of the Northwest in the 1850's, which will be made in Technicolor and CinemaScope with Robert Arthur producing and George Marshall directing. At the same studio, Coleen Gray was inked to co-star with John Agar, Mamie Van Doren and Leif Erickson in "Law Man," a Technicolor western adapted from Lee Leighton's novel which won the Western Writers of America Award as the best western novel of 1953. Albert Zugsmith is producing with Charles Haas directing.

* * *

Producer-director Robert Aldrich has completed negotiations with United Artists for a new releasing deal for his Associates and Aldrich Co., under which he will make four additional independent productions for the distributor within the next 12 months. The first to go with a late fall start indicated will be "Tyranny," which A. I. Bezzerides is now writing from an original story and screen play by Aldrich. The film is locaied in the post-Civil War Texas when American settlers moved in and seized the territory from the Mexicans. The second project is "Kinderspiel," on which John Harding is writing the screen play of his original. Production on this feature will be launched in New England in January. Final two properties are "Potluck For Pomeroy," with Herbert Baker rewriting the screen play and original story and screen play by Robert Wallace Russell, and "Machine for Chuparosa," based on an original by Jack Wagner and Bert Hackle, which is being screenplayed by Teddi Sherman.

* * *

Crown Productions teed-off its second feature, "The Killer Is Loose," at RKO Pathe, with Budd Boetticher directing a cast headed by Joseph Cotten, Rhonda Fleming and Wendell Corey. The film, which will be a United Artists release, was scripted by Harold Medford from a "Saturday Evening Post" novelette by John and Ward Hawkins and is a suspense drama in which Corey seeks to kill Rhoda Fleming in revenge for Cotten's accidental slaying of Corey's wife.

* * *

Jack Lemmon has checked into Columbia Studios to begin extensive rehearsals for his upcoming role in the musical remake of "It Happened One Night," in which he will co-star with June Allyson. . . . Paramount Pictures signed Barbara Darrow to a long term contract and she will appear with Spencer Tracy in "The Mountain," which Edward Dmytryk will produce and direct. Miss Darrow will be the romantic interest opposite Robert Wagner, who will co-star with Tracy in the film.

* * *

Cleary-Strauss and Irwin have been retained by Homel Pictures Inc., headed by Robert Homel, Robert Lerner and Norman Elzer as national public relations counsel for the American presentation of "Samurai." Film stars Toshiro Mifune, who starred in "Gate of Hell" and "Rashomon," and Kaoru Yachigusa. It was made by Toho Co., Ltd., in Eastman color. Fine Arts Pictures will distribute.

* * *

Dean Martin and Jerry Lewis agreed to continue on as America's highest paid comedy team. Their motion picture, "Where Men Are Men," will start in early October. . . . Hugh Thomas, Jr. has sold his interests in his drive-in theatres in Sarsota, Florida and will be active in Beverly Hills with his duties as vice-president of the Makelim Organization.

* * *

Hall Bartlett has purchased the rights to film the life of South Dakota's 39-year-old Governor, Joe Foss. Foss as a Marine ace



Lunching in the Columbia commissary with Kim Novak, star of "The Eddy Duchin Story," are (l to r): Paul N. Lazarus Jr., ad-publicity vice-prexy; A. Montague, vice-prexy and gen. sales mgr.; Rube Jackter, asst. gen sales mgr., and Ben Marcus, midwest dvn. mgr.

Inside Production

Indie's Burden Growing Lighter Claims Producer William Schorr

By

Richard Bernstein

"We are in the 'drug store' period of motion pictures," Producer William Schorr stated in a Beverly Hills interview. "A picture as familiar as a 'drug store' to them is what people want to see; familiar situations well told with some fresh twists here and there. This is like seeing yourself on the screen. Story-wise, this is the period for realistic items."

Schorr has just completed producer chores on Bryna Productions' first feature for United Artists release, "The Indian Fighter," which stars Kirk Douglas and introduces Elsa Martinelli. It was directed by Andre de Toth.

The film was shot in color and in CinemaScope. Bryna Productions is Kirk Douglas' own production company, which has a contract with United Artists to deliver six films every three years.

Schorr recently returned from Europe with Douglas where he was co-producer on "Ulysses," a Ponti-de Laurentiis production, shot in Italy with Kirk Douglas starring with Silvano Mangano. The film will be released by Paramount.

Schorr believes in shooting a story on its actual location. He is a strong believer in bringing fresh sights to the motion picture audiences. He thinks that it aids greatly to the picture, because the audience enjoys seeing a locale they haven't seen before.

In "The Indian Fighter," Producer Schorr put this into practice. They scouted a long time for the proper terrain to fit the story and finally found it.

"We shot on a new location, Bend, Oregon," Schorr explained. "For 'The Indian Fighter,' we needed a certain type of fort, built to specifications. We went to the airlines to find out where we could locate the terrain that we were seeking. They suggested both North Dakota and Oregon. We contacted the Chamber of Commerce in both territories and finally, the Bend Chamber of Commerce agreed to build a fort and we agreed to pay rental. Now the fort is a show place in Bend and belongs to the Chamber of Commerce."

Schorr, who believes in actors fitting their parts instead of fitting the part to the actor, cast the film carefully with Douglas. In the cast are Walter Matthau, Walter Abel, Eduard Franz, Diana Douglas, Lon Chaney and Alan Hale, Jr.



On "The Indian Fighter" set, for UA release, are Elsa Martinelli, star, and William Schorr, producer.

The producer has an interesting story to tell as to how Elsa Martinelli garnered the leading feminine role in the film. An agent who did not handle her, came into Schorr's Beverly Hills office with some photos of her. The agent had met her in New York. Schorr and Douglas saw the photos, which had fallen on the floor, dropping out of the agent's portfolio.

Schorr managed to enter independent production and thinks that today, this phase of the motion picture industry has a big future.

"It is getting easier all the time for an independent producer to operate. The creative effort of the producer, director and star in the independent production unit allows for more freedom and scope and the motion picture financiers are becoming aware of it," Schorr stated.

Asked about doing comedies, the producer said: "comedies are the most difficult things to sustain in motion pictures. Making a farce into a successful motion picture is one of the biggest gambles today."



Barney Rose, U-I's San Francisco dist. mgr., was honored on his 35th year with U-I at a testimonial luncheon in Los Angeles, attended by 200 area exhibs. Standing (l to r): Lou Rose, Barney's twin; David A. Lipton, U-I vice-prexy; Marco Wolf, Hollywood Paramount Theatre; William Forman, Pacific Drive-In Theatres; Sherrill Corwin, Metropolitan Theatres; Rose; Charles J. Feldman, U-I vice-prexy and gen. sales mgr.; Harry Arthur, SCTOA prexy; Gus Metzger, Arcade Theatre; Edward Muhl, U-I production vice-prexy. Sitting (l to r): N. J. Blumberg, U-I board chairman; Alfred E. Daff, U-I exec. vice-prexy; Ezra Stern, Los Angeles VCI chief barker, and Edward Zabel, Fox West Coast Theatres gen. mgr.

HOLLYWOOD...

in World War II shot down 26 planes in the Solomons and Guadalcanal, tieing the record which Eddie Rickenbacker set in World War I. In 1943, Foss received the Congressional Medal of Honor. He went back to the Service in Korea, then returned to take up a career in politics. Sam Weiler will be associate producer on the film, which is planned for a late fall start and will be made in VistaVision and Technicolor.

* * *

David Diamond and Samuel Bischoff added "The Prince and the Pauper" to their production schedule for 1956. The film will follow "Screaming Eagles," which goes before the cameras Sept. 7 and "The Big Mo," also to be made for Allied Artists release.

* * *

Under the title "The Wings of the Eagle" M-G-M will film the life of the late Commander Frank "Spig" Wead, U. S. N., who, besides playing an important part in naval affairs in war and peace, also wrote the scripts of such pictures as "Ceiling Zero" and "Hell Below." "Spig" Wead was an honor graduate of the Naval Academy in 1921. Robert Taylor will play the role of the Commander; Richard Thorpe will direct, with Charles Schnee as producer. The original story has been written by Admiral John Dale Price, one of Wead's classmates at Annapolis, and William Wister Haines. Frank Fenton will write the screen play.

* * *

Negotiations were completed by Edward Muhl, vice-president in charge of production at U-I, to film "The Bill Robinson Story." Rights to film the biography of Robinson were acquired from his widow through Marty Forkins, manager, associate and mentor of "Bojangles" for more than 40 years until the time of Robinson's death, Nov. 25, 1949. The film will be produced by Aaron Roosenberg. The screen play will be prepared in consultation with Forkins.

* * *

Vera Miles was placed under contract for one picture a year for three years by C. V. Whitney Pictures Inc. Miss Miles is co-starring in "The Searchers," being made b the company from the Alan LeMay novel. The cast is topped by John Wayne, Jeffrey Hunter, Ward Bond and Natalie Wood with John Ford directing.

* * *

Wallace MacDonald will produce the film, "The Mine With The Iron Door," with a Sept. 13 starting date at Columbia. . . . Over at 20th-Fox, Henry Ephron will produce the screen version of "Carousel," with Henry King directing. The film rolls Aug. 22. . . . Fred Sears will direct "Flying Saucers" for Producer Charles Schneer at Columbia. Film rolls Sept. 7.

* * *

Robert Gordon will direct "Silent Thunder," a story by James Edwards, which will be made for Allied Artists release. Lee Blevins will produce. . . . Hugo Haas sold his second feature, "Hold Back Tomorrow," to U-I. The film, which stars John Agar and Cleo Moore, was written, directed and produced by Haas, as was "Tender Hearts," in which he additionaly starred, and which was also purchased by U-I a short time ago.

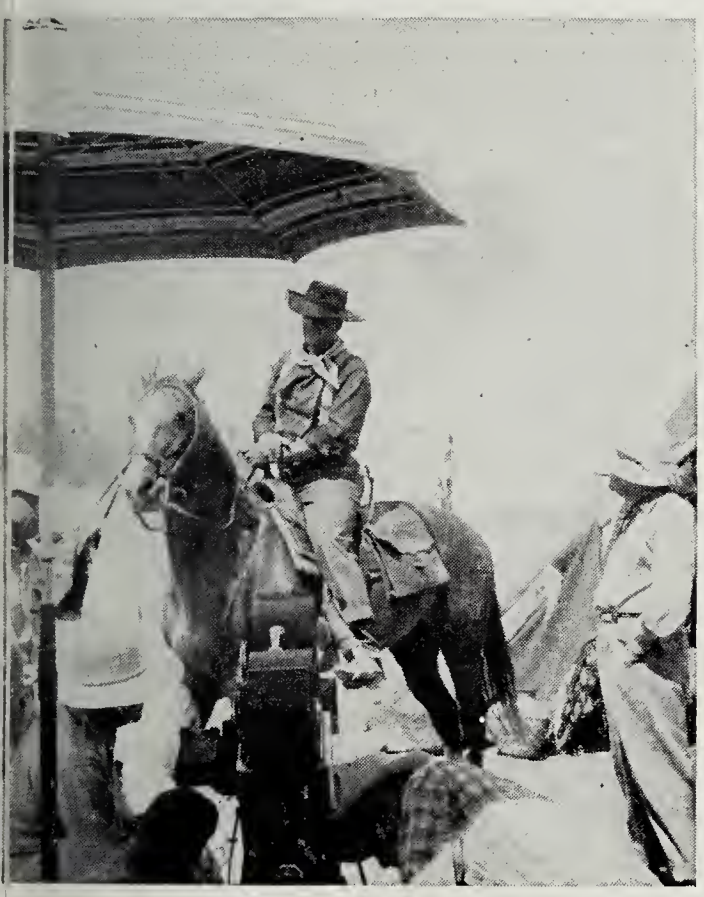
* * *

Alexander Korda will roll his Emperor Production for Columbia release, "Arms and the Man," Sept. 1.

GREAT TALENT MAKES GREAT PICTURES!



People, people, people! By the thousands they milled under the bright lights of the Fox, Frisco marquee for the World Premiere ceremonies of "The McConnell Story." On-the-spot television pickup via Steve Allen's "Tonight" brought unprecedented full hour-and-a-half N.B.C. telecast to millions across the nation. (Inset) June Allyson, who co-stars with Alan Ladd, is interviewed by Hy Averback of "Tonight" show. (CinemaScope and WarnerColor)



ack in the saddle again is John Wayne, eunited with John Ford, the director ho started Duke, the Boxoffice King, on ne fabulous road to fame. Here they are n Monument Valley on location for "The earchers," first picture of C. V. Whitey's new company producing for Warner resentation. Film is based on an action-acked bestseller by Alan LeMay, famed riter of adventure drama; cast includes effrey Hunter, Vera Miles, Ward Bond, atalie Wood. *(Technicolor-VistaVision.)*



Sarita Montiel, beautiful Spanish-born star of Mexican motion pictures, arrives in Hollywood for her co-starring role opposite Mario Lanza in "Serenade," to be directed by Anthony Mann and produced for Warners by Henry Blanke. Scheduled for early production, with most of the prerecording already done by Lanza in a record-setting succession of "one-takes," much of the picture will be made on location in Mexico. *(WarnerColor.)*



On Texas plain near Marfa, Elizabeth Taylor and Rock Hudson play love scene for George Stevens' production of Edna Ferber's great novel, "Giant." Scene is tender climax to tour of vast Reata ranch on which Rock has taken his Virginia bride. Other stars of picture now shooting on Warner Bros. sound stages include James Dean, Jane Withers, Chill Wills, Mercedes McCambridge. *(WarnerColor.)*



Congratulations extended as Jack Warner and other studio toppers join "Miracle in the Rain" company in feting filming completion of Ben Hecht's classic love story starring Jane Wyman and Van Johnson. Left to right at studio set party: Cinematographer Russell Metty, Steve Trilling, Director Rudolph Mate, Miss Wyman, Producer Frank Rosenberg and Mr. Warner. Much of the picture was made in the actual New York locale of the story.

WE'RE DOING THINGS HERE AT WARNER BROS.

REGIONEWS

ALBANY

Stanley-Warner's Strand, under direction of acting mgr. Earle Rooney, advanced dates for the Will Rogers Hospital drive to coincide with the large audiences expected during the engagement of "Mister Roberts" and collected $881 in seven days. The Stanley in Utica and the Troy in Troy did likewise. . . . Warner mgr. Ray Smith and Harry Lamont, pres. of Lamont Theatres, are the driving forces behind the COMPO dues collection campaign. Quota potential for this exchange area is $5,230.

Mr. & Mrs. George Holtrey were scheduled to leave for California following closing of the Royal in Harrisville. According to local salesmen, they listed the theatre for sale with a realtor. . . . Jack Lazar darkened the Falls in Brasher Falls. . . . Anthony Quirino, owner-operator of the Crandall in Chatham, is doing his own buying and booking. First reports were that Joe Agresta, in taking over the Rialto at Massena from Elmart of Buffalo, would service the Crandall, as had Elmart. Agresta is reported to have acquired the Starlit Drive-In at Watertown.

ATLANTA

Storey Theas. of Atlanta opened their new Glenwood Drive-In, which incorporates many new features, including special device to maintain an exact focus on the 125' screen. . . . Wm. Greene, owner of the Glenn Theatre, Decatur, Ga., filed a $1,000,000 anti-trust suit against Lam Amusement Co., Newman Theatre Co. and the eight major distributors, charging monopolistic practices forced closing of the Palmetto Theatre, Palmetto, Ga., last year. . . . Motion Picture Exhibs. of Fla. will hold their annual convention Nov. 6-8 at Roosevelt Hotel in Jacksonville, Fla., reports pres. Jerry Gold. . . . Earle Edge, co-owner of Tropical Drive-In, Sarasota, Fla., became engaged to Ida Meissner.

Plans which called for opening of the Dickson Drive-In at Dickson, Tenn. next May were speeded up and contract awarded to Capital City Supply. Mrs. Bruster, pres. of the company, announced that an early Sept. opening is now in view. . . . A. L. Morgan and James Greer are new owners of the Luverne Theatre, Luverne, Ala., taken over from Fred McLendon Theas. . . . Roane Theatre, Rockwood, Tenn., managed by W. H. Luttrell, has been redecorated and new lighting installed. . . . Lorraine Jackson has decided to remain as mgr. of the Victoria Theatre, New Smyrna, Fla. . . . Matthew Suraci sold his Jet Drive-In at Montgomery, Ala.

W. Perry Neel resigned as mgr. of Florida and State theatres in Tallahassee, Fla. to become ad. dir. for the Capital Post. . . . City Commission of Tuscaloosa, Ala. granted a permit to Robt. Cobb, for construction of a 500-car ozoner there. . . . West Hialeah Civic Assn. is against building of an ozoner in Hialeah, Fla. by George Wilby, former theatre owner in Atlanta and in Miami, Fla. . . . Bert Albright appointed mgr. of the Floyd Theatre, Avon Park, Fla.; Whitney Lindsey new mgr. of Orlando Drive-In, Orlando, Fla. . . . A sudden freak storm did considerable damage to the new 200-car Wesconnett Drive-In near Jacksonville, Fla., recently opened by T. E. Bell. . . . J. C. Farrow closed his Elmore Theatre, Eclectic, Ala.

"Phenix City Story" broke all records in three theatres in Columbus, Ga. and Phenix City, Ala. . . . L. C. Sipe will take over the Pinecrest Drive-In, New Smyrna, Fla., Sept. 1. . . . Arthur C. Bromberg, pres. of Allied Artists Atlanta branch, recuperating at home from surgery. . . . George E. Smith acquired the Palm Drive-In, Largo, Fla. from H. J. Knight. . . . Over 40 local merchants cooperated with Mgr. Pruit Hodges in celebrating the third anniversary of the Ranch Drive-In, Hartselle, Ala.

After an absence of 27 years, Paul G. Robinson returned to Homestead, Fla. to become mgr. of the new Palm Theatre, which will open in Oct., also the Seminole and Ace theatres. His uncle, J. W. English, opened the first motion picture theatre in 1919. . . . Florida State sold the Cameo in Colonialtown, Fla. to Clayton Realty for $42,000. It will be remodeled into stores. . . . New baby girls arrived at the homes of G. H. "Buck" Robuck, UA sales rep. in Jacksonville, Fla.; and Ray Edwards, sales rep. for Howco Films. . . . Clayton E. Bond, one-time buyer for Warner Theatres, died at his home in Ft. Lauderdale, Fla.

BOSTON

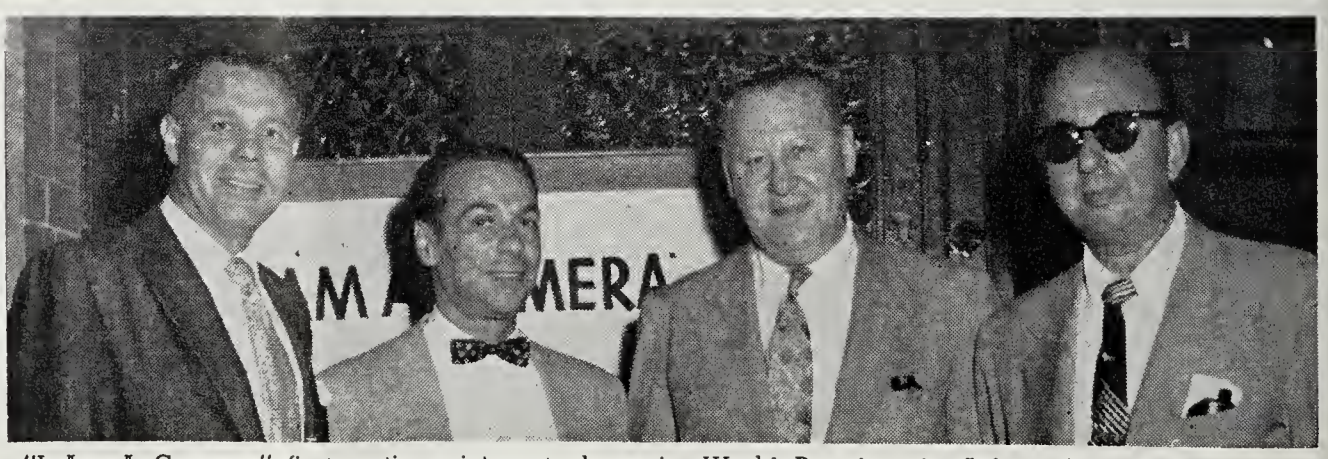
The Tyler Theatre, Pittsfield, owned and operated by the William Sheas, has been leased to John K. Herrick, who took over on Aug. 21. Affiliated Theas. will continue to buy and book. . . . Joseph E. Levine, pres. of Embassy Picts., made a second trip to the coast in three weeks, returning with four new pictures to distribute in this territory. . . . Louis Sternberg, son of New Eng. Theas. dist. mgr. Robt. Sternberg, was on the danger list at White Hospital, suffering from bulbar polio. He is 30 years old and a former salesman for M. P. Advertising. Another polio victim, Mrs. Edward Redstone, wife of the v.p. of Redstone Drive-In Theas., is reported out of danger.

Independent Exhibitors, the local unit of National Allied, has gone on record as strongly opposed to COMPO's new dues drive. IENE pres. Edward Lider revealed that the New Eng. territory was commended for having the finest record of contributions to fight Toll TV. . . . The Boston Licensing Board, headed by Mary Driscoll, decided that motion pictures have no place in the city's barrooms, and denied a license for showing of 16mm films at Trimount Cafe. Opponents to the petition were Frank Lyden of Allied of New Eng. and Police Comm. Sullivan.

American Theas. dist. mgr. Jim Dempsey was so pleased with the conference held for drive-in mgrs. at the Oxford Drive-In to discuss theatre and concession operations that he has scheduled another for late Aug. Plans were made for National Drive-In Week, when mgrs. will compete for prizes by conducting special activities. . . . Irving Saver, New Eng. dist. mgr. for Alexander Film Co., and salesmen Glenn Faucett, Chuck Bouchard, Harry Green, George Cohen, Sam Ruttenberg and Emil Bournival spent two weeks at the home office in Colorado Springs for the national sales convention. . . . George Caron, mgr. of the Scenic, Keene, N. H., for the past 25 years, died suddenly of a heart attack.

BUFFALO

Charles E. Kurtzman, Loew Theas. div. mgr., has added Buffalo to the cities over which he now has supervision, succeeding Frank Murphy, who since the death of Vincent R. McFaul has been supervising the Shea theatres in Buffalo and Niagara Falls. . . . Bill Colson, mgr. of the Niagara Theatre is back on the job following a hospital stay for minor surgery. . . . Downtown Buffalo theatres have entered into a package deal with WGR and WGR-TV for daily spot announcements of shows. . . . Harry Buck, formerly mgr. of the State Theatre in Conneaut, O., has been named mgr. of the Park Theatre in Westfield, N. Y.



"I Am A Camera," first motion picture to have its World Premiere in Asbury Park, N. J. in ten years, opened at Walter Reade's Mayfair Theatre there to S.R.O. attendance. L to R: Host Walter Reade is shown here with pres. Fred Schwartz, v.p.-gen. mgr. Irving Wormser, and gen. sales mgr. Arthur Sachson of Distributors Corp. of America, which is distributing the film.

CHARLOTTE

A $3,000,000 anti-trust suit was filed by Ellis Blumenthal, representing independent theatre interests in four Carolina cities, against Wilby-Kincey and the eight major distributors. Suit alleges that the theatres were forced out of business as result of defendants' refusal to supply them in a manner that would allow competition and that the W-K theatres in the area were favored. . . . C. A. Turnage sold the controlling interest in the Reita and Turnage theatres in Washington, N. C. to Stewart & Everett.

Woodrow Fussell, formerly of the Wonet Theatre, Bladenboro, N. C., joined Alexander Film Co as sales rep. . . . Bell Films, Inc., Gastonia, N. C., authorized capital stock $100,000, incorporated by C. R. Bell, D. M. Bell and G. C. Mitchell. . . . Mrs. F. E. Dyer hosted a farewell luncheon to Mrs. Grover Livingston, who is moving to atlanta, Ga., where her husband becomes branch mgr. for Warner. . . . Pete Lassiter, former exhibitor in eastern N. C., will soon become mgr. of one of the Charles Myers ozoners in Florida.

CHICAGO

B&K decided to book the Marciano-Moore telecast on a reserved seat basis at the State Lake at $5.50 admission. The circuit's Marbro, Tivoli and Uptown will charge $3.30, with seating unreserved. Telecast has also been booked for the Essaness Crown and the Halsted outdoor theatres. . . . Atty. Seymour Simon went to Indianapolis for the Fourth Ave. Amuse. Co. and Alliance Theatres block booking suit filed against them by the government. . . . United Film Service's "leading citizens" campaign will be used in Alliance's Indiana and Illinois houses to interest leading business men and women in boosting theatre attendance. . . . Harold Abbott of Abbott Theatre Supply was in Chicago from his Tucson, Ariz. home to inspect the business outlook in the territory.

Jack Kirsch, pres. of Allied Buying & Booking, announced the addition of booker Della Gallo to take care of the organization's expanding business. Recent new clients are the Four Star, owned by Howard and Robert Lubliner, and the Rena, owned by John L. Manta, who also are members of Allied of Ill. . . . Filmack will process all NBC film taken during the Governors' Conference at Edgewater Beach Hotel. . . . Eddie Silverman, Essaness circuit owner, and Dave Wallerstein, B&K gen. mgr., went to Hollywood for preview of "Guys and Dolls." . . . Leonard E. Jacobsen, 46, sales mgr. for Ray-Tone Screen Co., Lombard, passed away.

Atty. Pat O'Brien of Sargoy & Stein filed percentage suit for Loew's, Warner, RKO and Universal against Melcher Bros. of Rockne Theatre, represented by Richard Orlikoff. Incidentally, Atty. O'Brien was recently married to Deborah Bissel of Chicago. . . . Milt Ellis, Coronado Theatre owner, Rockford, was host to film row executives at famous Wagon Wheel resort. . . . Starlite Drive-In is paying full tax on $1.25 admission, which includes miniature golf privileges. . . . Wilbur Rocke has taken over management of the Washington and Eureka theatres in Washington, Ill.

T. R. Gilliam, Fox mgr., starts territorial drive honoring William Gehring on his



Arriving in Chicago on his tour of 30 major cities in the U.S. and several in Canada for openings of his Mark VII, Ltd. production for Warner Bros., "Pete Kelly's Blues," Jack Webb (center) is greeted by John Balaban (right) and Nate Platt, Balaban & Katz circuit executives.

birthday, Sept. 8, during which theatres are asked to play Fox features and shorts. . . . Rita Jean Doerr, daughter of Alliance and MidStates chief booker John Doerr, set Sept. 24 for her marriage to John F. McDonald at St. Petrimolli Church. . . . Seven month theatre tax collections this year came to $662,772 as compared with $660,074 last year. July collections this year $85,565; last year $86,759. . . . Peoria and Belleville, Ill. adopted the one-half cent state revenue tax, which applies to concession sales in theatres.

CINCINNATI

Florence Kipp, mgr. of the RKO Paramount, is conducting a series of Talent nights on Fridays from the stage of the theatre. Bob Braun, WCPO-TV and radio star, is acting as emcee. . . . Carl Braun, gen. mgr. of the Bein circuit, is in Good Samaritan Hospital for checkup and treatment. . . . Joe Joseph of the Jur Circuit, has taken over the Belpre Drive-In, Belpre, Ohio, from the Leach Bros. . . . William Garner, sales rep. for Buena Vista, down with double pneumonia, at Christ Hospital. . . . Jay Goldberg of Realart set up a five-theatre, day and date first run showing at Shor houses in Charleston, W. Va. of "Gangbusters" and "Five Guns West," believed to be the first such simultaneous showing in that area. Opening is Aug. 24, to run a week, with possibility of four day holdover.

CLEVELAND

Mgr. Irwin Solomon announced that a 50-ton air conditioner would soon be installed in the Ohio Theatre, Canton, as part of the refurbishing program currently going on. . . . The Heights Art Theatre started a summer festival of "All Time Great Movies" following the record set with the recent Guiness revivals. . . . "It Came From Beneath the Sea" and "Creature with the Atom Brain," in its second week at the Hippodrome Theatre did so well that mgr. Jack Silverthorne had to delay opening of "Virgin Queen."

DALLAS

Kenny Morris will continue as mgr. of the Buckner Blvd. Drive-In, according to new owner E. L. Pack. The Buckner has the world's largest fibreglass screen and was one of the first to install in-car stereophonic speakers. . . . Big D. Pictures, Inc., a newly organized film company with headquarters at 310 S. Harwood and headed by Harold Schwartz, pres.; Charles Edwards, exec. v.p., and Charles Marcus, v.p. and gen. counsel, started on exterior shots of Dallas, to be used in its first commercial film, "The Dallas Story." Plans call for a series of 39 feature length movies in color, dealing with interesting cities of America for national release by United World, a U-I subsidiary.

DENVER

A chartered plane was used to transport guests from Cheyenne, Wyo. to Denver for reopening of Fox-Intermountain's Lincoln Theatre, on which a $125,000 remodeling job had been completed. "Mister Roberts" was the opening film and pres. Frank H. Ricketson, Jr. was honored at a reception after the show. . . . Fox-Intermountain's Alladin and Esquire theatres will stage an Italian Film Festival Sept. 18-26 in connection with a $400,000 exhibit of Italian art and fashions at a local estate. The film angle will give a resume of "Fifty Years of Italian Cinema," Among important personages expected to attend is Sophia Loren, star of "Aida." . . . V. J. Dungan, 20th-Fox branch mgr. spent a few days in a local hospital for a minor operation.

Paul Campbelll recently city mgr. for Knox Theatres, Durango, Colo., bought the Ernie Pyle, Albuquerque, N. M., from Les Dollison. . . . Fay Boyd, former mgr. of the Golden, Golden, Colo., was named mgr. of the Dogie, Newcastle, Wyo., succeeding Fred Wade who resigned because of poor health. . . . Robert Patrick appointed sales rep., for Realart Pictures, which company has also taken on distribution of Carroll Pictures features for Denver and Salt Lake City. . . . E. E. Jameson, Sr., owner of Denver Shipping & Inspection Bureau, was in from his Kansas City headquarters to install Frank L. Norris, former office mgr. for 20th-Fox in K.C., as mgr. of Denver shipping, succeeding Lynn Fetz, , , , Otto W. Bartusch, 53 mgr. of the Oriental, died at his home here following a heart attack.

DES MOINES

The Princess Theatre in Sanborn was reopened by owner Dr. J. S. Sanders after being dark for eight months. It will be operated Friday and Saturday nights only unless demand warrants opening other nights also. . . . Valley Theatre building in Eddy-

DES MOINES (cont'd.)

ville owned by Frank Reed, was damaged by smoke when some fims ignited in an upstairs room. The building is being repaired and redecorated and a Fall opening is scheduled. . . . Clarion Theatre in Clarion collaborated with the local newspaper on a plan which admitted two for the price of one on certain nights upon presentation of a coupon from the theatre ad in the Monitor.

Jim Cline, former mgr. of the Ranch Drive-In in Ames, became mgr. of the Monte Theatre in Monticello upon resignation of Arlen Peahl. . . . Stephen Oellerich, mgr. of the Starlite and SkyVue ozoner in Cedar Falls, is in San Diego, Calif. attending a seminar for Naval School Administrators. Lt. Comm. Oellrich was one of 30 officers selected from the 13 states in the Ninth Naval District to participate in this program. . . . Mars Theatre in LaPorte City was closed by owner Marvin Fosse, who is now working with the Nashua Tile Co. in Nashua.

"Naughty New Orleans" was cancelled in Creston after the first night's run brought a complaint from County Attorney Arnold Kenyon. . . . Trying to beat the heat was a favorite pasttime in Iowa the past few weeks. Jim Greene, mgr. of the Grand in Estherville announced he would keep his air-conditioned theatre open after the last show on one of the hottest nights and invited residents to bring their families and blankets for a night of cool comfort.

DETROIT

The Priscilla, east side house, has been taken over by Burt Collins, a newcomer to show business whose son Norman is operating in the booth. John Crane, who operated the Priscilla for several years, is planning to move to the West Coast. . . . Betty Geary, asst. mgr. at the Michigan Theatre, switched over to the Palms in the same capacity. C. E. O'Bryan, who joined the central executive staff of UDT after managing the Palms, is vacationing. . . . Wm. Flemion, managing director of the Studio Theatre, made a trip to New York to buy product for his art house. . . . Sol Krim reports terrific business with his special engagement of "The Wizard of Oz."

Wm. Chillick of North Branch was in town to make arrangements for reopening the Strand Theatre. . . . Mitchell (Mike)



Eugene Picker (center), v.p. of Loew's Theatres, Allied Artists sales executives Morey Goldstein (right) and Arthur Greenblatt, is shown signing the exhibition contract for the Loew's State engagement of the Samuel Bischoff-David Diamond production "The Phenix City Story."



At National Screen's Eastern Regional Sales Meeting held in New York. L to R: (seated) Fred Stoloff, Boston; Harry Kirchgessner, mgr., Boston; Jack Goldstein, Buffalo; Alan Shevin; Burton Robbins; Herbert Bonn; George Nathan, Washington; Adolph Edman, Albany-New Haven; Joe Kay and Jack Levy, New York; (standing) Stanley Goldberg, mgr., Philadelphia; Ben Stern, Philadelphia; James Johnson, Pittsburgh; Perry Nathan, mgr., Pittsburgh; Carl Dolic, Pittsburgh; Maynard Sickels, Boston; Harry Low, Washington; Harp Levin, Philadelphia; Mel Schwartz, Buffalo; Al Rothschild, mgr., New York.

Victor, who ran the Astor for 30 years until its closing a few months ago, returned to Detroit after extensive eastern travels. . . . Joseph Rosen, Universal mgr., was host to exhibitors at a buffet luncheon marking kickoff of the Pete Rosian Drive. . . . Bob Vickery of the Macomb Theatre in Mt Clemens is putting up outstanding fronts to advertise coming features. . . . Elton Samuels, owner of the Pontiac Drive-In, is adding a restaurant across the street. His Brother Bernard, mgr. of the President, is convalescing after a long illness and expects to be back on the job soon.

Joseph Denniston, Monroe exhibitor, opened the new Denniston Drive-In, third in his town. . . . Carl H. Shalit central div. mgr. for Columbia, is being feted by Detroit Variety Club, of which he was a founder, upon completion of 25 years with Columbia in Detroit. . . . Mickey Rose has taken over management of UDT's Michigan; Charles Whitaker took over the Palms management and Jack Sage moved from the Michigan to the Fisher. . . . Steve Paluch is opening the new Hi-Vue Drive-In at Berry, Mich., to be booked by Bill Clark. . . . Almond Sears, operator of the Linden at Linden, is opening a new 300-car ozoner, called the Silver, near his home town.

HOUSTON

With formation of a women's auxiliary of the Variety Club in Houston, chief barker Mack Howard named Lois Barhorst chairman, Karlene Schmitt, vice-chairman; Mildred White, sec.-treas. to serve until the regular election of officers. The new group will meet the second Tuesday night each month and dues will be $6 a year. . . . Audie Murphy was in Houston for personal appearances at the Majestic in connection with his new picture, "To Hell and Back." . . . Wife of Empire Theatre mgr. George Kaczmar, San Antonio, presented him with a son,

INDIANAPOLIS

Eight Indiana theatres in the Y&W circuit have set up an Audience Awards "guessing contest" plan in cooperation with their local newspapers, according to Ray Howard, circuit supervisor. A similar plan was successfully conducted last spring by the Gary theatres in connection with the Oscar awards. . . . J. Wilber Blincoe will open the Owensboro Drive-In at Owensboro, Ky. on Aug. 28. . . . Cary Grant stopped in Indianapolis for a press luncheon while on tour to promote "To Catch A Thief," which opened at the Circle here.

Robert Trueblood is new mgr. of Alliance's South Anderson Drive-In. New mgr. of the North Anderson is Richard Lennartz. . . . Hershel Spencer, formerly with the Circle Theatre at Hagerstown, is the new mgr. of Y&W's Strand in Muncie. . . . Radiant superamma seamless screens were recently installed at the Paramount and State in Anderson. . . . Benjamin Batchfield, mgr. of the Riviera in Anderson, and Mrs. B. are in Aurora, Colo. visiting their foster son, Wm. T. Lail, who has been ill for some time. Lail contracted TB while in a prison camp for 30 months during World War II.

KANSAS CITY

Mrs. Hazel LeNoir, secy. to Arthur B. Stefano of Natl. Theatre Supply and with the Dickinson chain for 20 years, was elected to the City Council of Roeland Park, K. C. suburb. . . . New lenses were bought by Chas. Potter and Harold Lux for Frontier Drive-In, Atchison, Kans.; lenses and screen for W. M. Hilton's Pic at Satanta, Kans. . . . UA scheduled July 10 thru Dec. 31 for a Max E. Youngstein Drive. . . . Jack Webb's tour included Aug. 26 for K. C. . . . Collins Theatre, DeSoto, Mo., offered free kids' weekly shows to assist local merchants in a stay-at-home business drive.

J. S. Cohan, 20th-Fox salesman, took over Vern Skorey's duties as sales mgr. and Skorey assumed Cohan's northern Kans. territory. . . . Bernie Evans, M-G-M, arranged screening of "The Cobweb" for personnel from Menninger Institute, Topeka and Veterans' hospital employees at Dickinson Theatre, Topeka. . . . Roxy Theatre, K. C., was robbed by a gunman at cashier's cage and 45 mins. later a similar robbery was attempted at the Tower. Jean Quinley is cashier at Roxy and Marjorie Rice at Tower. . . . Skylark ozoner, Leavenworth, Kans., celebrated its 6th anniversary with a week of 3 changes in double features, daily prizes, free passes and food and Sun. night fireworks.

Lakeside Drive-In near Leavenworth celebrated 2nd anniv. with personal appearances of Joe Adelman and Alex Sadler and gifts for the small fry. Lakeside now has a clubhouse, racetrack stadium seating 15,000, a swimming pool and will have a fish-stocked lake. . . . Car giveaways are current promotions at Brookfield, Mo. at the Fox-Midwest DeGraw Theatre, managed by Gene Kincaid, and the Civic owned by

KANSAS CITY (cont'd.)

F. L. Laine and managed by John Anderson. Lee Hayob's Mary Lou and the Fox Auditorium at Marshall, Mo. also sponsored such a project to aid in attracting local business. . . . Bill Bruegging, head shipper at Paramount who retired after 37 years, was succeeded by Robt. Jackson, 2nd shipper. Larry Modlin joined the company as Jackson's replacement.

Jean Johnson is new asst. to Lloyd Morris, film buyer at Commonwealth, succeeding Lloyd Anderson who resigned to go to Florida. . . . Ken Winkelmeyer, owner-mgr. of Casino Theatre in Boonville, Mo., celebrated 21st anniv. in business by giving patrons passes to be used on their birthdays. . . . New entrants in show business are C. E. Meyer, who bought the Alvin Drive-In at Sparta, Mo. from R. L. Honeyman, and Harlon E. Armstrong, who purchased the Bunceton at Bunceton, Mo. from Klifton Altis. . . . Warren Loy is mgr. of Fox Midwest's new Fox at Nevada, Mo., where an opening banquet was held for local bus. men and Fox execs.

MIAMI

The New Regent was reopened by Florida State with great fanfare. Mgr. James Fuller conducted a tour of the house and called attention to its many new features. Dist. Mgr. Harry Botwick pointed out that when the Regent first opened in 1926, admission was 40¢ and now it will be 50¢. . . . Leon Netter, former pres. of Florida State, has purchased a home in Coral Gables. . . . Proposal to extend the functions of the Miami Board of Review to include censorship of films is opposed by the city's five commissioners. Mayor Abe Aronovitz also said he saw no need for it.

Wometco plans to open its new 700-car drive-in at Ft. Lauderdale in Oct. Joe Finch will be mgr. . . . Carl Knowles, Claughton relief mgr., was upped to mgr. of the Royal. . . . Gals in bathing suits were handing out candy and playbills announcing the opening of "Female on the Beach" at the Olympia, Beach and Gables theatres.

MILWAUKEE

Elmer Rhoden and Frank Ricketson, who attended the all-industry luncheon here in connection with COMPO's Audience Awards Poll, were assured by Angelo Provinzano, pres. of Wisconsin Allied and Ben Mareus, state co-chairman, that the plan would be backed in this area. Rhoden announced that they hoped to have a national telecast of the awards around Sept. 7. . . . The theatre run by the community of Black Creek has been closed. . . . Vic Manhardt took over the Shara Drive-In at Wautoma. Joe Woodward will do the booking and buying.

At the National Theatres meeting in Denver, Estelle Steinback, mgr. of the Fox-Garfield here, won a courtesy award for her theatre. . . . Al Jahncke, UA booker, is still recuperating from a serious operation. . . . The Fox-Palace held a midnite horror show one recent Saturday night and gave identification bracelets to girls who withstood the ordeal and remained for the entire performance. . . . Bruce Freck from Spring Green, Wis. was in town to do his buying and booking.



Producer Leland Hayward, director Billy Wilder and Grover Whelan talk over Charles Lindbergh's historic solo flight to Paris between takes of filming of Warner Bros.' "The Spirit of St. Louis" at Zahn's Airport in Long Island. The plane is a specially built replica of the original Spirit of St. Louis. Whelan officiated at Lindbergh's takeoff in 1927.

MINNEAPOLIS

Gordon and Lowell Spiess opened their Red Wing Drive-In at Red Wing, Minn. July 28. . . . The Royal at Gonvick installed a new wide screen and CinemaScope. . . . Scenic at Holdingford, Minn. installed projection equipment, a new wide screen and CinemaScope. . . . Bill Soper of Northwest Theatre Service is moving back to Los Angeles. . . . Herbert J. Buschman of Albuquerque, N. M. is the new branch mgr. for UA, replacing Abbott Swartz, resigned. . . . Marlene Hickerson, secy. at Independent Film Distribs., will be married to Bill Gibbs Sept. 3. Earl Parkins, salesman at IFD, is celebrating his 40th year in the business.

The business picture has improved and looks good for balance of the year, Harry B. French, pres. of Minn. Amuse. Co., told our IFJ correspondent. . . . New accounts taken over by Ralph Pielow's Quad-States Theas. Service include the Crosby at Crosby, N. D.; the Lyric at Ellendale, N. D.; Dacotah at Edgeley, N. D.; Gopher at Wheaton, Minn.; Town at Minot, N. D., and Corral Drive-In at Bismarck, N. D. . . . Otto Fink, owner of the Corral Drive-In at Bismarck, which was demolished in a tornado, announced that he will rebuild the stand immediately with CinemaScope and the latest equipment.

Don Levy is the new booker at Columbia, replacing Elaine Norby, resigned. . . . Marjorie Zellner is new contract clerk at Republic, and John Kovac new booking clerk at Paramount. . . . Jess McBride, Paramount branch mgr., is back from New York where he closed a deal with Minnesota Amuse. Co. (United Paramount Theas.). . . . Radio City Theatre in Mpls. and Paramount in St. Paul will telecast the Marciano-Moore championship bout on Sept. 20. Reserved seat tickets go on sale about two weeks in advance.

NEW HAVEN

Harold Cummings, former mgr. of E. M. Loew's Riverdale Drive-In, W. Springfield, Mass., was appointed resident mgr. of Hartford's first ozoner, the 2070-car Meadows Drive-In, recently opened by Smith Mgmt. Co. . . . The long-shuttered Colonial, Bridgeport, was sold by Tampco, Inc. for use as a church. . . . Alphonse J. Barone was named mgr. of the Star, Hartford, succeeding Charles Aaron, resigned. . . . Pete LeRoy, Blue Hills Drive-In, Hartford, is recuperating from surgery. . . . Arthur Alperin, Colonial, Southington, is following move adopted by the independent Lyric, Hartford, by admitting children under 12 free after 6 P.M. when accompanied by parents.

Wm. Sobel and Arnold Berger sold their Starlite Drive-In, Stamford, to Max Cohen of Cinema Circuit of N. Y., marking the first drive-in venture for Cinema. Larry Laspur will continue as mgr. . . . Irving Hillman, mgr. of the Sherman Theatre, New Haven, won top honors in the second month of the sales promotion drive conducted by Stanley-Warner. Joseph Borenstein, Strand, New Britain, was also a winner. . . . Lou Green resigned as asst. mgr. of Loew's Poli, New Haven. . . . Barbara Dolgin, daughter of Joe Dolgin of Pine Drive-In, Waterbury, is engaged to Stanley Walden, a New Yorker.

Charles Lane and Irving C. Jacocks opened their new 1000-car Summit Drive-In at Branford. . . . Paul Tolis of Kounaris-Tolis Theas., disclosed plans for a 1000-car ozoner as part of a 35-acre shopping development adjacent to the 1st-run Meriden Theatre, Meriden, operated by K-T. . . . Some managerial shifts in Menschell-Calvocoressei theatres include transfer of Art Jennings from the Music Box, New Britain, to Manchester Drive-In, Bolton Notch, succeeding Henry Pardo, who becomes concessions mgr. for Meadows Drive-In, Hartford, James Kulowski succeeds Walter Lebowitz as mgr. of the Parsons, Hartford. . . . Park City Theatre, Bridgeport, has been razed. Site will be used for construction of a store and office building.

Watch These Dates!

Aug. 15-20: Audience Collection Week to benfit Will Rogers Memorial Hospital and Research Laboratories.

Aug. 23-24. Charleston—Allied Theatre Theatre Owners of W. Va. annual convention—Daniel Boone Hotel.

Sept. 30-Oct 1: New Orleans—Women of the Motion Picture Industry national convention.

Oct. 6-9: Los Angeles—Theatre Owners of America national convention — Biltmore Hotel.

Oct. 24-25: Winchendon, Mass.—Independent Exhibitors of New England convention—Town Tavern.

Nov. 5-9: Chicago—Allied States Assoeiation convention—Hotel Morrison.

Nov. 4: New York—Motion Picture Pioneers 17th annual dinner — Waldorf Astoria.

Nov. 6-8: Jacksonville—Motion Picture Exhibitors of Florida annual convention—Roosevelt Hotel.

Nov. 6-9: Chicago—International Popcorn Association convention, Hotel Morrison.

Nov. 13-15: Charlotte—Theatre Owners of N. & S. Carolina annual convention—Hotel Charlotte.

Nov. 21-22: St. Louis — Missouri-Illinois Theatre Owners annual convention — Hotel Chase.

NEW YORK

Cinema Circuit, headed by Max Cohen, entered the drive-in field with acquisition of the Starlite, Stamford, Conn., from William Sobel and Arnold Berger. . . . Walter Reade's St. James in Asbury Park and Atlantic Drive-In in Pleasantville (just outside Atlantic City) will telecast the Marciano-Moore bout on Sept. 20. The 1800-seat St. James has been scaled at $4.40 and $3.32, while the 1000-car Atlantic will sell tickets at $3.30 with a minimum of four admissions per car. Bleachers will be erected for pedestrian admissions. . . . The Motion Picture Pioneers will this year honor Herman Robbins, National Screen chief, at a dinner at the Waldorf on Nov. 4.

Aug. 17 will be "Cinema Lodge Night" at the Giants-Brooklyn night game at the Polo Grounds, where 1,000 reserved seats have been taken over for one of the Lodge's fund-raising projects. Tickets have been priced at $1 over regular admission of $2.10. Burton E. Robbins, National Screen v.p., is serving as chairman of the event. . . . Isabelle Austin announced her resignation as pub. dir. of the Roxy Theatre and will make her headquarters at 350 W. 57th St. until further notice. . . . Richard Davis, pres., and John G. McCarthy, board chairman of United Motion Picture Org., sailed for Europe where they will attend the Venice Film Festival and visit other film centers to look over and negotiate for outstanding pictures.

Some Loew managerial changes include transfer of Seymour H. Graff from Loew's Premier to Loew's Orpheum; Wm. Klenert from Loew's Fairmount to the Premier; Mary F. Kirkwood, temporary relief mgr., assigned as mgr. of Loew's Inwood. . . . The entire 51st St. wing of the third oor of the Capitol Theatre Bldg. was acquired by Mel Gold Prodnctions. Gold, who formed the company a little more than a year ago, was formerly ad-pub director for National Screen. . . . A subscription series of six programs of new and old films, seldom or never shown in this country, will be presented by the Mnseum of Modern Art Film Library every other Thurs. evening, beginning Oct. 6. Tickets are $10 for the series.



Cracking the whip in United Artists' "Coats Off" Drive in honor of v.p. Max E. Youngstein is the company's western div. mgr., James Velde, who shows the kind of action he wants as he gets things moving in the Denver branch. On the receiving end are, (l to r): salesman Bill Sombar, branch mgr. Bud Austin, salesman Herb Bushman and west coast dist. mgr. Ralph Clark.

OKLAHOMA CITY

A new baby sitting and cut rate bus fare plan, inaugurated by the Downtown Merchants Assn., includes free admission to children nnder 12 at the Harber Theatre between 9:30 a.m. and noon. E. L. Thorne, city mgr. for Cooper theatres, reports good attendance and expects the plan to gain in popularity. The program will be in effect Saturdays for an indefinate period. . . . D. J. Tullins, Warner branch mgr., called a meeting of branch mgrs. and salesmen to set up the COMPO dues drive. Each salesman was given his assignments with necessary equipment for success of the drive.

The projection room of the Ritz Theatre, which Milam Steele closes during the summer when he operates his Lakeside Drive-In, was damaged by fire to the extent of $10,000. Damage to the building, which is owned by Mrs. Fred Stafford, was estimated at more than $1,000. The Ritz is a Pawnee landmark, built around 1895. . . . Enid detectives were holding a teen-ager for questioning while they continued their investigation of the $750 burglary at the Esquire Theatre. . . . Arthur Armstrong equipped his Rio Theatre, Grandfield, for CinemaScope showings. . . . O. B. Philpot advised that he was closing his Cameo Theatre, Tulsa, until Sept. 15.

United Theatre Owners of Okla., at its first board meeting since merger of ATO of Okla. and TOO, appointed the following committees: Membership — Bernard McKenna, Okla. Theatre, Norman; Bill Slepka, Jewel, Okemah; Don Cole, Bison, Buffalo. Grievance: H. D. Cox, Caddo, Binger; C. F. Motley, Video Ind. Theas., Okla. City; Glen Thompson, Thompson Theas., Okla. City; Barl Snyder, Jr., Cove, Apache and Bellaire, Tulsa, and Bernard McKenna. . . . Raymond Sparks eliminated his Wed-Thurs. change at the Majestic Theatre, Altus. . . . Fred Rogers closed and dismantled his "69" Drive-In at McAlester, Okla.

PHILADELPHIA

Audie Murphy will be in town Aug. 26 for three personal appearances at the Mastbaum and to help in exploitation of "To Hell and Back." . . . Bob Hannover's Byrd Theatre has shuttered. . . . The local UA exchange came out second best in the national "United Artists Week" contest and entire staff received two weeks extra salary. . . . Mike Badami, former mgr. of the Carman, is now managing S-W's Astor. . . . Screen Guild is running a sales drive from Sept. 15 to Nov. 1 and for two week periods will honor booker Rose Kaplan, star salesman Harry Brillman and branch mgr. Joe Engel. . . . Proposed 5% tax on gross receipts of boxing bouts on closed circuit TV in Pa. was eliminated from final version of the boxing code which was passed by the State Assembly.

Dave Weinstein, gen. mgr. of Sam Frank Ents., is the proud father of a baby girl. His wife, the former Margaret Vigna, mgr. of the Roxy in Camden, N. J., is back at work. . . . Elmer Hirth, former buyer for S-W and Wm. Goldman, is now with A. Boyd Ents. in an executive capacity. . . . 20th-Fox is honoring sales mgr. Wm. Gehring in a sales drive from Sept. 4-10. . . . Eddie Gabriel's Capital Film Ex. is handling local distribution of a short subject, "The Rocket," also combination "Boy's Prison" and "Killer Bait." . . . Dave Rosen is handling "Hiroshima" and "The Red Shoes."

Competitive bidding was attacked in an anti-trust suit filed by the Reo Amuse. Co.



Adolph Zukor (center), board chairman of Paramount Pictures, receives from His Excellency Baron Silvercruys, Belgian Ambassador to the U.S., insignia of the Order of Leopold as Mrs. Zukor produly looks on. Zukor was made a Chevalier of the Order by King Baudouin of the Belgians in recognition of his services to international understanding and the high quality of his company's productions.

against the eight major distributors on behalf of its Fans Theatre. Plaintiff seeks injunctive relief and an unspecified amount in damages. . . . Paul Kleiman's Reo Film Distribs. is distributing a short subject entitled "Rock 'N RollRevue" in the Washington, D. C., and Philadelphia territories. Max Miller, UA publicist, underwent minor surgery. . . . Variety Tent 13 will hold its annual golf tournament and dinner on Sept. 30. Cecil Felt is chairman of the event.

Sidney Samuelson, pres. of AITO of E. Penn., told exhibitors not to contribute to COMPO, claiming that neither the distributors nor film producers have backed up the fight against Toll TV. . . . The Keswick in Glenside, Pa. was reopened. . . . "The Burglar," a picture being filmed here, is having its rushes screened at Lou Cohen's Vine St. screening room. . . . At Universal, Ed Potash becomes sales mgr.; Sieg Horowitz takes over as upstate salesman; Richard Melvin becomes city salesman; Bernard Golden, formerly student salesman, takes over the N. J. and Del. territories.

Stanley-Warner winners of the Spring Movie Festival for June were Lew Black, Warner in Wilmington, Del., with 1st prize of $100 bond; $50 bonds to Syd Poppay, Strand in York, Pa.; Al Plough, Stanton; Dom Lucente, Broadway; Vince Olanin and Ray Powell, Warner in West Chester; $25 to Joe Forte, Waverly; Iz Perlin, Stanley, Camden, N. J.; Bob Kessler, Penn.; Abe Zayon, Grove; Ben Blumberg, 69th St., and Bill Youts, Ambler. Cinerama prize of $200 wrist watch went to Helen Vortz, Warner in Reading, Pa.

PITTSBURGH

V. L. (Doc) Wadkins resigned as booker for the Manos circuit, and with his family will move to Richmond, Va. . . . Saul Perilman resigned from Allied Artists to join the Screen Guild here as booker and city salesman. . . . Joseph Scanlon, Jr. was appointed mgr. of the Fulton. He's been with the Shea circuit in Ohio for the last 20 years. . . . Floyd (Fritz) Klingensmith resigned his sales post with Columbia Pictures. . . . I. T. (Ike) Sweeney, longtime Republic head in Pittsburgh, has been named sales mgr. here for Allied Artists under branch boss Abe Weiner.

(*Continued on page* 31)

Independent Trade Reviews

"It's Always Fair Weather"

(M-G-M) CinemaScope-Eastman Color 102 Min.

Cast: Gene Kelly, Dan Dailey, Cyd Charisse, Dolores Gray, Michael Kidd, David Burns, Jay C. Flippen.

Credits: Produced by Arthur Freed; Directed by Gene Kelly and Stanley Donen; Story and screen play by Betty Comden and Adolph Green; Songs by Andre Previn, Comden and Green; Dances and musical numbers staged by Kelly and Donen.

Metro has a prize musical in "It's Always Fair Weather." Picture is a rare delight: it combines heart-warming with sometimes caustic humor for sprightly and highly ingenuous effects. The overall pacing is swift. Songs pop up all over the place, dances are top-notch, the vocalizations are superb. "Fair Weather," in fact, runs a very breezy course with nary a weak spot in its 102 minutes of gorgeous CinemaScope and Eastman Color footage. With release set for the Labor Day holiday, it's safe to predict that "Fair Weather" will usher in the fall season with a tremendous burst of box office sunshine.

The star value is all one could ask for. Gene Kelly, Dan Dailey, Cyd Charisse and Dolores Gray have ample opportunities to display their many talents. Michael Kidd, the choreographer, is also on hand to furnish a few terpsichorean turns and some clever comedy bits. At least two of the songs, "Baby, You Knock Me Out," rendered by Miss Charisse in Stillman's Eighth Ave. Gym to a group of plug-ugly prizefighters, and "Thanks A Lot, But No Thanks," which Miss Gray handles with a line of male chorus boys on the side, are sure-fire Hit Paraders. Kelly rates kudos for both his dancing and collaboration in staging the numerous musical numbers of the picture. Always a delight to the eyes, his high-stepping in "Fair Weather" rings the bell twice. He starts the picture with a novel dance in which one foot is fastened to the handle on the lid of a garbage can. Highly capable assistance is offered during this number by the Messrs. Dailey and Kidd. Kelly's solo consists of a waltz and tap dance executed on roller skates. It's a sure show-stopper.

Not to be outdone by the master, the others have their dancing moments as well. These interludes are invariably gay and lilting. When "Fair Weather" punctuates itself for plot and comedy, the laughs fall frequently and uproariously. In the realm of romance, Kelly and Miss Charisse engage in a clever free-for-all in words, and not a little heart is injected for that sentimental, but effective, touch.

The principals partake of a wild 12 hours in New York during the course of the narrative. Kelly, Dailey and Kidd are three ex-GIs re-uniting in a Third Ave. bar 10 years after V-E Day. Over the decade just past, their lives have changed considerably. Thus at their reunion, each is strained by the personality of the other two. Via humorous special effects photography, utilizing song, dance and lyric for highly novel effect, the story introduces the veterans to a madcap television show, which stars Miss Gray. The show is one of those "This Is Your Life" affairs, and the vets are set up as the unwitting subjects. In the hours between the arranging of the program and the time of telecast, Kelly and Miss Charisse run through a series of wild shennanigans involving phoney prizefighters and wicked mobsters. Along the way, a bevy of stinging jibes at video advertising are delivered. The climax, a roughhouse affair, finds the principals in slapstick combat with the mobsters at a swank East Side TV emporium. This, plus the romantic clincher, puts the lid on one of the most delightful musical comedies to reach the screen in a long, long time.



Dan Dailey, Gene Kelly, Michael Kidd, Dolores Gray and Cyd Charisse are the performers in this scene from Metro's "It's Always Fair Weather," in CinemaScope and Eastman Color.

"Love Is A Many Splendored Thing"

(20th-Fox) CinemaScope-De Luxe Color 105 Min.

Cast: William Holden, Jennifer Jones, Torin Thatcher, Isobel Elsom, Murray Matheson, Virginia Gregg, Richard Loo, Soo Yong, Philip Ahn, Jorja Curtright, Donna Martell.

Credits: Produced by Buddy Adler; Directed by Henry King; Screen play by John Patrick; Based on the book by Han Suyin; Song by Sammy Fain and Paul Francis Webster.

This tender tale of love between an American newspaperman and a Eurasian woman doctor is one of those rare romances that succeeds in punching across a maximum of emotion with the utmost conviction. Dramatically, the picture is a success. It should attract female patrons by the millions and win the hearts of even the toughest male members of the general audience as well. The love story in "A Many Splendored Thing" is one of great beauty, much intelligence and plenty of heart. Reaction from all circles will be great. Set in Hong Kong in the days preceding the Korean conflict, when that Chinese city was the depot of refugees from the Communist provinces, the picture brings to the fore a compelling set of world-wide and personal situations alike. William Holden and Jennifer Jones, top-cast as the pair in love, blend perfectly into this environment to wrest every bit of emotion from the proceedings. CinemaScope photography and De Luxe Color tinting score as visual aids, helping to capture the atmosphere of Hong Kong.

The picture was based on the true-life account of the story's romance as written in the best-selling book of last season by Han Suyin, the heroine. The widow of a Nationalist General, she has forsaken romance for the calling of medicine as the picture opens. Into her life comes Holden, an American correspondent, unhappily married to a woman who won't divorce him. A love between Miss Jones and Holden slowly blossoms. Eventually, they decide to marry. The situation becomes more complex when Holden fails to get a divorce, and the Korean war breaks out. Holden is assigned to cover the shooting. His letters to Miss Jones register as tender tomes of love but he loses his life without ever having an opportunity to see her again.

The main situations, as described above, are powerfully rendered in terms of romance. Tears are certain to be shed, and the distaff side will find much to talk about in "A Many Splendored Thing." Key word-of-mouth subject should be the affair between a white man and a Eurasian. In the picture, much attention is called to this factor in the dialogue of the supporting cast members. Here Torin Thatcher and Isobel Elsom, as directors of the hospital in which Miss Jones works, give incisive portrayals. Told with much adult flavor, "A Many Splendored Thing" should score a resounding click in the general market. Certainly the title song, which is played in the picture, will prove of incalculable aid in selling this one.



Jennifer Jones and William Holden star in 20th-Fox's CinemaScope-De Luxe Color romance, "Love Is a Many Splendored Thing."

"The Girl Rush"

(Paramount) VistaVision-Technicolor 84 Min.

Cast: Rosalind Russell, Fernando Lamas, Eddie Albert, Gloris DeHaven, Marion Lorne, James Gleason, Robert Fortier.

Credits: Produced by Frederick Brisson; Directed by Robert Pirosh; Screen play by Pirosh and Jerome Davis; Based on a story by Phoebe and Henry Ephron.

A frothy entertainment, "The Girl Rush" spotlights the performing of Rosalind Russell and Gloria DeHaven, some colorful Las Vegas settings, and an appealing Technicolor-VistaVision production. It is being launched with a heavy publicity and exploitation barrage, and contains eight lilting songs. Production numbers, as staged by Robert Alton, are plush, lush and entertaining, and are keyed by Miss Russell's tremendous stage presence. Her great talents as a film comedienne are apparent in some of the better sequences of the film as well as in some of the production numbers, in which she acquits herself outstandingly. Film's weakest link is the story line, which serves to lend a frantic, rather than diverting, air to the proceedings.

The main plot line has to do with Miss Russell's attempts at modernizing a rundown Las Vegas hotel, which she has inherited. Supplying comic relief here is James Gleason, who is teamed with Marion Lorne of the "Mr. Peepers" video show. Fernando Lamas is the leading man, who also owns the fabulous Fla-



Topliners in Paramount's "The Girl Rush," filmed in VistaVision and Technicolor, are Rosalind Russell, Fernando Lamas, Gloria DeHaven and Robert Fortier.

mingo Hotel, which Miss Russell mistakenly thinks belongs to her. Romance between Lamas and Miss Russell follows, with Eddie Albert, son of a wealthy hotel owner, helping out in the comedy department. After several misadventures, things work out well for all concerned. Miss Russell and Lamas clinch; Miss De Haven marries Albert, and Gleason ends up with Miss Lorne.

Boosting the location appeal of "Girl Rush" are actual sites in that gambling capitol. These are shown off brilliantly, and aid the production in achieving a rich visual splendor. Of the generally superior songs in the film, "Occasional Man" runs ahead of the others. "Take A Chance," another winning number, is utilized also as musical theme for the proceedings.

"The African Lion"

(Buena Vista) Technicolor 75 Min.

Credits: A Walt Disney Presentation; Associate producer, Ben Sharpsteen; Directed by James Algar; Written by Winston Hibler, Ted Sears, Jack Moffitt and Algar; Photographed by Alfred G. and Elma Milotte.

After spending three years in various sections of the African Plain, a couple of Walt Disney's photographers have emerged with an intriguing and often fascinating account of wild animal life. Buena Vista is releasing the footage as a True-Life Adventure feature under the title, "The African Lion." It was photographed in excellent Technicolor and captures much of the wild and forsaken atmosphere of the terrain, inhabited solely by the beasts of the jungle. A narration strives to lend a dramatic viewpoint to the proceedings, but all too often the sequences appear to repeat each other in content.

Among the highlights of "Lion" are scenes which depict the necessary slaughter of lesser beasts by the lions for food. At each such feast, the entire lion colony gathers for spoils. Hovering above, and darting evilly and majestically from the treetops for their shares, are the vultures. Crowding the sidelines, waiting impatiently for their chances at a bite or two, are the jackals and other assorted hangers-on. Also interesting are sequences showing the family life of the lion. This king of beasts is described as a rather lazy feline, who attacks only when hungry. Toward the end of the film, a sequence in which a horde of locusts appears to ravage the plain and molest the animals, stands out in great splendor. Ensuing torrential rains destroy the insects and restore order to the law of the jungle.

"Desert Sands"

(UA) SuperScope-Technicolor 87 Min.

Cast: Ralph Meeker, Marla English, J. Carrol Naish, John Smith, Ron Randell, John Carradine, Keith Larsen, Jarl Victor, Otto Waldis.

Credits: A Bel-Air Production; Executive Producer, Aubrey Schenck; Produced by Howard W. Koch; Directed by Lesley Selander; Screen play by George W. George, George F. Slavin and Danny Arnold.

The ever-popular saga of the French Foreign Legion gets still another treatment in UA's "Desert Sands," photographed in Superscope and Technicolor. Although this Schenck-Koch production adds nothing new to the tradition of Legion pictures, it should have success as a programmer with less discriminating audiences. It is an exploitable action picture heavy with violent clashes, and the marquee boosts an interesting star-duo in Ralph Meeker and Marla English, who is set for a build-up from UA. Performances are generally satisfactory, with John Carradine and especially Keith Larsen scoring heavily as a pair of villains. Add "Desert Sands" to the growing list of films that cleverly advance their plots for a few minutes before opening credits are shown.

Many of the familiar Sahara elements are here, weakened somewhat by an implausible romance between Meeker as the indestructible commandant and Miss English as an Arab princess, and by an actor with an off-again, on-again British accent. We meet again the small Legion outpost, awaiting relief, attacked by a band of renegade Arabs. The script-writers have provided a tough sergeant, the cocky kid from Texas; the Cockney; the Englishman in disgrace, etc., and have provided a screen-full of treachery, ambush, and bloodshed. In the end, love conquers all, and the Legionairres are victorious.

"Francis Joins The Navy"

(Univ.-Int'l.) 80 Min.

Cast: Donald O'Connor, Martha Hyer, Richard Erdman, Jim Backus.

Credits: Produced by Stanley Rubin; Directed by Arthur Lubin; Screen play and story by Devery Freeman.

The latest in the "Francis, the Talking Mule" series finds Donald O'Connor, the animal's confidant, trying to get his pal released from duty in the Navy because Francis is really an Army mule. From complication to complication, each daffier than the preceding one, the story runs. Those who like screwball farce will go for "Francis Joins the Navy." It is not the funniest of the series, but it will fill the bill where and when comedy is needed. Besides O'Connor, who plays a dual role, good performances are given by Richard Erdman and Jim Backus. Martha Hyer is cute as the romantic vis-a-vis of O'Connor.

O'Connor, an Army officer, tracks down Francis, the mule, in a Navy training center where the animal is being auctioned off as surplus. O'Connor, however, is prevented from buying Francis when a semi-insane sailor, also played by O'Connor, steals his wallet. A case of mistaken identity ensues with the Army O'Connor landing up in a psychiatric ward. Upon his release, Francis convinces him to stay with the Navy until an escape can be made good. O'Connor soon distinguishes himself as a true Navy man and, with the aid of the Navy O'Connor, saves the day on maneuvers. Francis, of course, becomes a naval hero.

"The Naked Street"

(United Artists) 84 Min.

Cast: Farley Granger, Anthony Quinn, Anne Bancroft, Peter Graves, Else Neft, Sara Berner, Jerry Paris, Mario Siletti.

Credits: Presented by Edward Small; Directed by Maxwell Shane; Screen play by Leo Katcher and Shane; From a story by Katcher.

A moderately exciting gangland melodrama, concerning the efforts of a boss mobster at righting the wrongs in the love life of his sister, is unfolded in "The Naked Street." Starring Farley Granger, Anthony Quinn and Anne Bancroft, picture boasts enough name value to lift playing time above the program slot in many situations. Effective portrayals by the main characters add a measure of punch to the proceedings. Quinn, as the boss mobster, carries the melodramatic burden and his tangles with the police provide the action. An occasional narration, which serves to link up the sometimes diffuse elements of the plot, is delivered by Peter Graves, who also appears as a crime-crusading reporter.

In an attempt to wrest added conviction for the narrative, the characters are cloaked in stereotyped roles. Quinn, as the story begins, intimidates the witnesses in a murder trial in order to win freedom for Granger, a young hoodlum with whom Miss Bancroft, Quinn's sister, is in love. The pair marry but the expected offspring is born dead and Granger turns to crime once more. Quinn frames Granger for murder and the latter sets in motion a plan for revenge. Although Granger is executed, Quinn meets his come-uppance during a pursuit by the police. A clinch between Graves and Miss Bancroft appears in the offing.

"Night Freight"

(Allied Artists) 79 Min.

Cast: Forrest Tucker, Barbara Britton, Keith Larsen, Thomas Gomez, Michael Ross, Myrna Dell.

Credits: A William F. Broidy Picture production; Produced by Ace Herman; Directed by Jean Yarbrough; Written by Steve Fisher.

It is the actors that save this film, which isn't too sturdy a programmer. The script and story-line are old-hat with the rivalry between the heavy and the hero a silly one at best. The romantic triangle between Forrest Tucker, Keith Larsen and Barbara Britton reaches ridiculous proportions during some of the supposed dramatic portions. Starting off with a good title, it is a tribute to the acting abilities of Miss Britton, Tucker, Larsen and Thomas Gomez, that they succeed in injecting interest in the proceedings for the audience through their thesping.

Former truck line owner Forrest Tucker has an idea to haul loaded trucks on the flat cars of his short line railroad. He is opposed in this by Thomas Gomez, who in the past had driven Tucker out of the truck line business. Barbara Britton, a cocktail waitress, who is supposedly in love with Keith Larsen, meets his brother, Tucker and quits her job to keep house for Larsen and Tucker. She falls in love with Tucker and Larsen goes to work for Gomez and helps him sabotage Tucker's railroad. When Mike Ross plants a bomb on the wrong train, which is carrying explosives, Larsen teams up with Tucker to find the bomb while they hiball the train out in clear country. Tucker disarms the bomb and he and Larsen are heroes. Tucker gets Barbara and Larsen gets Myrna Dell, another cocktail waitress.

"The Divided Heart"

(Republic) 89 Min.

Cast: Cornell Borchers, Yvonne Mitchell, Armin Dahlen.

Credits: Produced by Michael Truman; Directed by Charles Crichton; Written by Jack Whittingham.

There is a great deal of universal appeal in this tale, based on a true experience, of a young boy torn between two families. A British film, it relates how an American military court in Occupied Bavaria tries to untagle a complex mess which World War II created. The boy was born to a Yugoslav family, torn from his widowed mother in infancy, and adopted by a German family soon after. Years later, the blood mother discovers the whereabouts of the lad and wants him back. At this point, the story begins. Via straight action and flashback, events take on a highly-charged degree of emotion. Expert direction underplays the drama to achieve a maximum of response from the audience. When seen by this reviewer at the Trans-Lux Normandie Theatre, N.Y.C., the audience was noticeably and audibly lost in their handkerchiefs.

Picture's solid emotional core should assure it of a broad play-off, far surpassing that of the usual British import. Although the name value of the players is slight for American audiences, the actress who portrays the German mother, Cornell Borchers, is being given a considerable publicity build-up here. With both art house and general audiences, word-of-mouth on "Divided Heart" should be strong. Climax of the story is provocative, and patrons will go away talking up the outcome: to which set of parents, and to which nation, does the boy belong.

A NEW POLICY

With this issue, THE INDEPENDENT launches a new policy designed to aid its exhibitor-readers in collating Trade Reviews and Production Charts into **one separate section.** The perforations appearing on the margins of this page, the preceding one, and those of following pages, are designed to simplify the clipping of this material for future use by theatremen.—**The Editors.**

FEATURES—Calendar of Current Releases

(As far ahead as it is possible to obtain them)

ALLIED ARTISTS

Release Date	Release No.	Production	Time (min.)	Cast
May	5516	Las Vegas Shakedown	79	Dennis O'Keefe, Coleen Grey
May	5517	Skabenga (Eastman color)	61	Documentary
June	5518	Lord of the Jungle	69	J. Sheffield, Wayne Morris
June	5519	Fingerman	82	Frank Lovejoy, Peggie Castle
June	5521	Case of the Red Monkey	73	Richard Conte, Rona Anderson
July	5520	Wichita (Tech.-CinemaScope)	81	Joel McCrea, Vera Miles
July	5524	Betrayed Women	64	Carole Mathews, Beverly Michaels
July	5522	Spy Chasers	61	Leo Gorcey, Huntz Hall
Aug.	5523	The Warriors (Tech.-CinemaScope)	85	Errol Flynn, Joanne Dru
Aug.	5525	The Phenix City Story	87	Richard Kiley, Kathryn Grant
Sep.	5526	Night Freight	80	Forrest Tucker, Barbara Britton
Sep.	5527	The Body Snatchers	83	Kevin McCarthy, Dana Wynter
Sep.	5528	Son of Slade	80	John Ericon, Mari Blanchard
Oct.	5529	Jail Busters	61	Leo Gorcey, Huntz Hall
Oct.	5530	Time Slip	71	Gene Nelson, Faith Domergue
Oct.	5531	Gun Point (Tech.)	80	Fred MacMurray, Dorothy Malone

BUENA VISTA DISTRIBUTING CO.

June		Dave Crockett, King of The Wild Frontier (Tech. Widescreen)	95	Fess Parker, Buddy Ebsen
July		Lady and The Tramp		Cartoon Feature
Oct.		The African Lion (Tech.)		True Life Adventure
Jan. '56		The Littlest Outlaw(Tech.)	75	Pedro Armendariz, Joseph Calleia

COLUMBIA

May	724	The End of the Affair	106	Deborah Kerr, Van Johnson
May	728	Tight Spot	97	Ginger Rogers, Edward G. Robinson
May	739	Cell 2455 Death Row	77	William Campbell, Marian Carr
May	743	Seminole Uprising (Technicolor)	74	George Montgomery, Karin Booth
June	742	Five Against the House	84	Guy Madison, Kim Novak
June	738	Prize of Gold (Tech.)	98	Richard Widmark, Mai
July	747	Chicago Syndicate	86	Dennis O'Keefe, Abbe Lane
July	746	Creature With the Atom Brain	70	Stevens Richard Denning, Angela
July	732	It Came From Beneath the Sea	80	Faith Domergue, Kenneth Fahey, Ian Keith
Aug.	801	The Man From Laramie (Tech.-CinemaScope)	104	James Stewart, Cathy O'-Rooney, Don Taylor,
Aug.		Bring Your Smile Along (Tech.)	83	Frankie Laine, Keefe Brasselle
Aug.	807	The Night Holds Terror	86	Jack Kelly, Hildy Parks
Sept.	806	Special Delivery	86	Joseph Cotten, Eva Bartok

FILMAKERS

Apr.	6068	Mad At The World	72	Frank Lovejoy, Keefe Brasselle, Cathy O'Donnell
Aug.		Bold and the Brave	—	Wendell Corey, Mickey Rooney, Nicole Maurey

I. F. E.

American Dialogue

April		Wayward Wife	95	**Gina Lollobrigida**
May		"Love in the City"	90	English commentary & subtitles.
May		Outlaw Girl	76	Silvana Mangano
May		Green Magic (Color)	85	Documentary with English commentary
Oct.		Maddalena (Tech.)	90	Marta Toren, Gino Cervi
Dec.		Neapolitan Carousel (Tech.)		Sophia Loren, Leonide Massine

LIPPERT PICTURES

May	5413	Air Strike	67	Richard Denning, Gloria Jean
May	5414	Phantom of the Jungle	75	Jon Hall, Anne Gwynne
June	5418	King Dinosaur	59	Bill Bryant, Wanda Curtis
July	5416	The Lonesome Trail	73	Wayne Morris, John Agar
Aug.		Simba (Color)		Dirk Bogarde

METRO-GOLDWYN-MAYER

May	525	The Prodigal (CinemaScope-Eastman Color)	115	Lana Turner, Edmund Purdom
May	526	The Marauders	81	Dan Duryea, Jeff Richards
June	527	Love Me Or Leave Me (Eastman Color)	108	James Cagney, Doris Day, Cameron Mitchell
June	528	Moonfleet (CinemaScope-Eastman)	89	Stewart Granger, Viveca Lindfors
July	529	Interrupted Melody (CinemaScope-Eastman)	106	Eleanor Parker, Glenn Ford, Roger Moore
July	530	"The Wizard of Oz" (Reprint) (Tech.)	102	Judy Garland, Roy Bolger, Bert Lahr, Jack Haley
July	531	The Cobweb (CinemaScope-Eastman)	124	L. Bacall, R. Widmark, C. Boyer
Aug.	532	The Kings Thief (CinemaScope-Eastman)	78	Edmund Purdom, Ann Blyth, David Niven
Aug.	533	The Scarlet Coat (CinemaScope)	104	Cornel Wilde, Anne Francis
Sept.		It's Always Fair Weather	102	Gene Kelly, Dan Dailey, Dolores Gray, Michael Kidd
Sept.		Svengali	82	Hildegarde Neff, Donald Wolfit
Sept.		The Bar Sinister	88	Jeff Richards, Jarma Lewis

PARAMOUNT

May	5425	Strategic Air Command (VistaVision-Technicolor)	114	James Stewart, June Allyson
June	5411	Hell's Island (VistaVision-Technicolor)	84	John Payne, Mary Murphy, Francis L. Sullivan.
June	5412	The Far Horizons (VistaVision-Technicolor)	108	Fred MacMurray, Charleton Heston, Donna Reed
July	5413	The Seven Little Foys (VistaVision-Technicolor)	93	Bob Hope, Milly Vitale.
Aug.	5414	We're No Angels (VistaVision-Technicolor)	103	Humphrey Bogart, Aldo Ray, Peter Ustinov
Aug.	5415	You're Never Too Young (VistaVision-Technicolor)	—	Dean Martin, Jerry Lewis, Diana Lynn, Nina Foch
Sept.	5501	The Girl Rush (VistaVision-Technicolor)	—	Rosalind Russell, Fernando Lamas, Gloria DeHaven, Eddie Albert
Sept.	5502	To Catch A Thief (VistaVision-Technicolor)	—	Cary Grant, Grace Kelly
Sept.	5503	Ulysses (Technicolor)	104	Kirk Douglas, Silvana Mangano

RKO-RADIO

May	510	Quest for the Lost City (color)	60	Dana & Ginger Lamb
May	575	Bringing Up Baby (Reissue)	102	Katherine Hepburn, Cary Grant.
May	576	I Remember Mama (Reissue)	119	Irene Dunne, Barbara Bel Geddes, Oscar Homolka.
June	513	Son of Sinbad (Tech.-Superscope)	88	Dale Robertson, Sally Forrest, Vincent Price
June	577	The Big Street (Reissue)	88	Henry Fonda, Lucille Ball
June	514	Wakamba (Tech.)	65	African Adventure.
June	515	Pearl of the South Pacific (Tech.-Superscope)	86	Virginia Mayo, Dennis Morgan

FEATURES—Calendar of Current Releases

(As far ahead as it is possible to obtain them)

REPUBLIC

Release Date	Release No.	Production	Time (min.)	Cast
May	5405	The Eternal Sea	103	Sterling Hayden, Alexis Smith
May	5404	Santa Fe Passage	90	John Payne, Faith Domergue
May	5434	I Cover The Underworld	70	Sean McClary, Joanne Jordan
May	5435	Don Juan's Night of Love	71	Raf Vallone, Silvana Pampanini
June	5436	City Of Shadows	70	Victor McLaglen, John Baer
June	5406	The Road to Denver	90	John Payne, Mona Truman
June	5437	Double Jeopardy	70	Rod Cameron, Gale Robbins
July	——	Lay That Rifle Down	—	Judy Canova, Robert Lowery
July	.....	The Green Buddha	—	Wayne Morris, Mary Germaine
July	——	Mystery of the Black Jungle	—	Lex Barker, Joan Maxwell
July	——	Magic Fire	.....	Yvonne De Carlo, Carlos Thompson, Rita Gam
July	.....	Cross Channel	.....	Wayne Morris, Yvonne Furnaux
July	.....	Headline Hunters	.....	Rod Cameron, Julie Bishop
Aug.	5407	The Last Command	110	Sterling Hayden, Anna Maria Alberghetti, Richard Carlson.
Aug.	.....	Twinkle In God's Eye	.....	Mickey Rooney, Colleen Grey
Aug.	5408	The Divided Heart (Rank)	89	Cornell Borchers, Yvonne Mitchell
Aug.	.....	Flame of the Islands	.....	Yvonne De Carlo, Zachary Scott, Howard Duff
Aug.	.....	Secret Venture	.....	Kent Taylor, Jane Hylton
Sept.	——	A Man Alone	.....	Ray Milland, Mary Murphy
Sept.	.....	Man to Man	.....	Rod Cameron, Julie London
Sept.	——	The Vanishing American (Trucolor)	.....	Scott Brady, Audrey Totter, Forrest Tucker
Sept.	.....	Jaguar	—	Sabu, Chiquita, Touch Conners
Sept.	.....	Track the Man Down	.....	Kent Taylor, Petula Clark

TWENTIETH CENTURY-FOX

May	515-7	Daddy Long Legs (CinemaScope-De Luxe)	126	Fred Astaire, Leslie Caron, Thelma Ritter
May	508-2	The Adventures of Sadie (Color)	88	Joan Collins, Kenneth More, George Cole
June	513	The Magnificent Matador (CinemaScope-Tech.)	94	Maureen O'Hara, Anthony Quinn
June	514	Soldier of Fortune (CinemaScope-De Luxe)	96	Clark Gable, Susan Hayward
July	506	Life in the Balance	74	Ricardo Montalban, Anne Bancroft, Lee Marvin
July	512	The Living Swamp	33	Documentary
July	518-1	How to Be Very Very Popular (CinemaScope-De Luxe)	89	Betty Grable, Sheree North, Bob Cummings
Aug.	519-9	The Virgin Queen (CinemaScope-De Luxe)	92	Bette Davis, Richard Todd, Joan Collins
Aug.		Love is a Many Splendored Thing (CinemaScope-De Luxe)	102	William Holden, Jennifer Jones
Sept.	520-7	The Left Hand of God (CinemaScope-De Luxe)	.....	Humphrey Bogart, Gene Tierney
Sept.		Seven Cities of Gold (CinemaScope-De Luxe)	.....	Richard Egan, Michael Rennie, Rita Moreno
Sept.		The Tall Men (CinemaScope-De Luxe)	.....	Clark Gable, Jane Russell, Robert Ryan
Oct.		The Girl in the Red Velvet Swing (CinemaScope-De Luxe)	.....	Ray Milland, Joan Collins, Farley Granger
Oct.		The View from Pompey's Head (CinemaScope-De Luxe)	.....	Richard Egan, Dana Wynter, Cameron Mitchell

UNITED ARTISTS

Release Date	Release No.	Production	Time (min.)	Cast
May	5513	Kiss Me Deadly	105	Ralph Meeker, Albert Dekker
May	5514	The Tiger and the Flame (Tech.)	97	Mehtab, Sohrab Modi
May	5515	Robbers' Roost	82	George Montgomery, Richard Boone
May	5516	Top of the World	90	Dale Robertson, Evelyn Keyes
June	5521	Summertime	99	Katherine Hepburn, Rossano Brazzi
June	5519	The Big Bluff	70	John Bromfield, Martha Vickers
June	5520	The Sea Shall Not Have Them	91	Michael Redgrave, Dirk Bogarde
June	.....	Othello	92	Orson Welles, Suzanne Cloutier
June	5512	Break to Freedom	88	Anthony Steel, Jack Warner
July	5511	Not as a Stranger	135	Robert Mitchum, Olivia de Haviland, Frank Sinatra
July	5522	The Man Who Loved Redheads (Tech.)	89	Moira Shearer, John Justin
July	5523	Shadow of the Eagle	92	Richard Greene, Valentina Cortesa

UNIVERSAL

May	521	Revenge of the Creature (3-D)	82	John Agar, Lori Nelson.
May	522	Revenge of the Creature (Standard)	82	
May	523	Cult Of The Cobra	82	Richard Long, Faith Domergue
May	524	The Looters	87	Rory Calhoun, Julie Adams
June	526	Abbott & Costello Meet The Mummy	79	Bud Abbott, Lou Costello, Marie Windsor
June	525	Man From Bitter Ridge (Color)	80	Lex Barker, Mara Corday, Stephen McNally
June	527	This Island Earth (Tech.)	87	Jeff Morrow, Faith Domergue
July	529	Ain't Misbehavin! (Tech.)	82	Piper Laurie, Rory Calhoun, Jack Carson
July	530	The Purple Mask (Tech.-CinemaScope)	80	Tony Curtis, Colleen Miller, Angela Lansbury
July	528	Foxfire (Tech.)	92	Jeff Chandler, Jane Russell, Dan Duryea
Aug.	532	One Desire (Tech.)	94	Anne Baxter, Rock Hudson, Julie Adams
Aug.	533	The Private War of Major Benson (Tech.)	105	Charlton Heston, Julie Adams
Aug.	534	Frances In the Navy	80	Donald O'Connor, Martha Hyer
Sept.	535	The Shrike	88	Jose Ferrer, June Allyson
Sept.	536	Female on the Beach	97	Joan Cawford, Jeff Chandler
Sept.	537	The Naked Dawn Tech.)	82	Arthur Kennedy, Betta St. John

WARNER BROS.-FIRST NATIONAL

May	410	Jump Into Hell	93	Jack Sernas, Kurt Kaznar, Arnold Moss
June	416	The Sea Chase (CinemaScope-WarnerColor)	118	John Wayne, Lana Turner, Tab Hunter
June	417	Tall Man Riding (WarnerColor)	83	Randolph Scott, Dorothy Malone, Peggie Castle
July	419	Land of the Pharoahs (CinemaScope-WarnerColor)	105	Jack Hawkins, Joan Collins, Dewey Martin
July	420	The Dam Busters	102	Richard Todd, Michael Redgrave
July	418	Mister Roberts (CinemaScope-WarnerColor)	123	Henry Fonda, James Cagney, William Powell
Aug.	421	Pete Kelly's Blues	95	Jack Webb, Janet Leigh

PITTSBURGH (cont'd.)

Anti-picketing and damage suits by the Ranalli Drive-In against AFL Local 171 were dismissed. . . . Hymie Wheeler resigned from Screen Guild to join the United Artists sales staff. He takes over post vacated by Milton Broudy. . . . Frank J. (Bud) Thomas has come back to Film Row to do the booking and buying for several district theatres. He had been in Cleveland recently working for the Milton Mooney cooperative outfit. . . . Al Kartek opened his new 1000-car Echo Drive-In on Route 51, Large, Pa.

PORTLAND

Both the Liberty and Roxy theatres will feature telecasts of the Marciano-Moore championship bout on Sept. 20, reports Will Hudson, new mgr. for Hamrick Theatres. While the Roxy has big screen TV equipment, a special screen will be installed in the Liberty for the occasion. . . . Kenny Hughes, veteran theatre mgr. under the Evergreen banner, celebrated his 20th wedding anniversary. . . .Lew Metzlaar, well known booker formerly with Evergreen, is now associated with Oregon Theatre Co-Operative, Portland. . . .Hildy Peterson, mgr. of Northwest Releasing, was given a surprise luncheon on completing 10 years service on film row.

Wm. H. Thedford, pres. of Evergreen Theatres, advises that his company has tackled the problem of diminishing returns by cultivating young audiences, which he feels is a good investment. In a series of 12 matinees made available to youngsters for $1.50, 50¢ of which goes to co-sponsor a charity group in each theatre, some 203,000 children are now attending the programs in the circuit's 13 houses. . . . Dick Goldsworth is new mgr. of Evergreen's Rex Theatre, Eugene, which was recently modernized. . . . Paul LaRiviere, mgr. of the Family Drive-In at Tualatin, Ore., has started a branch of the Isaac Walton League.

ST. LOUIS

The 500-seat State Theatre at Alton, Ill., operated by Floyd Hauhe and Vernon Miller since last April and closed down on Aug. 1, may not reopen. . . . Vernal Elliott leased the 375-seat Louise Theatre at Louisville, Ill. and plans to reopen it in Sept. . . . Construction on the 700-car Shop City Drive-In, E. St. L., and the 1000-car Cahokia Drive-In in the Alorton section of St. Clair Co., Ill was resumed following settlement of strikes by carpenters and sheet metal workers. . . . Mrs. Harry W. Dillon, who with her husband operated the Dillon Theatre at Morehouse, Mo., passed away.

The South Twin Drive-In at Paducah, Ky., which holds 600 cars on one side and 400 on the other, had its grand opening on Aug. 9. It is owned and operated by Columbia Amuse. Co., headed by Leo Keiler. . . . Columbia Picts. very successful in this area with saturation bookings for the combination of "It Came From Beneath the Sea" and "Creature With the Atom Brain." TV spot announcements over a 10-day period helped. . . . Joe Schoenhoft, who resigned as southern Mo. salesman from M-G-M, entered his new sales duties with E. R. Moore Mfg. Co., makers of caps and gowns. . . . John Zickos, 62, owner of the Gem Theatre here at one time, died of a heart attack.

The defendant film companies in the $300,000 anti-trust suit filed by Pauline C. and Earl E. Williams, former owners and operators of the Venita Theatre at Herculaneum, Mo., have asked for dismissal on grounds that there is no basis to support such action and that the statute of limitaions applies. . . . Francis David closed his 337-seat State Theatre at Hamilton, Ill. because of lack of business and says that reopening is uncertain. . . . The Sheraton Hotel will be included in closed circuit telecasts of three important football games on the U. of Notre Dame schedule this fall, acording to a recent announcement. Admission will be $4 a head.

Tommy Williamson, RKO mgr., presided over a meeting called for the purpose of furthering the collection of COMPO dues and to discuss COMPO's audience participation plan. Edw. B. Arthur represented exhibitors. . . . The immeasurable value of a good movie house in a community was stressed by Ray Colvin, St. L. ex. dir. of Theatre Equip. Dealers Assn., before the Vandalia Rotary Club. . . . Frederick Stevens, 76, partner in Banner Sign System which includes many theatres among its customers, died of a cerebral hemorrhage.

Coy Blythe, mgr. of the Roxy at Shelbyville, Ill., is also mgr. of the Kay Drive-In there, recently purchased by Frisina from the Mark D. Stewardson family. . . . The former Ann Weeks, daughter of the Charles Weeks, Jr., operators of the Weeks Theatre in Dexter, Mo., and her new husband, Lt. John Deghuee of the Air Force, are stationed in Fairbanks, Alaska. . . . Jimmy Frisina, buyer for Frisina Amuse. Co. and former Ill. amateur golf champion, was a participant in the recent Tam O'Shantor golf tournament in Chicago.

SALT LAKE CITY

The Empire Theatre at 158 S. State is being dismantled. It was last managed by Robert Braby, who is now booker for United Artists. . . . Irving Gillman is experiencing good results with his "International Festival" at the World Playhouse, which will continue through August. . . . Universal mgr. C. R. Wade and mgr. Art Sutton of the Gem Theatre are cooperating in a campaign on "The Private War of Major Benson" with a contest which will award a $50 bond to the winner. . . . Jack Webb will appear in person simultaneously with the opening of "Pete Kelly's Blues" at the Utah on Aug. 30.

M-G-M mgr. Carl Nedly is on a trip to Los Angeles to attend a special meeting there. . . . Frank H. Smith, Jr., booker for Allied Artists, is spending his vacation at home, having recently become the father of a baby boy. . . . Russ Daughterman, who with Bus Campbell operates the local Associated Films exchange, is on a business trip to Denver, Colo.

SAN FRANCISCO

Lewis Vaughan, mgr. of Lippert's Starlite Drive-In, Medford, Ore., transferred to the Mooney Park Drive-In at Tulare, Cal. . . . The Castroville Theatre, Castroville, Calif. closed. . . . Eddie Smythe, Universal office mgr., is back after three months of illness.

SEATTLE

Emeries Evans has been named gen. mgr. of Evergreen theatres in Aberdeen and Hoquiam, Wash. . . . The Marciano-Moore championship bout on Sept. 20 will be telecast at Hamrick's Orpheum and Music Hall theatres in Seattle and at the Temple in Tacoma.

WASHINGTON

The local Variety Club held a luncheon for the ladies on Aug. 20 in the Terrace Room of the Shoreham Hotel, to serve as a kickoff for the annual Welfare Awards Drive. Heading the committee of women are Mrs. Sara S. Young and Mrs. Mannie E. Lipskey, co-chairmen, and Mrs. Frank M. Boucher and Mrs. Clark M. Davis, special committee co-chairmen handling outside organizations. Attending the luncheon were Alvin Q. Ehrlich, chief barker; Morton Gerber, Welfare Committee chairman; George A. Crouch and Nathan D. Golden, Welfare Committee vice-chairmen; and Frank M. Boucher, Jack Fruchtman and Phil Isaacs, co-chairmen of the Ways and Means Committee. Last year, the Variety Club expended $45,036.64 in its charitable endeavors.

Industry Trading Heavy In Market

WASHINGTON. — Associated Motion Picture Industries bought 2,300 shares of Republic Pictures common to bring its total holdings to 190,084 shares. Louis K. Sidney sold his entire holdings of 500 shares of Loew's, Inc., common. Lawrence Hoguet sold his entire holdings of 150 shares of Skiatron Electronics and TV common.

These transactions were among an unusually large number reported by the Securities and Exchange Commission on stock transactions by corporation officers and directors, covering the June 11-July 10 period.

John Balaban acquired 7,500 shares of American Broadcasting Paramount Theatres common, his only holdings, and the purchase of 1,500 shares of the same stock by James L. Brown and 12,500 shares by Edward L. Hyman and represented their only holdings.

Leonard H. Goldenson acquired 50,000 shares of AB-PT common to bring his holdings to 52,450 shares along with 250 shares he owns jointly with his wife. Walter W. Gross and Robert H. O'Brien each added 12,500 shares to 100 shares they already held. Simon B. Siegel also already owned 100 shares and added 5,000, while Robert M. Weitman bought 12,500 shares and owned 12,533 at the end of the period.

Options Exercised

All of the AB-PT dealings represented the exercise of stock options.

Jack Cohn sold 100 shares of Columbia Pictures common and retained 71,086 shares. He is trustee of 1,590 shares and voting trustee of 58,929 shares. Abraham Montague sold 1,250 shares of the same stock and held 11,672 shares, while Abraham Schneider sold 1,875 shares and held 21,747.

Willard W. Keith bought 3,000 shares of National Theatres common, to bring his holdings to 5,000 shares. E. C. Rhoden bought 10,000 shares to bring his holdings of the same stock to 34,800 and bought 36,000 shares for his holding companies to bring his holding company total to 46,225 shares of National Theatres common.

Arthur E. Bell exercised stock options covering 200 shares of RKO Theatres common, while William W. Howard exercised options covering 2,000 shares. Bell also sold 100 shares and held 300 at the end of the period. Howard sold 2,000 shares and owned 2,500. Louis Joffe sold 400 shares of the same stock and retained 400 shares. Thomas F. O'Connor bought 1,800 shares for a total holding of 4,100. Sol A. Schwartz added 5,000 shares to bring his total to 16,000. William F. Whitman bought 1,600 shares and held 3,985 shares of RKO Theatres common at the end of the period.

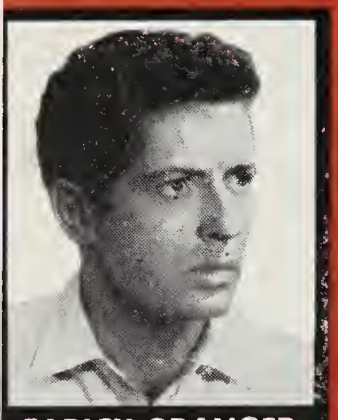
THERE'S *Violent Action!*

AND *Dishonored Love!*

IN EVERY

JUNGLE-ALLEY ALONG...

THE NAKED STREET



FARLEY GRANGER
star of "The Girl In The Red Velvet Swing", as the young hoodlum!



ANTHONY QUINN
star of "The Magnificent Matador", as the underworld's "big fixer"!



ANNE BANCROFT
star of "New York Confidential", who paid the bitter price of dishonor!













EDWARD SMALL PRESENTS

"THE NAKED STREET"

STARRING

FARLEY GRANGER · ANTHONY QUINN · ANNE BANCROFT

WITH PETER GRAVES · ELSE NEFT · SARA BERNER · JERRY PARIS · MARIO SILETTI

Directed by MAXWELL SHANE · Screen Play by MAXWELL SHANE and LEO KATCHER · From a Story by LEO KATCHER

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THE Independent FILM JOURNAL

DEVOTED *to the* BEST INTERESTS *of the* MOTION PICTURE INDUSTRY

In this issue

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EVIEWS

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No. 4 September 3, 1955

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LOCKED IN!

IT is obvious that the industry must be ready with plans for a campaign to repeal the remainder of the Federal admissions tax when Congress convenes in January of next year.

The industry is not ready.

Yet, the last few days have witnessed public utterances by influential Congressmen, including a member of the powerful House Ways and Means Committee, that further tax reduction in personal income and excises in 1956 is inevitable.

The impending announcement by Secretary of the Treasury Humphrey of a badly-kept secret, that the budget is almost in balance, has already unleashed the floodgates for the efforts of many other industries to be included in excise tax reductions and

(See Page 3)



"KEEP THIS UNDER YOUR HAT!"

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"Lively, star-studded CinemaScope musical." —*BOXOFFICE*

"Will send audiences home happy and smiling." —*SHOWMEN'S TRADE REVIEW*

"Prize musical. Rare delight. Ushers in fall season with boxoffice sunshine." *INDEPENDENT FILM JOURNAL*

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September 3, 1955
Vol. 36 No. 4

THE Independent FILM JOURNAL

Editor: MORTON SUNSHINE

DEVOTED TO THE BEST INTERESTS OF THE MOTION PICTURE INDUSTRY

Locked In!

(*Continued from cover*)

eliminations to be proposed for next year.

Many State Federations of Labor have passed resolutions for the complete elimination of the admissions levy. They are going all out.

Is the motion picture industry to do nothing?

The COMPO triumvirate has not yet set a meeting date but it can logically be expected to act with some dispatch to consider the Pinanski proposal for an all-out tax repeal campaign, which was given further impetus this week by the action of the MMPTA in urging COMPO to undertake this effort.

A veto can tie COMPO's hands.

That such a veto is dangerously within the realm of credibility is apparent from the statements of particular Allied leaders who have gone out on a limb and are preaching the gospel that the exhibitors will not get the benefits of tax repeal; that its members are exempt anyhow and selfishly will not aid such an effort, and, finally, that the campaign does not stand a chance of success.

We would like to refute these arguments one by one.

According to Pat McGee, co-chairman of COMPO's successful tax drive in 1953, he retains at least 60 percent of the tax savings afforded from that campaign. "Any one who wants to consult his auditors will find himself in that same position. We did gain. We didn't keep it all. We weren't supposed to keep all of our tax saving. The distributor is entitled to his fair share," McGee added. From our own survey, we have good reason to believe that this is accurate. Therefore, exhibitors are receiving substantial benefits from tax reduction and to say otherwise is a bare-faced fabrication.

As to "not standing a chance," it should be remembered that we didn't stand much of a chance in 1954, according to the experts, and we did succeed. Those who prefer silence at a time like this are selling the industry short.

And, may we ask, how many members of Allied are there who have a 50 cent admission who would like to raise their prices to 55 or 60 cents and find that they are locked in to present scales because they could not possibly obtain the benefits from such an increase?

A period of inflation may also lie ahead.

There is no monopoly of tax exemption to Allied members. A substantial number of them are certainly subject to the tax provisions of the law and would benefit in great measure from total repeal.

There are growing signs that the Allied rank-and-file are not in accord with the expressed viewpoint and it is quite possible that the COMPO triumvirate will shortly be in a position to make a unanimous recommendation for an all-out industry campaign. There are also indications that any attempts to side-track such a campaign at the Allied convention in Chicago in early November will, of necessity, bring on a battle royal.

When it comes right down to the basic question, we can't see how any exhibitor could take an active stand against tax relief that would not place him in a most unenviable position.

IF, BY ANY STRETCH OF THE IMAGINATION, COMPO FINDS THAT IT HASN'T THE POWER TO AUTHORIZE A TAX REPEAL CAMPAIGN BECAUSE OF THE DEFECTION OF ONE ORGANIZATION, IT MUST PROMPTLY CALL AN EMERGENCY MEETING OF ALL CONSTITUENT ORGANIZATIONS SO THAT THE REMAINDER OF THE INDUSTRY CAN TAKE UP THE CUDGELS FOR NECESSARY RELIEF, COME JANUARY.

"Oscar" For Doob

Oscar Doob, associated with Loew's for a period of 26 years, retires at the end of this week. A great many of us are personally aware of his tremendous energy, capacity and wisdom, applied with equal vigor to the solution of industry, as well as company problems, to say nothing of his role with the War Activities Committee and the March of Dimes. Retirement is not for this man. The industry can expect to hear of new Doob exploits. Howard Dietz calls him "the noblest showman of them all." He's right.

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McGee, Shor Shovel Coals On TOA-Allied Controversy

DENVER.—Not National Allied, but Theatre Owners of America best represents the interests of the small exhibitor. Furthermore, not National Allied but TOA was mainly responsible for the fact that 9,000 small theatremen benefited from the repeal of the 20 percent Federal admission tax during the last COMPO tax campaign. This view was put forward this week in a hard-hitting statement issued by Pat McGee of Denver, TOA vice-president and co-chairman with Col. H. A. Cole of Dallas during the 1954 tax campaign.

McGee was apparently riled at Allied's pose as champion of the small exhibitor, and angered at statements by Cole and Trueman Rembusch, Allied officials, decrying the suggestion of Sam Pinanski of Boston that COMPO embark on another drive to repeal the remaining ten percent tax. McGee's statement, he said, represented official TOA sentiment.

More Pinanski Support

Meanwhile, Pinanski's suggestion, which has already received considerable exhibitor support, received further encouragement from the Metropolitan Motion Picture Theatres Association, as president Emanuel Frisch called upon COMPO to immediately organize a campaign for the complete elimination of the tax on movie tickets.

McGee denied the Allied charge that a new tax campaign would benefit only the distributors, as did the previous repeal. "Of course, this just isn't so," he said. "It is true that film rentals went up, but they would have gone up anyway, and I still retain at least 60 percent of the tax saving. Anyone who wants to consult his auditors will find himself in that same position. . . . We weren't supposed to keep all of our tax saving. The distributor is entitled to his fair share."

McGee said it was a "matter of record" that "through his personal efforts" tax relief was provided for the 9,000 small theatres, "for which Allied wishes to take the credit for saving." To substantiate his claim, McGee released a photostat of a telegram he had sent on March 6, 1954 to COMPO special counsel Robert W. Coyne.

Amendment Adopted

The message contained reference to an amendment excepting theatre admissions up to 60 cents which Sen. Robert S. Kerr of Oklahoma placed in the Senate Finance Committee. The amendment was adopted.

"Through parliamentary procedure," McGee recalled in his statement, 'it was sent back to a conference with the House Ways and Means Committee and they compromised at 50 cents."

McGee's wire added that he "personally" wanted the amendment "to keep faith with thousands of small town exhibitors who face tax-free and other athletic activities on part of local schools through high school grades plus county fairs and other tax-exempt competitors."

"It pains me particularly," McGee said in his statement, "to see my personal friends, Trueman Rembusch and Colonel Cole, taking the position which apparently is official, that

(*Continued on page* 23)

WASHINGTON.—TOA, 20th-Fox president Spyros P. Skouras and the recent exhibitor-distributor conferences have just received the "gloves off" treatment from National Allied president Rube Shor in a long three-page letter to TOA president E. D. Martin.

Shor said he was "astounded" at statements attributed in the trade press to TOA officials, who expressed regret that Allied had decided to go to the Government rather than enter into a new series of grievance talks with distribution executives.

"Never Gave Impression"

The Allied president explained that, despite reports to the contrary, his organization never gave TOA the impression that legislative action in Congress would be permanently abandonded. "The Allied representatives agreed to form a Joint Committee," Shor said, "in hopes that this display of exhibitor unity would impress the film executives.

"Meantime, legislative activities of the kind contemplated by the Emergency Defense Resolution were suspended as Allied could not at the same time seek by peaceful negotiation and by Congressional action. But as you well know, the Allied representatives did not abandon the legislative program, nor could they have done so, since it was a part of the larger program adopted by the Board. And certainly nothing was said that would justify you or your associates in thinking that this program would remain indefinitely in suspension in case the New York negotiations proved fruitless or unsubstantial."

"To be brutally frank," Shor wrote, "I do not think the Joint Committee accomplished any more (if as much) than was gained by the Allied Committee a year ago. It all adds up to temporary relief for only smallest exhibitors, by some of the companies, without formal commitments, so that the vague promises can be easily broken."

Fox "Most To Blame"

In Shor's opinion, 20th-Fox was "most to blame" for the breakdown of negotiations. Shor said that Spyros Skouras "promised us virtually everything we asked for and he gave Al Lichtman credit for his company's willingness to arbitrate film rentals up to $100.00. He criticized us for not being prepared and expressed surprise that we did not ask for more. . . . And he assured us that in a very short time he would announce 20th's new policies in the trade press.

"Meanwhile, he asked us to keep secret his oral commitments until he could clear the details with Lichtman." Shor further complained that 20th refused to issue a statement of policy prior to the Allied board meeting in July despite several requests to do so by Allied officials.

"I realize now that history was merely repeating itself," Shor wrote. "If you followed the proceedings before the U.S. Senate Small Business Committee, you will recall (Allied general counsel) Myers' well documented testimony that Allied was lured into the arbitration negotiations in 1952 by

(*Continued on page* 23)

Awards Poll Pledged Circuit Participation

Circuits all over the country are hurrying to sign up for COMPO's Audience Awards Poll, as a minimum of 8,000 registrants by election time was predicted by COMPO special counsel Robert W. Coyne. Among the large circuits which have recently agreed to participate are these:

Loew's; Interboro; Associated Prudential; Rugoff & Becker; Century; Randforce; Fabian; Video Independent; Indiana Illinois; Walter Reade; United California; Martin; Paramount Gulf; Lockwood & Gordon; American; and Stanley Warner.

Also, Fox Inter-Mountain; Gibraltar; Cooper Foundation; Stewart & Everett; Stellings-Gossett; Commonwealth; New England; Loew's in Boston and Providence; Poli-New England; Wilby-Kincey; Neighborhood Group; Pitts; Florida State; Talgar; Georgia; and Butterfield.

Hit Luce Ukase On "Jungle" Ban

Arthur M. Loew, president of Loew's International, announced in a blistering statement this week that he has filed a "vigorous protest" with Secretary of State John Foster Dulles over the manner in which "Blackboard Jungle" was withdrawn from the Venice Film Festival despite M-G-M's opposition. His protest was filed "in the hope that our industry will never again be subjected to such unwarranted personal censorship at the hands of our diplomatic representatives."

Loew said: "We wish we did not believe the cabled reports that Mrs. (Ambassador Clare Booth) Luce uttered a ukase to the Festival authorities commanding that the invitation . . . be withdrawn. She said failure to comply would result in her stalking out as a guest of the Festival and furthermore she threatened that in such event she would create the biggest scandal in motion picture history."

"Proud of the Picture"

"We of M-G-M are proud of the picture," Loew said. "It has received critical acclaim and in the matter of patronage is one of the year's best. The basic question is whether any American representative abroad may enforce censorship by threat and by the exercise of the power of his political office." "Interrupted Melody" replaced "Jungle."

Soon after Loew's statement, another top M-G-M executive laced into Ambassador Luce. Dore Schary, studio production chief, said in Hollywood that Mrs. Luce's imposition of "her personal authority" to prevent exhibition of the film was "outrageous."

"If it was her intention to hide the fact that there is a juvenile delinquency problem in this country, that is the sheerest kind of hypocritical nonsense," Schary said. "I think we can take more pride in the fact that steps are being taken to rectify the conditions which caused juvenile delinquency."

"Blackboard Jungle" was invited to the Festival by the authorities; it will be shown at the current International Festival in Edinburgh on September 11. Two years ago, Mrs. Luce objected to Festival entries, "The Bad and the Beautiful," and "Pickup on South Street," and stayed away from the fete.

Divorced Circuits' Expansion Moves Getting Court Nod

New York Federal Judge Lawrence E. Walsh, over the protests of Wometco circuit of Miami, this week approved Loew's Theatres acquisition of a 1,300-seat theatre now under construction in Coral Gables, Florida. The house, which is four miles from downtown Coral Gables, will operate on a first-run policy, and marks the divorced circuit's third theatre acquisition since its divestiture under the consent decree.

Following the decision, president George J. Schaefer of Sun-Red Inc., which owns the building, announced that Loew's had exercised their option to lease the theatre.

Meanwhile, National Theatres bid for permission to acquire a group of seven Utah theatres will receive a New York Statuatory Court hearing on Sept. 2, according to the Justice Dept. Five of the theatres are in Salt Lake City and suburbs, including two downtown first-runs, the Uptown and Rialto. The chain also seeks to acquire theatres in Murray and Provo, Utah.

Shor "Favors Decrees"

At the same time, National Allied president Rube Shor, in a letter to E. D. Martin, urged the TOA prexy to "favor decrees" that would put an end to further acquisitions of theatres by divorced circuits. Allied counsel Abram F. Myers has been influential in having interested exhibitors notified of proposed acquisitions, so they might make their opposition known.

Robert Wright, representing the Wometco Circuit, headed by former TOA president Mitchell Wolfson, argued that the newcomer not be allowed to show first-run. His company had a 600-seat theatre only four blocks away from the theatre in question, he said, and Wometco had never been able to get first-run.

Government attorney Maurice Silverman contended that a new theatre in the city would increase competition, and if it were not given a first-run policy, the Court would be giving preference to the existing four first-runs. An interested spectator at the proceedings was Fred Pride, of Dwight, Royall, Harris, Boegel and Casky, who will represent National Theatres at its hearings.

Flood-Wrecked Theatres Offered Financial Assist By Washington

With the full extent of the damage caused by the Northeast's most terrible flood still being assessed, the Federal Government is offering financial assistance to those damaged theatres in the wake of the rampaging waters. Few of the theatres affected were covered for loss by flood insurance.

So heavy was the destruction that the Federal Government is considering entering a cooperative venture with insurance companies. Together they would offer economical flood insurance which would form a bulwark against future disasters.

Damage to theatre property was estimated this week as high as $3,000,000 but "hidden" losses may possibly be even higher. Attendance has been terrible in the devastated areas. Entire towns were wrecked, people made homeless, and unemployment in the cities hardest hit was reported at the half-million mark.

Flood Relief Shows

Other theatres are expected to follow the lead of the Howard, Lawrence, Rivoli and the Dixwell Playhouse, New Haven area theatres of the Fishman chain, who ran a very successful two-and-a-half hour weekend flood relief show. All local exchanges contributed by donating films gratis. The admission price was two cans of food.

In Waterbury, Connecticut, as in other areas, representatives of the Small Business Administration, Department of Commerce, are granting "on the spot" loans of up to $20,000 to qualified applicants, including exhibitors. Applications for higher amounts are being referred to Washington.

A Commerce Dept. spokesman stated that collateral is a secondary consideration in the granting of a disaster loan. The Department will examine the earnings record of the applicant, determine the Government's chances of getting the money back, and decide on a loan amount accordingly. The spokesman stressed that assistance would be in the form of loans, not grants, although a "liberal" yardstick is being used.

Other states where special offices have been established to facilitate the granting of loans are as follows:

Connecticut — Hartford, and emergency temporary offices opened at Putnam, Torrington, Waterbury; Massachusetts—Boston, and temporary offices at Essex, Springfield, Suffolk and Worcester; New Jersey—New York, or temporary offices in Hackettstown and Trenton; New York—New York, Syracuse, or temporary offices in Kingston and Port Jervis; Pennsylvania—Philadelphia or Pittsburgh, or temporary offices in Easton, Scranton and Stroudsburg.

According to the present SBA rules, money is available at an interest rate of three percent, unless a loan is available from a bank at a higher rate of interest. In this event, the theatre owner is not eligible for SBA assistance. Loans are repayable in 20 years when granted for reconstruction purposes, and in 10 years when made to replace inventory.

The larger circuits whose theatres were damaged by the flood waters have not yet indicated whether they would attempt to borrow money for refurbishing or go into their reserves.

Drive-ins Worst Hit

On the whole, drive-ins were most seriously damaged by the flood, although onrushing water did not spare four-wall theatres either.

In Connecticut, the Watertown Drive-in, Watertown was completely destroyed, with only the screen tower left standing. Owners of the Torrington Drive-in, Torrington found everything ruined but the projection equipment. The Center, Derby, was flooded to the roof of the concession stand. The Strand in Winsted had water over the orchestra seats; air conditioning and heating units were reported ruined.

In Hartford, the deluxe Meadows Drive-in had opened a week before the floods, at a cost of $550,000. Closed down during the weekend after the storms with water four feet high in the projection room, the Meadows was scheduled to reopen at press-time.

Many Theatres Closed

In Massachusetts, several drive-ins were closed, with reopening dates uncertain. These include the Quaker, Uxbridge, totally destroyed with the concession stand and projection booth washed away; the Skyview, Brockton; Sturbridge, Sturbridge; Sutton, Sutton; and Oxford, Oxford. The Rialto and Park Theatres, outside of Worcester, were also damaged. The Park, owned by Kenneth Porkay, had water marks as high as the marquee.

In Boston, Film Exchange Transfer Co., largest of the film delivery services, worked around the clock to deliver the prints on schedule. Except for disaster areas where martial law was enforced, all drivers were able to get through to the theatres although detours of several miles were sometimes necessary.

In Philadelphia, the hardest hit area was Stroudsburg, with the Scranton-Wilkes Barre section also severely damaged. The Burlington Drive-in, Burlington, N.J. was reported to be under five feet of water. In New York, the Overlook Drive-in, Poughkeepsie was flooded, with water reaching the projection booth. The Copake, Copake was also flooded and proprietors Edward McIntyre and his sister, Inez Ferguson were

(*Continued on page 23*)

Fried Chicken, Nylons, Price Wars Presage Giveaways?

HOLLYWOOD.—Are theatre "giveaways" coming back? The possibility of using premiums to stimulate attendance will be explored at the forthcoming National Theatres convention at Colorado Springs, Colo., Sept. 12-15, according to Stan Brown, writing in NT's house publication.

In the meantime, some drive-ins are already giving away such unusual premiums as fried chicken and nylon stockings.

The latest come-on reported was the fried chicken offered at the Kenner Drive-in in New Orleans. The ozoner is advertising half a fried chicken free per car, with no limit on the number of occupants in the auto, all for a flat $1.60 per car admission charge.

A drive-in in Toledo, meanwhile, fighting a price war in a highly competitive area, has continued to slash admission prices and institute "gimmicks" to secure patronage. Prices have fallen from 75 to 35 cents in the region, and the Millbury Drive-in, near Woodville, is distributing free nylons to its female patrons every evening. The drive-in also has begun "Buck Night," admitting an entire car-load of passengers for one dollar.

Asks Brown: "Are *we* missing a bet in small situations by not giving some thought to premiums? Look around in your local markets, check the dozen of food items and other merchandise which carry some gimmick given to induce a purchase.

"Time was when 'Dishes on Wednesday Night' appeared on thousands of theatre marquees. Would a weekly 'Silverware,' 'Hosiery,' or 'Cosmetics' night prove the solution to getting people back into many of our theatres?" National Theatres managers are urged to forward their ideas to Harold Rice of Intermountain Theatres, who will head the discussion of the topic.

Tremendous 'Want-to-See' Public Awaits "Guys And Dolls" —Dietz

"The statistics developed by this survey indicates a 'want-to-see' that makes 'Guys and Dolls' just about the most pre-sold movie in the last decade." That was Howard Dietz speaking, and he, of course, is the M-G-M vice-president and director of advertising, publicity and exploitation.

The veteran executive has supervised a July survey which covered more than 15,000 persons in 52 cities. The idea: to learn (a) how much the public was aware of the title of Sam Goldwyn's latest extravaganza, and (b) how eager they were to see it. On both counts, the results were most encouraging, especially since the film won't have its first public showing until November.

It was indicated by the survey that 95.5 percent of the women interviewed answered "yes" to the question, "Have you heard of 'Guys and Dolls'?" The men didn't do quite as well, with 89 percent answering affirmatively on the same question.

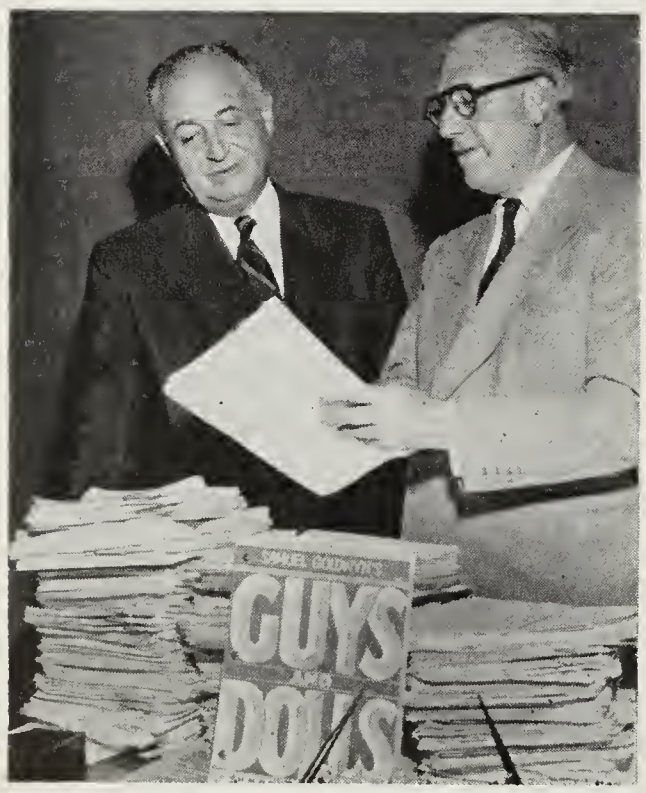
Publicity Explained

One reason for the public's awareness of the title, thinks M-G-M, is that "Guys and Dolls" has played as a road show, a stock company, summer theatre, tent show or Civic Auditorium attraction in most of the cities in which the survey was made.

Of the men and women queried whether they knew "Guys and Dolls" was being made into a movie, an average of 65 percent answered they knew about the transition from stage to screen. In some cities, the figure ran much higher. Many knew the names of the stars—Marlon Brando, Frank Sinatra, Jean Simmons and Vivian Blaine—and this awareness is seen by M-G-M as an indication that their long-range publicity campaign to this point has been highly successful.

Teen-agers interviewed and asked "Are you curious to hear Brando sing?" were almost unanimous in their affirmative replies. Among the adults, 82.5 percent said "yes." Also, 93 percent of the females and 91 percent of the males expressed a keen desire to see the film. Metro expects the average to be even higher when the studio begins to supplement its publicity campaign with nationwide advertising and promotion.

The world premiere of "Guys and Dolls" is slated for the Capitol Theatre in New York on November 4, and a second opening will be held at B&K's Chicago Theatre, Chicago, on November 11. The Paramount in Los Angeles is also set to open the $5,500,000 film on November 16. In case *you* haven't heard, the picture was directed by Joseph L. Mankiewicz and cost $5,500,000 to produce. Frank Loesser, who originally wrote the music and lyrics for the stage production, has added three new songs for the Samuel Goldwyn film version.



Oscar Doob, M-G-M executive (left), and Howard Dietz, vice-president of advertising, publicity and exploitation for the company, study "Guys and Dolls" survey sheets. The Samuel Goldwyn production is being readied by Metro for release.

Censorship Asked For Juveniles' TV

Government censorship of television programs which might be viewed by children has been virtually demanded by the Senate Juvenile Delinquency Subcommittee, under the chairmanship of Sen. Estes Kefauver (D., Tenn.) The subcommittee asked in its TV report that the FCC be given authority to levy fines and revoke licenses for violations of "an established code." Congress was also requested to authorize creation of a Presidential Commission, to study all "mass media," including movies, for detrimental effects on children.

Most objectionable TV programming consists of old Hollywood films, filled with crime, violence and sadism, the report said. Even so, the MPAA Code works better than the TV Code of Good Practice, the subcommittee asserted. They complained that neither the NARTB nor individual stations sufficiently publicized the TV Code, that many stations don't subscribe, and that many who do subscribe disregard it completely.

The report said that no other medium impresses children as much as TV, but admitted that no connection between crime shows and juvenile delinquency could be proved. However, disturbed children might be led to act anti-socially, the subcommittee said.

F & M Launch Credit Plan

HOLLYWOOD.—The Fanchon & Marco circuit has made an unusual deal with a credit-card organization to accept members' signatures instead of cash at the box office. According to John Gageby, manager of the Paramount, circuit flagship, indications of hypoed business thus far are promising. F&M pays the Trip-Charge Corp. 10 percent commission for the collection.

Seidelman Forms Firm

Sam Seidelman, formerly head of foreign operations of Eagle Lion Films, has formed Mexfilms, Inc., to handle distribution of Mexican-made features in Spanish-language theatres throughout the U.S. and Canada. Mexfilms has acquired distribution rights to 60 new Mexican features, including two films in CinemaScope, three in Superscope and five in color.

Zanuck Praises New Fox 55mm. Process Rushes

Darryl F. Zanuck, vice-president in charge of production at 20th-Century-Fox, has seen the first rushes of the 55 mm. "Carousel," and described the new process "as revolutionary in definition and audience participation as the original CinemaScope." Zanuck gave immediate approval for the acquisition of 25 additional 55mm. cameras, and said that a third production in the new process would be announced shortly. The first two are "Carousel" and "The King and I."



DARRYL F. ZANUCK

Sinatra Sued

Meanwhile, Frank Sinatra has been slapped with a $1,000,000 breach of contract suit by 20th-Fox for walking off the lot of the Rodgers & Hammerstein stage musical now being fashioned into CinemaScope as well as into Fox's revolutionary new 55mm. technique for roadshow attractions. Gordon MacCrae has replaced Sinatra in the leading role of the $4,000,000 film.

"According to reports," the studio stated, "Sinatra has stated he was being required to act in two pictures for the price of one. The studio refutes this as contrary to fact. 'Carousel' is the only picture in which Sinatra was to appear, although two types of cameras are being used."

Studio spokesmen explained that the use of varying types of cameras is not unusual. It was explained that while the 55mm. film will be reduced to 35mm. proportions for standard CinemaScope projection, a 35mm. camera was used for "protection purposes," in case anything should possibly go wrong with the new 55mm. camera. The entire "Carousel" would not have to be performed twice, it was stated.

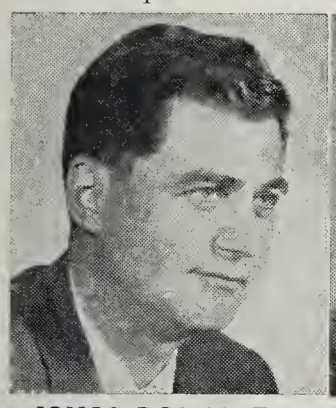
Goldwurm, Siodmak Plan European Films

Co-production of two films, to be made in Europe within the next year by Jean Goldwurm, distributor-exhibitor, and Robert Siodmak, producer-director, was announced this week by Times Film Corp., distribution company headed by Goldwurm. Films will be shot in two versions, of which one will be English, with an eye towards the U.S. market, where Times Film would release the pictures.

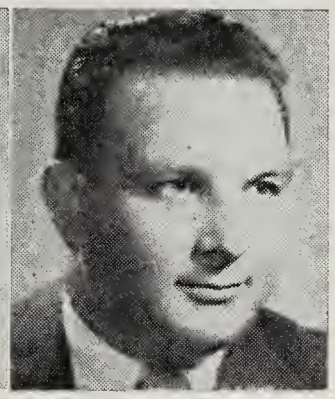
Each of the two films will have at least one American star, it was noted, with Siodmak and an American writer doing the scripts for both. Several properties are currently under consideration by the pair, and an announcement of acquisition is anticipated shortly, Times Film revealed. The venture represents Goldwurm's entrance to the production field.

New Positions . . .

JONAS ROSENFIELD JR. has been appointed to the newly created position of executive assistant to Paul N. Lazarus Jr., vice-president in charge of ad-publicity-exploitation at Columbia Pictures. Rosenfield leaves his post as public relations vice-president of IFE Releasing Corp. The company released him from a two-year pact in view of the extraordinary opportunity afforded him by Columbia, at which Rosenfield will assume duties Sept. 6.



JONAS ROSENFIELD



SANFORD WEINER

SANFORD "SANDY" WEINER, formerly vice-president at Manor Films, has been appointed general sales manager of Continental Distributing Inc.

OSCAR DOOB, ad-publicity executive with Loews Inc., has been elected to the board of directors of American News Co.

DAVID E. (SKIP) WESHNER has been retained by Aubrey Schenck and Howard W. Koch as producer's representative for current and all forthcoming Bel-Air productions for UA release.

SONNY SCHLANGER, district mgr. for Fabian Theatres in Staten Island, N.Y., will assume the duties of Albany division mgr., replacing Saul J. Ullman, who has taken a six-month leave. ADRIAN ETTLESON, district mgr. for Clifton, N.J., replaces Schlanger in the Staten Island post.

CHARLES LEVY, formerly ad-publicity-exploitation director for Walt Disney Prods., has been retained as special consultant for the Cinema-Vue Corp., distributor of films for TV.

J. A. CHILDS, sound engineering specialist for Altec Service Corp. for several years, has been appointed technical supervisor for Todd-AO, with present headquarters in New York.

PHILIP B. RAUE has joined the legal department of Buena Vista Film Distributing Corp. Raue has been with the law firm of Donovan, Leisure, Newton and Irvine.

EDMUND C. GRAINGER JR., resumes his association as tax consultant with O'Brien, Driscoll & Raftery, having resigned as special assistant to the U.S. Attorney General.

JOSEPH BISDALE was promoted to head Paramount's print department, succeeding G. Knox Haddow, deceased; John Wright was upped to Bisdale's former post as chief assistant to Oscar A. Morgan, short subjects sales manager, and Robert Grinstead becomes head shorts department contract analyst.

RECORD RANK EARNINGS

LONDON.—All-time record earnings were reported for the past fiscal year for the J. Arthur Rank Organization's motion picture and theatre consolidation at 8,727,035 pounds sterling, or $24,435,698.

Washington Closeups

Excise Repeal Asked

Repeal of all wartime excise taxes and restoration of others to 1939 levels was called for in a special Congressional Record insertion by Rep. John D. Dingell (D., Mich.), second ranking majority member of the powerful House Ways and Means Committee, which considers such legislation.

Damages Resolution Adopted

The House Small Business Committee adopted a resolution calling for retention of mandatory treble damages in private anti-trust suits, according to Committee Chairman Wright Patman (D., Tex.). Patman made the action public in a special Congressional Record insertion.

The House Judiciary anti-monopoly sub-committee last session held hearings on a measure which would have given judges discretion to award less than treble damages where violations are found to be "not wilful." Patman testified against the bill at that time. The anti-monopoly sub-committee took no action on the measure before adjournment.

UHF Progress Noted

The FCC's third survey of post-freeze television stations shows that the newer outlets, and especially UHF stations, are still finding the going tough. Only 18 of 122 UHF stations showed a ten-month profit and another 15 showed at least one profitable month. Many UHF stations have petitioned the FCC for approval of pay-television, arguing that such programming will be their only salvation.

Amusement Taxes Listed

Amusement enterprises paid $12,678,000 in sales and gross receipts taxes and $4,496,000 in licenses to the states in fiscal year 1955, ending June 30, according to the Census Bureau. The figures compared with a total of $11,338,000 in sales and gross receipts taxes and $4,845,000 in license taxes the previous year.

Overseas Income Mulled

A Treasury Department explanation of new administration proposals for more favorable tax treatment of income earned abroad by U. S. corporations appears to leave motion pictures out in the cold again. Receipts from exports are barred from the more favorable treatment, which would seem to exclude film rentals. Production or manufacturing abroad is also barred when there is substantial importation to the U. S. This would seem to ban film production abroad.

"Blue" Ban Opposed

Urging the Supreme Court to declare the Kansas censorship laws unconstitutional, Holmsby Prods. and United Artists, distributors of "The Moon is Blue," asked that the state's banning of that film be overturned, and also that the question whether a state may constitutionally apply a system of prior censorship to films be settled.

DISTRI-BITS

Parsons Becomes Indie

HOLLYWOOD.—After 12 years as a contract producer at RKO, Harriet Parsons is forming her own company and will go into independent production. She has optioned several story properties, among them the life story of Mickey Walker, written by Douglas Morrow. The story of Walker, one of the great prizefighters and now a painter, has been presented twice in the past six months on "This Is Your Life." Morrow will write the screenplay.

Billboards on "Trial"

"Trail" will receive an extraordinary billboard campaign, according to an M-G-M announcement. For the first time in many years, the company will adopt a special posting campaign for 24-sheets keyed a month in advance of openings in 18 territories. There will be a total of 855 24-sheets used, 398 where illumination prevails and 457 where the boards are not illuminated by special lighting effects.

AA Pays Dividend

Allied Artists has declared a regular quarterly dividend of 13¾ cents per share on the company's 5½ percent cumulative convertible preferred stock. Payment is to be made on Sept. 15 to stockholders of record on Sept. 2.

"Sinbad" Sales Halted

Howard Hughes' "Son of Sinbad" will not be sold by the RKO sales force for the time being. An announcement from Daniel O'Shea, RKO president, indicated that after an examination of the controversial picture, the studio would decide whether to make changes, withdraw the film entirely, or resume selling "as is." Meanwhile, bookings already contracted for will be played off. "Sinbad" was approved by the PCA, but has been condemned by the Catholic Legion of Decency.

"Aida" in Drive-In

IFE's "Aida" will have its first drive-in engagement this week when the opera picture, starring Sophia Loren, opens at the Kingston Drive-in Theatre, Kingston, Mass. Designed as a test engagement and tagged "Opera Under the Stars," "Aida" will be presented with musical short subjects. According to IFE sales chief Bernard Jacon, this is the first of a series of drive-in deals.

Columbia Lists Shorts

Four serials and 97 short subjects will be released by Columbia Pictures during the 1955-56 season, according to Maurice Grad, short subjects sales manager. The two-reeler, "Wonders of Manhattan," said to introduce a new technique in travelogues, will feature narration consisting of lyrics, sung by Bill Hayes of "Ballad of Davy Crockett" fame.

Theatre Managers Warn Staffs To Avoid Patron Complaints

Seems like more than the usual number of complaints are making the rounds of the trade about poor service in motion picture theatres. The volume of sound, we hear, ranges from ear-shattering to completely inaudible. Multi-million dollar productions are screened out of focus and simply stay that way. Then too, there is grumbling with respect to lack of courtesy and inadequate conveniences.

In other words, operating standards in many theatres are far from perfect, and in those borderline cases where a disgruntled customer must decide between an evening with TV or at the movies, the film theatre will suffer.

In this context, the dated but still appropriate letter sent by John Balaban of B&K, Chicago, to his managers, and now being widely circulated by National Allied units throughout the country, takes on added significance. It begins: "I'm a Nice Guy."

"I am one of those nice patrons who never complains about anything. For instance . . . when I telephone the theatre to find out what's playing . . . or when the feature starts . . . I don't get mad when I'm answered by a grouchy voice.

"If the cashier is surly . . . or accidentally gives me the wrong change . . . it doesn't rile me, because I'm a nice patron. And when an usher doesn't offer to show me to a seat, I don't mind. I just wait until my eyes become accustomed to the darkness and find my own seat.

"It's the same way when I go to the concession stand. If the attendant takes her own sweet time, then serves me with an air of utter boredom. . . . I always smile cheerfully, because I'm an easy-going patron. If there are some rowdy kids, or grown-ups, sitting near me. . . . I don't ssshhh them indignantly, I don't like to complain about such things. I just sit and suffer.

"If the sound is not loud enough, or it's too loud. . . . I never raise a stink about it. I figure somebody'll get around to adjusting it soon. If the show is not as colossal as it was advertised. . . . I don't mind. I like movies.

"I Never Come Back!"

"When I go to the rest rooms and find dirt all over the place . . . lights burned out . . . no towels. . . . I don't say anything to the manager. I wouldn't want to hurt his feelings, or create an unpleasant situation. That's the way I am.

"No. . . . I never complain about bad service in the theatres. I never argue or criticize. I'm just a 'nice' patron.

But I'll tell you what else I am: *I'm the patron who never comes back!*

"In other words, I'm a dissatisfied patron. And I'm not alone. There's a mob of us. Maybe we're that 'lost audience!'

"Sometimes I wonder why theatres spend so much money trying to get patrons back, when they could have kept us, in the first place—with just a little courtesy!

"Courtesy and hospitality is our very life. A clean orderly house is comforting and warm. Let's make our patrons feel wanted and welcome."

Fox Reports Decline In 26-Week Earnings

Twentieth Century-Fox's consolidated earnings for the 26 weeks ended June 25 have shown a decline from the similar period of 1954. The company reports a new figure of $2,790,800, amounting to $1.06 per share on 2,644,486 common shares, compared with $3,096,545 or $1.17 per share for the same number of shares last year. Earnings for the second quarter ended June 25 showed a rise, amounting to $1,366,989, equal to $.52 per share, compared to $1,048,515 or $.40 per share for the same period a year ago.

A quarterly cash dividend of $.40 per share on outstanding common stock of 20th-Fox has been declared, payable Sept. 30 to stockholders of record on Sept. 16.

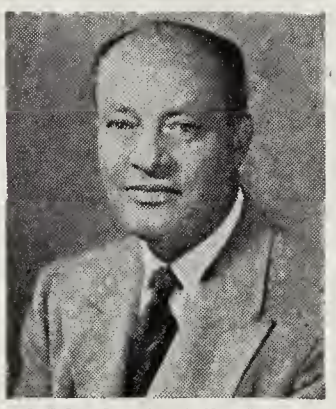
Kingsley Heading Col's New Foreign Subsidiary

Columbia Pictures will officially announce next month the appointment of Edward L. Kingsley as head of Distributors International, a special subsidiary designed to handle the distribution of foreign product in the U.S., it was reported. Now head of Kingsley International, distributors of foreign films, Kingsley will continue that association after his appointment to the Columbia post.

He is expected to assume his new duties after his return from the Venice Film Festival on Sept. 12. Apparently the new Columbia subsidiary will be similar in setup to the Universal section which handles the distribution of J. Arthur Rank product in the U.S., and foreign films will not be incorporated in the regular Columbia line-up.

Dembow Tribute Set By National Screen

George F. Dembow, new president of the National Screen Service, will be honored by a nation-wide sales drive to be known as the "George F. Dembow Tribute," according to an announcement from Burton E. Robbins, vice-president in charge of sales. The Drive will run for 15 weeks from Sept. 5-Dec. 15.



GEORGE F. DEMBOW

Robbins stated that regional meetings held with home office executives and field personnel during August have prepared the groundwork for the drive. Special accessories have been designed for N.S.S. branches throughout the country, and the drive will be additionally backed by trade press advertising and publicity.

In The Press . . .

"WHAT HAPPENS WHEN A THEATRE CLOSES?" People of a community suddenly awaken to the value a show house provides to community life and welfare. In towns where theatres locked their doors, these were common reactions:

1. Chambers of Commerce and civic organizations attempted to raise money to underwrite the operation so it could be reopened;

2. Residents of an entire trading area went elsewhere to see movies and began shopping out of town;

3. Without the flash of lights on a theatre marquee, a business section had a cast of gloom in the evening;

4. The word "closed" on the marquee haunted progressive minded individuals. They know that a town which cannot support a theatre is considered quite dead;

5. Families looking for a home in a good community oftentimes consider a show house along with schools, churches, and medical facilities. When a town becomes a good place to live, the real estate has value;

6. The pay roll of a theatre cannot help but be missed in a town;

7. Funds spent for advertising, fuel, lights, water, and improvements at a theatre are a husky contribution to the economy of any community;

8. Every city is anxious to have entertainment and recreation so youth are not obliged to drive away for pleasures.

Usually, local movie owners do not want sympathy. They do need and appreciate patronage and support so they can stay in business and make a community a better place to live, however.

Almost every small theatre has spent considerable money in recent months for equipment so that wide screen pictures can be seen at home. Are the movies really getting better all the time? Ask yourself that question frequently. If you cannot give an honest answer, take the family out for a treat at the show house tonight.

—"Courier-Wedge," Durand, Wisc.

* * *

Three rising "new faces" who will surely be acclaimed in the Audience Awards Poll, are given the red-carpet treatment in current issues of mass-circulation magazines.

The rags-to-riches story of Ernest ("Fatso") Borgnine, who has skyrocketed from obscurity to stardom in less than three years, is detailed by Dean Jennings in a full-length feature in the Aug. 27 "Saturday Evening Post." Joan Collins, termed "England's newest glamour export," gets a three-page layout in the current issue of "Look"; and Sheree North gets a similar spread in the new issue of "Redbook."

* * *

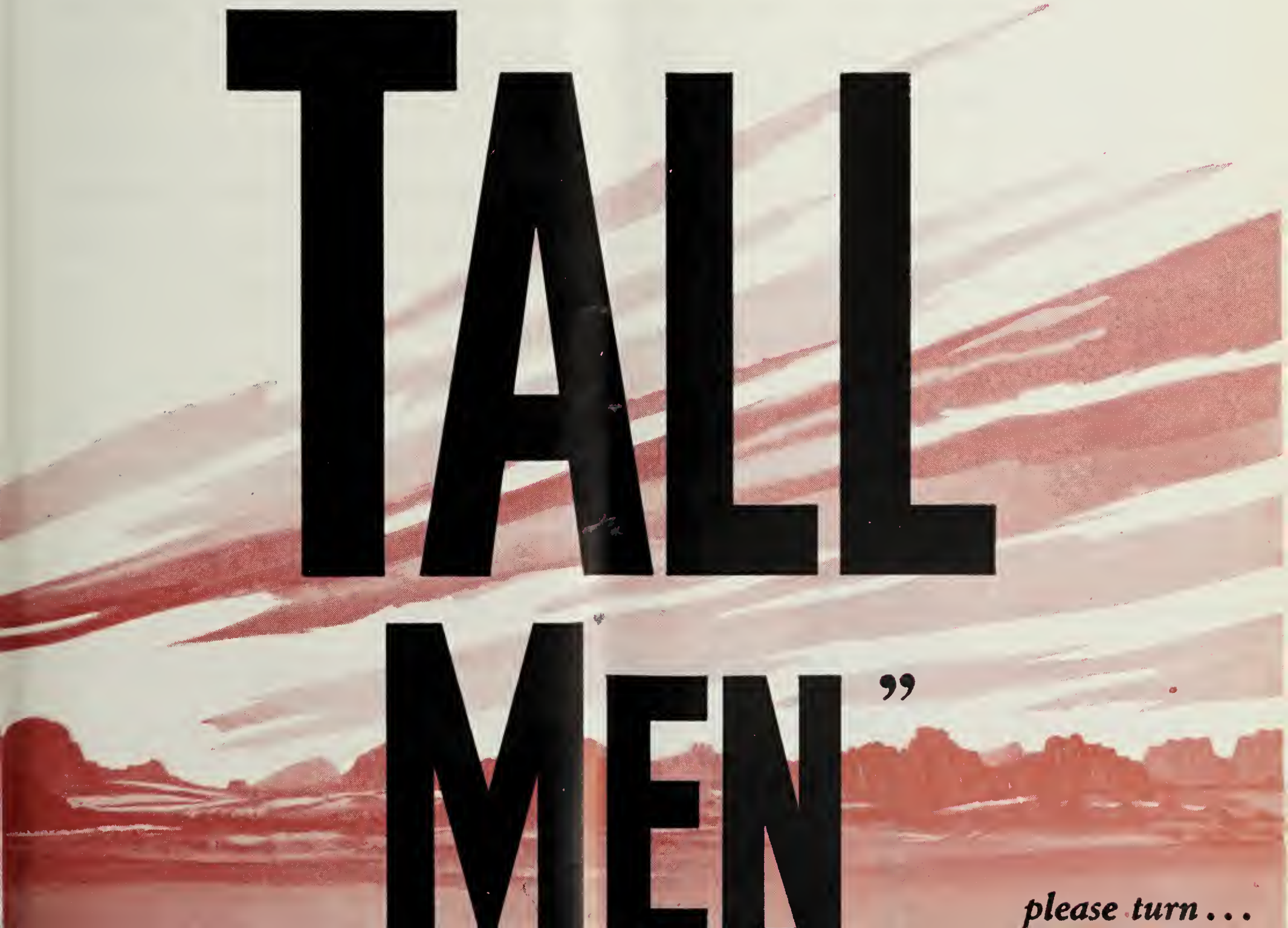
"Last week this newspaper's movie critic said of an acting effort of William Holden's that he appeared 'bored' throughout, and there we believe lies the great tragedy in the current shortage of new stars. The old established box office names are being literally and figuratively worked to death by the major studios which insist on 'names' as box office insurance."

—Joe Hyams, "This is Hollywood," in "The New York Herald Tribune."

A STATEMENT OF POLICY:

"They don't come any bigger than

THE TALL MEN"



please turn . . .

We have just screened "The Tall Men" and I am delighted to tell you it is a brilliant entertainment achievement . . . an attraction with absolutely unlimited boxoffice potential.

I consider it the greatest picture 20th has produced since "The Robe."

It is without qualification the best Western anyone has ever made.

"The Tall Men" unfolds the epic, pulse-stirring story of the opening of the historic Bozeman Trail from Texas to Montana.

As Black Ben Allison, ex-Quantrell Raider turned bad man, Clark Gable gives his finest performance since "Gone With the Wind." Jane Russell's portrayal of Nella Turner is nothing short of sensational—and her rendition of the contagious title song is an unforgettable thrill in itself. The chemical combination of Clark Gable and Jane Russell confirms Darryl F. Zanuck's unerring showmanship touch.

Robert Ryan is tremendous as Montana Stark, with whom Gable forms a strange partnership. Cameron Mitchell, who co-stars as Gable's quick-tempered young brother, brings a conviction and intensity to his role that marks him for certain stardom in his own right.

"The Tall Men" is the saga of an unprecedented adventure, and at the same time it grippingly relates a man's love for a woman, a brother's



love for a brother, and the true bond between men who stand together under all circumstances.

I know you have seen amazing CinemaScope footage in such attractions as "Three Coins in the Fountain," in "Soldier of Fortune" and in "Love is a Many-Splendored Thing." But you've never experienced anything as startlingly beautiful and panoramic as the snowstorm scenes, the Jayhawker battle and the cattle and horse stampede sequences of "The Tall Men." They simply defy description.

Everyone connected with "The Tall Men" has done an outstanding job. The screen play by Sydney Boehm and Frank Nugent is packed with thrills. The taut, suspenseful direction by Raoul Walsh ranks with his best accomplishments. The production by William A. Bacher and William B. Hawks is tremendous.

Because "The Tall Men" is such an extraordinary picture, we are formulating special plans for handling it. We will accept a few pre-release engagements in a few specially selected situations the latter part of September.

I urge you to see your 20th branch manager right away and ask him to show you "The Tall Men" immediately he receives a print. You'll see for yourself why they simply don't come any bigger than "The Tall Men" and why we expect that its grosses will rank with the greatest in motion picture history.

Al Lichtman, 20th Century-Fox

On Audie Murphy Tour

Texas Showmen Plug "To Hell" And Back Comes U-I Admiration

At the luncheon hosted for the trade press by Universal Pictures on behalf of Audie Murphy and U-I's prize military recruit, "To Hell and Back," several king-size bouquets were thrown at Bob O'Donnell's Interstate Theatres in Texas. "Hell" premiered at 22 of O'Donnell's theatres down there, and the resultant excitement has the folks at Universal walking on air.

Charles Simonelli, eastern U-I ad-publicity manager, was talking. "Interstate has just played eight top pictures. And all of them had tremendous exploitation campaigns. James Stewart came down for "The Man from Laramie." Jack Webb showed up to plug "Pete Kelly's Blues." But we were impressed because when the U-I team arrived, we were treated like ours was the only film ever to play in Texas!"

A Laurel Suggested

According to Simonelli, Interstate should get a laurel wreath for showmanship, and for giving the idea of exploitation more than mere lip-service. "They have a *full-time* publicity man in their four biggest cities," he said, giving the underscored words great emphasis. "The publicity man does publicity and nothing else. Because Interstate accepts their obligation to help sell the picture, they spend considerable time at staff promotion meetings. They didn't meet us at the station and say, 'What are you going to do for us?' They had suggestions to make, and activities to contribute." (For a sampling of some suggestions, see below.)

Both Simonelli and Charles J. Feldman, U-I vice-president and sales manager, wanted everyone to know that the picture's popularity will not be restricted to those 22 situations in Murphy's native state of Texas. The autobiographical film has already done smash business throughout the country. One example: the first Eastern opening, at the Centre Theatre in Atlantic City, accounted for a smash $2,307 gross.

Feldman predicted, with the air of a man who knows what he's talking about, that "To Hell and Back" will be a Big Picture everywhere. Said he: "It's exciting to realize that. It reminds us of something we all know about this business—that when a picture has the right elements, the rewards can be very great."

Star Audie Murphy was much in evidence at the luncheon, enthusiastic and prepared to pitch in to make "Hell" as much as a success in the East as it has been below the Mason-Dixon Line. Murphy again impressed the trade press as a helluva nice, modest and amiable fellow, and left them feeling that success this time was certainly hitting the right guy.

He's been so pleased by the U-I selling job on "Hell," he said, that he's thinking about producing his first Audie Murphy Production on the Universal lot and having U-I release and merchandise the film. Before that, however, the public will get to see Murphy in U-I's "The World in His Corner," and in another film he will make for the same studio this year.

The Medal of Honor winner said he had been greatly encouraged by the huge Texas turnouts, mainly because some had warned him that the public is tired of war pictures. 'Taint so, he said. Furthermore, half of the attendance was female, which he also found encouraging.

Manual Available

Not every exhibitor can get Murphy for a series of personal appearances to push "Hell and Back" when it opens in his home town, but the U-I Campaign Book for five Texas openings will give the exploitation-minded theatre-owner plenty of ideas to set into motion.

In San Antonio, Houston, Dallas, Galveston and Ft. Worth, Murphy embarked on comprehensively-planned, day-long activities that covered every promotional medium.

In Galveston, a radio station contest involved the identification, by title, of songs that were popular ten years ago, or during the period of Murphy's military service.

Dozens of other suggestions are noted in the Campaign Book; its' yours for the asking from Universal.

Right Hand Aides Push "Left Hand"

Exhibitors can glean more than a few promotional aides for runs of "The Left Hand of God" from the varied assortment of publicity and exploitational items prepared by 20th-Fox for runs of this feature. Due to the inspirational nature of the theme, the national Catholic press has endorsed the film. Leading Catholic clergy, laymen and editors attended previews of the film at the home office, thereby opening the door to nation-wide publicity. Local level support of a similar nature can be obtained by holding screenings for like parties preparatory to the run. It would probably be of additional benefit to invite representatives of the Catholic War Veterans, Knights of Columbus, the Christophers, the Catholic Travel League and the National Catholic Welfare Conference. Sermons, articles and speeches can be the result.

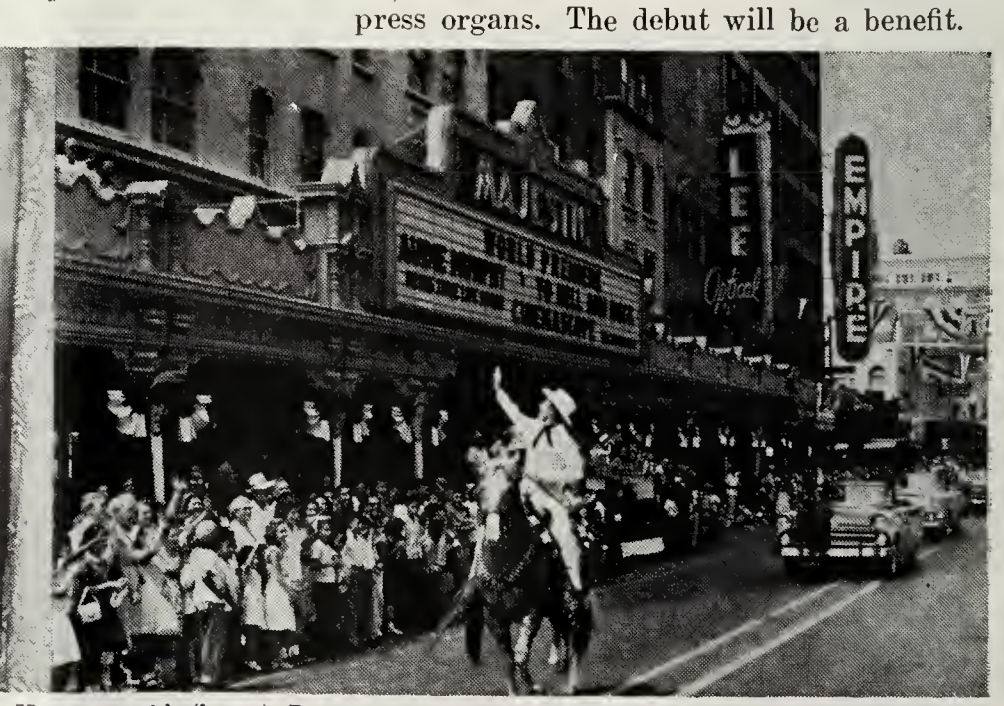
Book Drive Set

Since the picture was adapted from the best-selling novel of the same name, it may be advantageous to exploit the new Pocket Book edition of this tome. The 25-cent reprint boasts a photo of Humphrey Bogart on its cover, and is boosted by a series of flyers and posters which are being supplied booksellers the nation over. In line with 20th-Fox's adopted policy of promoting via television, several TV slides and telops for 10-second spots have been prepared. In addition, the film company is making available, free of charge, two video trailers to aid local level penetration, along with a complete radio campaign on vinylite records.

Extra airwaves build-ups for the film can be had by alerting disc jockeys on local stations to a recording of the song, "Loaf of Bread," as rendered in the picture by Humphrey Bogart and Gene Tierney. Sheet music, published by Leo Feist, Inc., can be employed also for local level promotions. Rounding out the list of available ballyhoo items on the film is a two-color herald, which can be obtained either with the theatre's name imprinted, or without imprint.

The world premiere of the picture, scheduled for Sept. 21 at New York's Roxy Theatre, will connect with numerous Catholic press organs. The debut will be a benefit.





Universal-International's "To Hell and Back," which recounts Audie Murphy's experiences as the nation's Number One war hero, was premiered in 22 Texas houses of Robert J. O'Donnell's Interstate Theatres circuit. Murphy toured the region, helping to give the mammoth, multi-theatre campaign a major promotional assist. LEFT: Murphy, second from left, in Houston with (l to r): Raymond Willie, Interstate Theatres assistant general manager; Frank Starz, Interstate's advertising manager, and Conrad Brady, Interstate's advertising-publicity representative in Houston. RIGHT: San Antonio's main stem was thronged on premiere day as Murphy, in cowboy garb, greeted the crowds from horseback as he strode past the Majestic.

HOLLYWOOD

. . . on the wire

RICHARD BERNSTEIN, *Editor*
Hollywood Offices:
8245 Beeman Avenue
North Hollywood. Tel.:
ROgers 7-2347



Among those present at a birthday luncheon for Herbert J. Yates, Republic Pictures president (center), were James R. Grainger, formerly Republic's sales chief (left), and Jack E. Baker, Republic's studio vice-president.

BaumgartenPlanning Action Picture Slate

HOLLYWOOD.—E. J. Baumgarten has announced the formation of a new producing-distributing company, Associated Film Releasing Corp. Baumgarten, president of the new company, outlined plans for 8-10 outdoor action pictures to be ready one every six weeks starting in October.

In addition to heading AFRC, Baumgarten will continue as president of Lippert Pictures until that company has completed the release of J. Arthur Rank's Eastman color production, "Simba," set for September openings throughout the country.

Meanwhile, Robert Lippert, with whom Baumgarten has been associated, announced his intention of going into production and financing, and divorcing himself entirely from distribution. Lippert will act as packager of various properties, but not for about another year. At that time, he said, he could "adequately handle" about six pictures a year, with budgets from $500-600,000.

Anamorphic Process Adopted By Republic

HOLLYWOOD.—Republic Pictures will enter the field of anamorphic wide-screen processes with a French lens called Cinepanoramic. The lens, said to be adaptable to all existing motion picture cameras, is used as a front lens in conjunction with standard back lenses.

Dan Bloomberg, head of research and engineering at Republic, helped to develop the lens in association with the French manufacturer, Distribution Internationale Cinematographique of Paris. The process is said to have the same ratio as CinemaScope and will be used in filming "The Maverick Queen," starring Barbara Stanwyck, Barry Sullivan and Scott Brady.

Oil, Gas From Fox Lots For Sale Soon: Skouras

Oil and gas sales from the 20th-Fox studios property should begin within the next 60 days, according to a statement issued by president Sypros P. Skouras. Report is that six producing wells have been successfuly completed on the studio property, and that connecting pipe lines for both oil and gas production are in the process of completion.

Barbara Stanwyck, Barry Sullivan and Scott Brady were signed by Republic to star in "The Maverick Queen," the Zane Grey western classic, which will roll Sept. 6 at Durango, Colo., with Joe Kane directing and serving as associate producer. The screen play is by Kenneth Gamet and DeVallon Scott. The film will be lensed in Trucolor by Consolidated.

* * *

Joseph Pevney will direct "Congo Crossing," which will star Virginia Mayo and George Nader at U-I. The film, which will be in Technicolor, will be produced by Howard Christie and will roll Sept. 23. . . . James Mason was signed by 20th-Fox to a three-way contract to produce, direct and write. Mason will also star in "Jane Eyre," which the studio will remake. . . . Robert Haver and Maury Dexter have formed Haver-Dexter Productions and will put their first feature film, "The Earps of Tombstone," before the cameras Oct. 15. The film will be released by Gibraltar Motion Picture Distributors, GMPD's president, Sam Nathanson announced.

* * *

E. J. Baumgarten announced the formation of a new motion picture production-distribution company under the name of Associated Film Releasing Corp. Baumgarten, president of the new company, outlined plans for eight to ten outdoor action pictures to be ready for release one every six weeks starting in early October with "Two Gun Lady," starring Peggie Castle, Marie Windsor, William Talman and Joe Besser. Second production on the AFRC schedule will be "Last of the Desperados," now shooting and starring James Craig. A complete distribution setup has been arranged by Baumgarten, covering domestic, Canadian and foreign. In addition to his heading AFRC, Baumgarten will continue as president of Lippert Pictures until that company has completed the release of J. Arthur Rank's "Simba," which is set for Sept. openings.

* * *

Columbia producer William H. Wright left Hollywood to confer with author James Bishop and Father John J. Cavanaugh, president of the Notre Dame Foundation and the former president of Notre Dame University, on the preparation of "The Notre Dame Story," as a forthcoming Columbia production. Bishop, author of the current best seller, "The Day Lincoln Was Shot," will prepare the screen play treatment of "The Notre Dame Story." Columbia executive producer Jerry Wald emphasized that the film will not be a football story, despite Notre Dame's historic gridiron reputation, but will be a true, dramatic and emotional story of university life, covering a span of years.

* * *

Russ-Field Productions "The Big Play," for United Artists release, will roll Nov. 15 with Robert Waterfield as executive producer and Harry Tatelman as producer. Screen play for the Jane Russell starrer is by Jesse Lasky Jr. . . . Otto Preminger has borrowed Kim Novak to co-star with Frank Sinatra and Eleanor Parker in his forthcoming production, "The Man With The Golden Arm." Film will be released by United Artists. Miss Novak, who recently completed "Picnic" at Columbia, in which she co-stars with William Holden, is currently co-starring with Tyrone Power in "The Eddy Duchin Story."

* * *

Arthur Hornblow Jr., producer of "Oklahoma," signed a contract with Magna Theatre Corp. whereby commencing Jan. 1, 1956, he will serve as a consultant producer for the organization. Hornblow will have a non-exclusive deal with Magna, enabling him to participate in his own production plans. He plans to do two films within the next year and a half, one of which will be filmed abroad and the other made at an American studio.

* * *

Marge and Gower Champion formed Enterprises Inc., as a production company. . . Lou Krugman signed for a role in "The Rains of Ranchipur." . . . Don Porter snagged the co-starring role opposite Eve Arden in "Our Miss Brooks" at Warner Bros. Charles Watts inked to play the judge in George Stevens' "Giant."

* * *

Sidney Sheldon and Robert Smith announced the formation of their own independent production company to co-produce and co-write "The Buster Keaton Story." Sheldon will also direct the film, which will go before the cameras in early 1956. The pair have acquired the rights to all the famous Keaton routines. The film will open in Keaton's early circus days, trace his romance with Natalie Talmadge and go through the stock market crash and the emergence of talking pictures in the 30's.

* * *

Fess Parker will star in a Civil War espionage story for Walt Disney, "The Great Locomotive Chase," to be produced in CinemaScope and Technicolor, Disney announced. Larry Watkin, who authored the story for the film, will produce. Pete Lyon will direct. The film will be shot on location in Georgia at the scene of one of the wildest railroad chases in history. Parker will portray the courageous James J. Andrews, who tried to cut short the Civil War by leading a handful of disguised Union soldiers far behind the Confederate lines in a daring attempt to cripple the South's vital military transport system.

* * *

Jack De Witt has been signed by Columbia Pictures to prepare an original screen play, "I Sold My Baby," an expose on the baby adoption racket, which will be added to Wallace MacDonald's schedule. . . . U-I will produce "Battle Hymn," story of Col. Dean Hess' wartime experiences. Ross Hunter will produce. Col. Hess is the flying parson who took an important part in the Korean campaign.

* * *

United Artists has concluded an agreement with producer-director David Miller's DM Productions, Inc., under which Miller will produce two top-budget films for UA

(*Continued on page* 20)

Another chapter in the UNB

"TO HELL A

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Universal International

IEVABLE BUT TRUE story of

ND BACK"

Print by TECHNICOLOR

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OF CENTER THEATRE, ATLANTIC CITY

BIGGEST OPENING week IN ENTIRE 32 YEAR HISTORY
OF MAJESTIC THEATRE, HOUSTON

BIGGEST OPENING week IN ENTIRE 30 YEAR HISTORY
OF ARCADIA THEATRE, HARLINGEN

BIGGEST OPENING week IN ENTIRE 28 YEAR HISTORY
OF WORTH THEATRE, FORT WORTH

BIGGEST OPENING week IN ENTIRE 26 YEAR HISTORY
OF MAJESTIC THEATRE, SAN ANTONIO *

BIGGEST OPENING week IN ENTIRE 25 YEAR HISTORY
OF TEXAS THEATRE, SAN ANGELO

BIGGEST OPENING week IN ENTIRE 25 YEAR HISTORY
OF UPTOWN THEATRE, VICTORIA

BIGGEST OPENING week IN ENTIRE 25 YEAR HISTORY
OF ARCADIA THEATRE, TEMPLE

BIGGEST OPENING week IN ENTIRE 20 YEAR HISTORY
OF CENTER THEATRE, CORPUS CHRISTI

BIGGEST OPENING week IN ENTIRE 9 YEAR HISTORY
OF VILLAGE THEATRE, PORT ARTHUR

BIGGEST OPENING week IN ENTIRE 3 YEAR HISTORY
OF ECTOR THEATRE, ODESSA

also **ALL-TIME RECORD WEEKS: Arlyne, Longview; Jefferson & Liberty, Beaumont; Brunson, Baytown; Crim, Kilgore; Texan, Greenville; Morley, Borger; State, Galveston; Plaza, Laredo; Yucca, Midland.**

*Biggest non holiday week

Inside Production

George Gobel's Manager Details Careful Ascent Of Comic's Star

By

Richard Bernstein

"A comedian must be ready and have the right vehicle when he enters motion pictures," David O'Malley, who is George Gobel's manager and who is partnered with Gobel in Gomalco Productions, stated in his Paramount Studio office, where Gomalco is making "The Birds and the Bees," based on "The Lady Eve" as the comedian's initial screen vehicle for Paramount release.

The relationship between O'Malley and Gobel is one of the most interesting ones in present day show business. O'Malley, whom Gobel refers to as "Mr. O," first met Gobel when the comic was discharged from the Air Corps as a lieutenant.

"George had a decision to make," O'Malley recalls. "Whether to be a professional comedian, a pilot or go to Radio Station WLS in Chicago and sing hillbilly songs. He was sent to me by some show people, and he told me that he wanted an evaluation on his chances as a comedian. Two nights later, I put him on a show, in which he used some Army material, and I saw that here was a talent."

O'Malley's guidance of this talent, avoiding the shoals and pitfalls, is show business history today. Bringing Gobel along slowly in nightspots and theatres, O'Malley carefully piloted his entry in TV. He turned down format after format for a George Gobel TV show.

"I didn't want situation comdies for George," he explains.

Talent Showcased

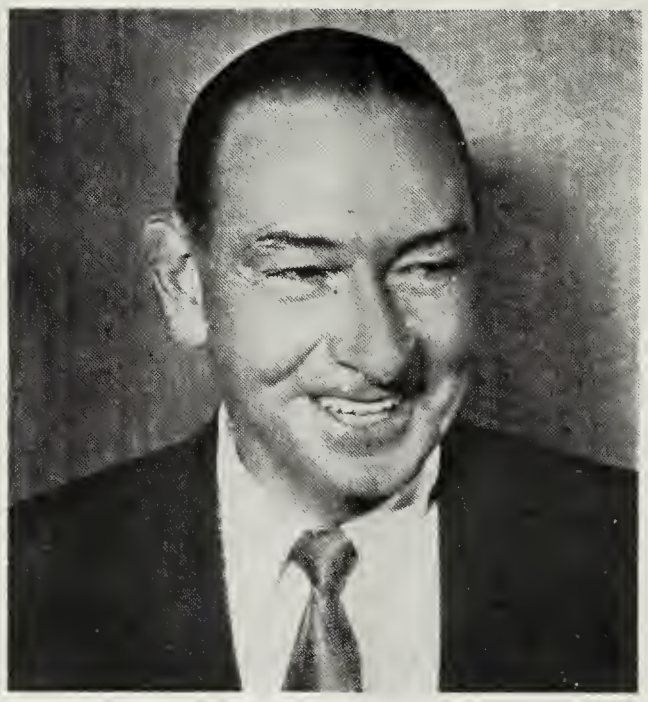
"I wanted a format which would represent his best talent," O'Malley continued. "His best talent is his close-up charm, his off-beat expressions and his nuances. The format had to give him scope, as well as show him off for what he is, a wholesome, sincere guy."

Gobel and O'Malley finally got the format and the rest can be called "the rise of one of TV's newest comedians." Gobel caught on immediately in TV and is today one of the biggest draws on video. His show is produced by Gomalco Corp.

It was only natural that with the tremendous impact Gobel has made on the American public through the TV screen, he would be an excellent catch for motion pictures. O'Malley had scores of motion picture properties submitted to him and Gobel. As O'Malley puts it: "All the studios were aware of the new personality in the entertainment field, George Gobel."

Once again, O'Malley and Gobel were extremely careful. They finally agreed, along with Paramount Pictures, that a re-written version of "The Lady Eve," considerably changed to allow for the Gobel personality, would be a strong initial motion picture vehicle for George.

In the film, which is in VistaVision and Technicolor, Gobel plays the son of a packing tycoon, who is ashamed of the way his father earned his fortune. He is a scientist as well as a millionaire, and upon his return from a trip to Africa, he becomes the human target for some beautiful young ladies, one of whom is Mitzi Gaynor. The film is being



DAVID O'MALLEY

produced by Paul Jones and directed by Norman Taurog.

In answer to the question, "Do you think that there are other comedians with talent around?" O'Malley said: "There are a lot of undiscovered comedians around. Today, there is no proving ground and schooling for comedians, like vaudeville was in years gone by. In order to develop today, a comedian has to play night clubs and the young comedian has trouble finding a spot. For the young comedian, the rise is slow and difficult."

O'Malley pointed out that Gobel's rise was slow and he stressed that an ascendency to stardom in this manner is a good one, because the full impact of success doesn't hit the individual at once.

Material is the most important thing for a comedian, O'Malley said. A comic has his own style and his material must be comfortable for him. The script for "Birds and the Bees" was written by Sidney Sheldon, who has patterned it to fit George Gobel and has given him latitude to do his own particular type of characterization.

"Our concern is the second picture," O'Malley stated. "The first picture has to be good so there will be a demand and interest for a second picture. A good initial film will make the public want more of Gobel."

O'Malley stated that he hopes to stay in independent film production working in conjunction with a major studio with Gomalco having the setup it has now. He stressed that Paramount is wonderful to work with and he is very happy with their association.

"Follies," "Wife" From AA

Allied Artists will distribute "Paris Follies of 1956," a musical in color, starring Forrest Tucker, Margaret Whiting, Dick Wesson, Martha Hyer and Barbara Whiting, and "Wicked Wife," a drama. The musical was made by Ohio Films and "Wicked Wife's" release was through Trans-Lux Pictures Corp.

HOLLYWOOD...

(*Continued from page* 17)

release instead of the one for which he originally contracted. The two films are: "The Silver Nutmeg," based on Norah Lofts' best-selling novel, and "The Short Weekend," a suspense drama with a Spanish background based on a novel by T. S. Strackan. . . . Producer-writer Sidney

• • •

Joan Fontaine has been set for a co-starring role with Mario Lanza in the Warner-Color musical drama "Serenade." She joins a stellar cast which to date also includes Sarita Montiel and Vincent Price. Much of "Serenade" will be filmed on location in Mexico with Anthony Mann directing and Henry Blanke producing for Warner Bros. . . . Leigh Snowden was handed the feminine starring role opposite Jeff Morrow and Rex Reason in U-I's "The Creature Walks Among Us." In the film, she will play Morrow's wife who is in constant fear of him because of his cruelty. The film starts this week with William Alland producing and John Sherwood directing.

* * *

This week Producer-writer Sidney Harmon and United Artists just concluded an agreement for the releasing company to finance and distribute three motion pictures which Harmon will produce. The first of the trio, "Men at War," is an original by Harmon of a boy who goes into battle seeking the father he never had. The film will go into production late next month. The other two films will be announced soon.

* * *

Jack Warner announced that Nancy Kelly has been signed to play her original Broadway role of the mother in the film production of "The Bad Seed." Mervyn LeRoy will produce and direct this story for the studio. Miss Kelly, whose portrayal of the mother won her the Antoinette Perry Award, will arrive in Hollywood in the near future for the assignment.



On the set of Metro's "Kismet," with Howard Keel, star, are Herman Ripps, Loew's, Inc., assistant eastern sales manager, Mrs. Ripps, who is the former Marigold Ball of the home office publicity department, and their three children, Michael (left), Hillary and Paul.

THESE GUYS KNOW WHAT GETS THE DOLLARS!

(These exhibitors came to the Coast to see a rough cut of Samuel Goldwyn's greatest attraction "Guys And Dolls.")

DAVE WALLERSTEIN, ***Balaban & Katz***

"A tender and moving love story so well portrayed by Marlon Brando and Jean Simmons makes this more than an outstanding musical, it gives it universal human appeal. Congratulations to all for a wonderful picture."

EDDIE ZABEL, ***National Theatres***

"It's a helluva good picture. It will make a lot of money. I enjoyed it very much."

SOL A. SCHWARTZ, ***RKO Theatres***

"It was well worth going 3000 miles to see 'GUYS AND DOLLS.' Brando sensational, Sinatra terrific and wait until you see Jean Simmons and Vivian Blaine. There is only one Sam Goldwyn and he has done it again."

EDDIE SILVERMAN, ***Essaness Theatres***

"The industry is indeed fortunate that it can look forward to the greatest musical ever made, 'GUYS AND DOLLS.' It doesn't seem possible that Sam Goldwyn will ever reach greater heights."

CHARLES MOSS, ***Moss Enterprises***

"One of the greatest pieces of entertainment I have ever seen. The offbeat casting resulting in superb performances demonstrates the terrific vision and genius of Mr. Samuel Goldwyn."

JERRY ZIGMOND, ***Paramount Theatres***

"An exceptional picture. It will rank as one of the major entertainment attractions for a long, long time to come."



Samuel Goldwyn's "GUYS AND DOLLS" starring MARLON BRANDO · JEAN SIMMONS FRANK SINATRA · VIVIAN BLAINE · with Robert Keith · Stubby Kaye · B. S. Pully Johnny Silver · and The Goldwyn Girls · Written for the Screen and Directed by Joseph L. Mankiewicz Music and Lyrics by Frank Loesser · Choreography by Michael Kidd · In CinemaScope · Photographed in Eastman Color · Distributed by M-G-M

EXPLOITATION HIGHLIGHTS *of the week*



John Balmer, city manager for Walter Reade's Asbury Park Theatres, dreamed up a "Marilyn Monroe Double" contest for the Mayfair Theatre run of 20th-Fox's "The Seven Year Itch." The winner passed out back scratchers to passers-by from a boardwalk stroller.



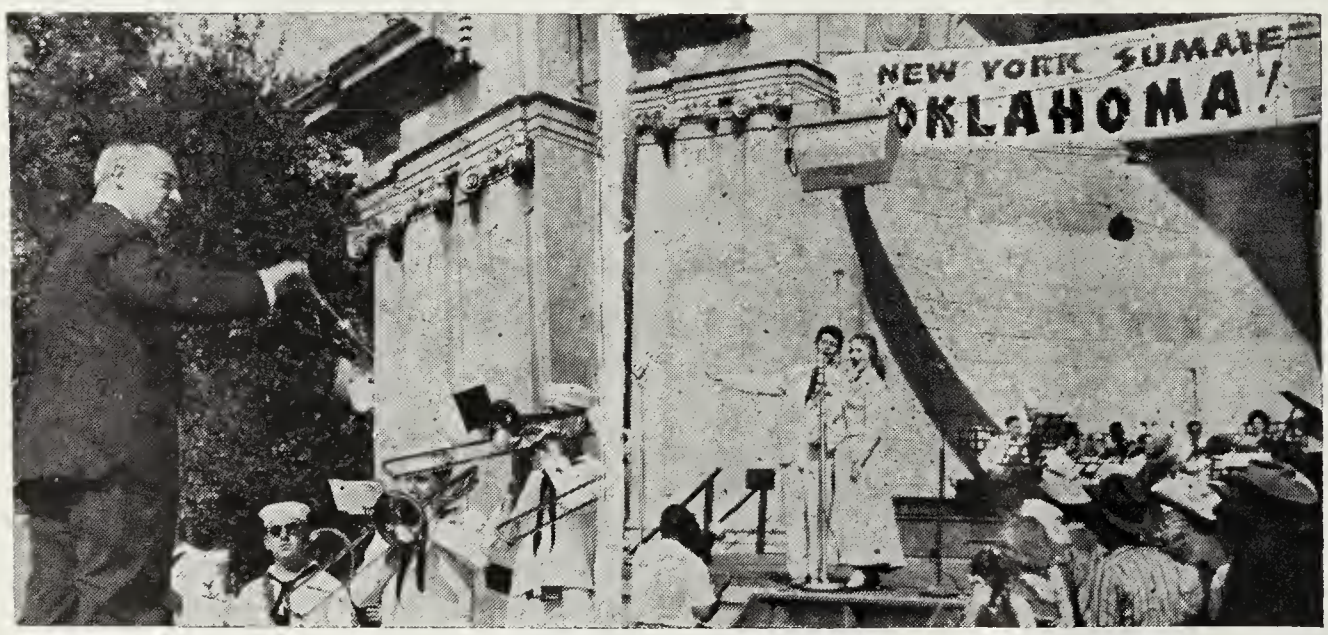
Keeping in pitch with the Roaring Twenties atmosphere of "Pete Kelly's Blues," the Jack Webb production which Warner Bros. is releasing, famous band leader Paul Whiteman, himself an exponent of jazz, drives up to the Victoria Theatre in a 1925 vintage touring car for a Jazz Matinee showing of the film.



Flanking five Goldwyn Girls who arrived from the Coast to launch a nation-wide tour for "Guys and Dolls," a Metro release, are Emery Austin, M-G-M exploitation head (left) and Mitchell Rawson, home office publicity department.



The United Artists release of "Gentlemen Marry Brunettes" received a major promotional boost via the presence of 14 pretty finalists in the company's $75,000 "Miss Exquisite Form" contest, posing atop the Pepsi-Cola "waterfall" on Times Square. The film company gave the contest nation-wide publicity.



Magna Theatre Corp. staged an "Oklahoma!" song fest up in Central Park, and among the highlights of the Sunday afternoon were LEFT Richard Rodgers, who composed the songs for the show and the Todd-AO movie, leading a U.S. Navy band, and RIGHT Eddie Fisher, popular singer, rendering numbers from the film with Shirley Jones, picture's star.



Case in point of how a film company's press book can really help sell a picture is illustrated by this novel eyechart, based on plans suggested in the Republic pressbook on "Doctor in the House," popular British picture. To date, many theatres have set up the chart in front of the lobby displays, and attention from passersby and patrons immediately results. Sam Shumer, Bellevue Theatre, Upper Montclair, N. J., publicity director, furnishes this version of the eye chart.



M-G-M collected nine canine critics in its home office projection room for a special showing of "The Bar Sinister," dealing with the life of a Bull Terrier, who gave the Metro film the highest award—four woofs. With exception of the English and Brindle Bulls on the right, all were Bull Terriers.

News In Brief . . .

Prudential Settling Suit

Associated Prudential Theatres has settled with all the majors except Columbia and United Artists in its $2,664,000 anti-trust action against Loew's Inc., its subsidiaries and the other majors, charging unreasonable restraint and monopoly. Negotiations are under way with Columbia and UA.

Under the terms of the settlement, Prudential's theatres in Bayshore and Patchogue, Long Island, will be able to secure films 14 days after openings on Broadway. Three other Prudential houses, the Babylon, Amityville and Lindenhurst, will have availability seven days after opening in Bayshore.

Exhibs Elect Schultz

CHARLESTON, WEST VA.—Don Schultz of Fairmont is the new president of West Virginia Allied Theatres Association. Also elected at the closing session of the organization's convention held here were: Donald Kessling, first vice-president; H. J. Gilbert Sr., second vice-president; Hal Gilbert, secretary-treasurer, and Max Matz, outgoing president, chairman of the board.

Popcorn Forum Set

Plans for a three-day concession forum at their forthcoming convention have been announced by International Popcorn Association, National Allied, TESMA, and TEDA. Lee Koken, RKO Theatres, New York, senior director of IPA's theatre-concession segment, will serve as chairman, and IPA president Bert Nathan will participate as moderator and discussion leaders. Convention will be held at the Hotel Morrison, Chicago, Nov. 6-9.

"Panic" Aides Signed

Said to be the first independent feature to be slated for VistaVision, "Panic," which Wolf-Parker Productions intends to film in New York this winter, will have George Justin as production manager and Torben Johnke as director of photography. According to Van Wolf, who will produce "Panic," Johnke is the owner of the only VV camera not controlled by Paramount Pictures, which has exclusive rights to the process.



Mark Richman (left), Phyllis Love and Anthony Perkins, Broadway actors, arrive on the Coast for roles in Allied Artists' film, "Friendly Persuasion," which William Wyler is producing and directing.

Southern Trust Suits Demand $9,000,000; Other Actions Listed

The filing of two new anti-trust suits, asking a combined total of $4,500,000 in damages, brings to a total of $9,000,000 the amount in damages sought by Southern exhibitors intsigating trust action against distributors.

In one of the most recent actions, B&B Theatres Corp., operating the Peachtree Art Theatre, Atlanta, is demanding $3,000,000 from the defendants: Atlanta Enterprises, Inc.; Georgia Theatre Co.; Publix-Lucas, Inc.; Wilby-Kincey Service Corp.; Robert B. Wilby; Evans Amusement Corp.; Tenth Street Theatre Corp.; West End Theatre Co.; East Point Amusement Co.; Rhodes Theatre Operation Co.; Loew's, Inc., of Georgia; Loew's, Inc., of Delaware; Evans Theatre Corp., and the eight major distributors.

Another recent action finds William Greene and his wife, Lavada Ann Greene, operating the Glenn Theatre, Decatur, Ga., asking damages of $1,500,000 from the eight majors and Atlanta Enterprises, Inc.; Georgia Theatre Co.; Publix-Lucas, Inc.; Wilby-Kincey Service Corp.; Robert B. Wilby; Rhodes Theatre Operating Co.; Story Theatre, Inc.; Loew's, Inc., of Georgia; Evans Theatre Corp.; Earl Howard, Earl Hathcock and George Gaston.

The pair of suits filed earlier were instigated by Ellis Blumenthal of Charlottee, operating four North Carolina houses, for $3,000,000, and William Greene of Decatur, Ga., operating the above mentioned Glenn, for $1,500,000.

Jersey Suit Settled

An anti-trust suit charging favored treatment in runs and clearances, brought against the eight majors, Walter Reade Theatres, Plainfield Operating Co., and other exhibition companies by operators of the Court Theatre, Somerville, N.J., has been settled for an undisclosed sum in New York Federal Court. Sompru Theatre Co., operator of the theatre prior to 1943, had sought $639,000 and the Brookpu Theater Co., operator since 1943, had asked $592,000.

Small Exhib Concern Of TOA: Pat McGee

(*Continued from page* 4)

they must go to the Government to get relief and they don't think COMPO has done the job proper to COMPO."

The Cooper Foundation executive also denied that exhibitors are "fighting each other." "A few exhibitors," he said, "are creating a perennial turmoil but that doesn't extend to all exhibitors. Our share of the box office today is quite small. Just the same, it remains a good business."

In San Francisco, the Northern California Theatre Association, in its monthly bulletin, advised that despite exhibition's differences of opinion and "radicalism and too often inexcusable lack of interest in COMPO," members should let their "good sense" be their guide in sending in a fair contribution to COMPO.

Shor Tackles Skouras

(*Continued from page* 4)

Skouras' assurance that he favored and would support arbritation of film rentals."

Shor also said that recent statements attributed to TOA implied that the organization is going ahead with an arbitration system that does not provide for arbitration of film rentals or selling policies. "This is entirely out of line with statements which you made to us and to the trade papers at the the time of our joint meetings," Shor complained.

E. D. Martin was not available for comment on Shor's letter at press-time.

Aid For Flooded Houses

(*Continued from page* 5)

marooned inside for 11 hours.

Theatres were placed into use in some areas as emergency stations where the homeless were housed. One ozoner near Boston, the Edgmere Drive-in, located on Route 20, the main highway to New York, was in a dry spot and became a haven for stranded motorists. Owner Peter Marrone's concessions building operated day and night.

Ozoner Files Action

TAMPA, FLA.—A Lakeland drive-in has filed suit charging that two competitors joined with three major distributors in an attempt to force it out of business. The Filmland Drive-in asserted that the Silver Moon Drive-in and the Lakeland Drive-in were premitted by Warners, 20th-Fox and Universal to show the same picture on the same dates, to the exclusion of Filmland. The plaintiff seeks $100,000 in damages from Federal Court here.

Texas Injunction Denied

HOUSTON.—I. B. Adelman, owner of the Delman Theatre, has been denied an injunction sought against five major film companies and Interstate Theatres for certain alleged discriminatory distribution practices. His plea was turned down by Judge Lamar Cecil in Federal Court, Beaumont.

A Federal Court jury here awarded Adelman $60,000 in damages in his anti-trust suit claim that the distributors and Interstate had discriminated against his theatre from 1946-48. The injunction was asked by Adelman in the same suit.



Leo Jaffe, Columbia Pictures vice-president (center) meets Mike Frankovich, new managing director of Columbia Pictures of Great Britain, in London. Looking on is Irving Allen of Warwick Productions.

RKO's SPECTACULAR



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twisted streets
and
twisted lives!

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RICHARD CONTE · VICTOR McLAGL

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RICHARD ERDMAN · GONZALES GONZALES · Directed JOHN BR

ADVENTURE THRILLER

rifled with action that explodes with climactic desert battle scenes!

WRITE TODAY for the special campaign book!





SUPERSCOPE

GAZI

CHARD CARLSON · MALA POWERS

Distributed by
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REGIONEWS

ALBANY

Saul J. Ullman, Fabian executive, has taken a six-month leave of absence from the division managership for health reasons. Sonny Schlanger moved in from the Staten Island district to take over. . . . Ernie Stautner, co-owner of the Sara Pla Drive-In, between Lakes Placid and Saranac, left to rejoin the Pittsburgh Steelers of the National Professional Football League while his partner, Ed Hoffman, carries on. . . . United Artists leased part of the quarters formerly used by Stanley-Warner on the second floor of the Strand Theatre bldg.

The $1,500,000 anti-trust suit brought in 1950 by Aleck Papayanakos, owner of the American in Canton against Schine Chain Theas., involving their Pontiac and Strand in Ogdensburg, plus the eight major distributors, will come to trial in Fed. Dist. Court at Albany or Utica the first week in Jan. A pre-trial conference is scheduled for Utica Sept. 23-24.

ATLANTA

Hubert Mitchell of Mitchell Industries installed new projection equipment in his Ranch Drive-In, Hartselle, Ala., and went all out in a week-long celebration of its third anniversary. . . . Lack of business closed the Show Palace, Augusta, Ga., and the State, Loutta, Tenn. . . . Coral Way Drive-In at Coral Gables, Fla. is undergoing complete remodeling. . . . Fines of $100 and $50 respectively were imposed on Claude E. Ambrose, mgr. of Bessemer Drive-In, Bessemer, Ala., and asst. mgr. J. J. Smitherman for showing of nudist film, "Garden of Eden." . . . George E. Smith acquired the Palm Drive-In at Largo, Fla. from H. J. Knight.

Opening of the new 700-car ozoner under construction at Ft. Lauderdale, Fla. is set for Oct. . . . Engene "Casey" Jones was upped from asst. to mgr. of Wilby-Kincey's Tiger Theatre, Anburn, Ala., succeeding Gus Coates, who resigned to enter business in Louisville, Ky. . . . Following complete remodeling, the Marrh Theatre, Augusta, Ga., reopened nnder new management. T. W. Owing is mgr. of the house. . . . National Theatre Supply installed CinemaScope in the Vernon Theatre, Vernon, Fla. . . . Bartell Broadcasters of Milwaukee have purchased WBGE and WBGE-FM for more than $100,000, according to announcement by Henry W. Lanham, gen. mgr. of the radio station. . . . Hugh L. Hoddleston took over the Victoria Theatre, Algood, Tenn., from Joe Demonbrenm.

P. B. Henn, N. Car. theatre owner, has acquired the Blair Theatre, Blairsville, Ga. . . . E. E. Whitaker, operation mgr. of Georgia Theas., was named to the International Board of Variety Clubs and, as International representative, will be in charge of Atlanta, Miami, Charlotte and Jacksonville zones. . . . Al Morgan of Fred T. McLendon Theas. reports closing of the circnit's house in McKenzie, Ala. . . . Olin Evans will soon open his Starlight Drive-In at Florala, Fla., which was destroyed by fire sometime ago. . . . Hudson Edwards, who resigned as mgr. of Dixie Drive-In a year ago to enter the outdoor advertising field, was named pres. of the firm which purchased Turner Advertising Co.

W. B. Smith sold his Erin Theatre at Tennille, Ga. to T. J. Brett, Jr., owner of the Arcade at Sandersville. . . . Paul Lycan installed new wide screen and other improvements in his Midway Drive-In, Tarpon Springs, Fla. . . . Danny Deaver, former mgr. of Normandy Outdoor Theatre, Jacksonville, is now sales mgr. of Philip Kafka Photo Reproduction Co., which specializes in picture blowups for theatres. . . . Charlie Lester, southern dist. mgr. for National Screen, and the Mrs. are back after a European vacation. . . . Otto Miller resigned from Benton Film Express.

BOSTON

"To Hell And Back" played one evening's performance only on Aug. 30 at the Keith Memorial Theatre to coincide with the VFW national convention, which was honoring Audie Murphie here. Aug. 30 was to be kickoff date for run of the film but it was postponed to Sept. 7 in order to hold over the successful run of "Love Is A Many Splendored Thing." . . . Wm. Moran, business agt. of Fitchburg Local of IATSE, was reelected a v.p. of the Mass. AF of L. The chief projectionist at the Fitchburg Theatre has been active in promoting theatre attendance through his addresses to locals of all crafts throughout central Mass.

The regional meeting of Rhode Island exhibitors, to be conducted by Ind. Exhibitors, was indefinitely postponed due to the floods. . . . After a successful summer season of Shakespearian plays on stage of the Brattle Theatre, Cambridge, owners Bryant Haliday and Cyrus Harvey, Jr. inaugurated an International Film Festival to usher in the fall season. . . . The Jimmy Fund trailer produced by Ralph Wheelwright of M-G-M, starring James Cagney, is being shown in more thaan 800 theatres throughout New England. . . . Charles Wilson, Allied Artists head booker, has been ordered by his doctor to take a month's rest at home. . . . RKO salesman Dave Grover is having a series of X-rays for a tronblesome kidney ailment which may necessitate an operation.

Edward W. Lider, pres. of IENE and gen. chmn. of its forthcoming convention at Toy Town Tavern, Winchendon, Oct. 24-25, appointed the following state chairmen: Mass.—Roy Burroughs, Edward Redstone, Ray Feeley, Edwin Fedeli; N.H.—Henry Gaudet, Ambrose McLaughlin, Beryl Aldrich, Marie Bruno; Maine—Roy Hammell, Frank LePage; Vt.—Andrew Tegu, Edwin Morgan, James Fountain; R.I.—Ted Rosenblatt, Melvin Safner, Meyer Stanzler. Norman Glassman and W. Leslie Bendsley are co-chairmen for the convention. . . . The State Senate gave initial approval to an amended bill which would restore the law covering licensing of Sunday entertainment, with the exception of motion pictures.



Pictured at National Screen Service's Mid-West Regional Sales Meeting in the Windy City's Sheraton-Blackstone Hotel, (l to r): FRONT ROW—Irving Marcus, Cleveland; Stanley Malinowski, Ivan Clavet (mgr), Richard Watson, Detroit; A. J. Winningham, Louis Patz (mgr), Sid Levy, Kansas City; Wm. Bein (mgr), Cincinnati; Burton E. Robbins, v.p. in charge of sales, N.Y. MIDDLE ROW—John Mednikow (mgr), Milwaukee; Jay MacFarland (mgr), Gilman Braaton, Minneapolis; Max Mazur, Chicago; Sid Ross, Sam Haber, Walter Dills, Cincinnati; Abe Madison, Indianapolis; Herb Washburn (mgr), St. Louis; Joseph Parenza, Des Moines; Nat Barach (mgr), Cleveland. REAR ROW—Stanley Levine, Chicago; Jack Greenberg, Mpls.; Herman Booth, Ted Liebtag (mgr), Indianapolis; Ben Lass, Gene Beckham, St. Louis; Izzy Sokolof, Omaha; Wm. Luftman, Milton Feinberg (mgr), Des Moines. Not shown, but in attendance, was Arthur Manheimer, mgr., Chicago.

BUFFALO

The Coca-Cola Co. is seeking an injunction in Federal Court here, enjoining Philip Kates, doing business in Rochester as Theatre Confections, from allegedly dispensing a different beverage when customers ask for Coca Cola. Kates operates food and drink concessions at some 32 drive-in theatres around Batavia, Auburn, Troy and other localities in N.Y. state and Pa. . . . Elmart Theatres, Inc. closed its offices in the Walbridge Bldg. and it is understood that all theatres controlled by Elmart have either been sold or leased to other parties.

Jules Curdey of the Haven Theatre, Olean, and Gus Nestle of the Wintergarden, Jamestown, won $25 Bonds for showmanship in Stanley-Warner's "Spring Movie Festival." . . . Billy Keaton, past chief barker of Variety Tent 7, and his wife Reggie are leaving Radio Station WGR, with which they have been associated for

(*Continued on page* 28)

TRAILERS FIRST!

Trailers, First, TV Last in Ad Media Results for Small Situation, N.T. Finds

LOS ANGELES, May 8.—Television advertising isn't effective for all situations; for instance a small theatre 70 miles from the TV station. National Theatres' house organ, "The Showman," reports its research division learned that from Harold Burnett, manager of the Fox Granada, Mt. Vernon, Ill. He used a questionnaire during the run of "Bad Day at Black Rock" to find out if the St. Louis TV campaign on the picture had helped him. He received 842 answers to the question, what form of advertising brought them to the theatre. They were as follows:

Trailers, 312; local newspaper, 224; local radio station, 111; word of mouth, 85; national magazines, 56; other advertising, 33; television, 21.

—MOTION PICTURE DAILY, Monday, May 9th, 1955



NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

BUFFALO (cont'd.)

many years. . . . A 1,500 lb. safe in a second floor office of UPT's Seneca Theatre resisted efforts of burglars to smash it open. It contained no money—just tickets and business records, according to mgr. Charles A. McKernan.

CHARLOTTE

Proposal that Sunday movies be legalized in Statesville, N.C. was defeated in a referendum asked for by the Playhouse management, who contended that local residents take in Sunday movies at the two drive-ins on the outskirts of Statesville and other nearby cities. . . . George V. Jenkins of Henderson, N.C., owner of a drive-in at South Hill, Va., passed away. . . . Jimmie L. Austin, Clinton, N.C. theatre mgr., with his brothers Albert G., George T. and John Blaney Williams have purchased radio station WRRZ, Clinton, for $90,000.

Mr. & Mrs. C. J. Golforth are new owners of the Skylite Drive-In at Granite Falls, S.C., formerly owned by Jack E. Moore. . . . The M-G-M gang entertained Mr. & Mrs. Barney Ross at the Airport's Dogwood Room. Ross resigned from the company to go to Atlanta as sales supervisor for Warner Bros. . . . H. H. Everett of Everett Thea. Ents. was elected chairman of the executive committee of Union National Bank. . . . Arthur Sklar was upped from office mgr. to sales mgr. at Warner's. Bob Heffner, head booker, took over as office mgr.

CHICAGO

David Watts will represent the Speigel estate in the Essaness anti-trust suit against the film companies, scheduled to open Sept. 12 before Judge Wm. Campbell. This triple damage action, placed at $24,000,000, is the largest filed in Chicago courts. Edward Blackman heads the Essaness legal staff. . . . Miller and Hauhe have closed the State Theatre at Alton, Ill. . . . Jack Rose of the Manta-Rose circuit was winner of the Variety Club's annual golf tournament. Sylvan Goldfinger, Telenews div. mgr. was a hit as toastmaster at the dinner.

The Halsted Drive-In has set admission for the Marciano-Moore bout at $3.30 each. This is the first outdoor showing of a fight telecast in the area. . . . Vernal Elliott, owner of the Clayton Theatre, has added the Louise in Louisville, Ill. to his management. He will reopen the house in Sept. . . . National Thea. Supply completed installation of Shelby Screen steel tower for the Peoria, Ill. Drive-In, managed by Ralph Lawler. . . . J. M. McKernan joined the sales staff of Universal. . . . The wife and daughter of Hugh Haglin, mgr. of Nate Slott theatres, were recalled from a European trip when Haglin entered Ill. Central Hospital for surgery.

Henry Brown joined the Piccadilly Theatre managerial staff. . . . James Bikos, veteran theatre owner, entered St. Luke's Hospital for medical checkup. . . . Teitel Film Co. took over distribution of "Gate of Hell" for Indiana, Wisconsin and Chicago territories. . . . James Shields, B&K office mgr., estimates circuit audience collections at $30,000 for LaRabida fund. . . . Negotiations under way for "Oklahoma" to be shown at loop McVickers Theatre. . . . Walter E. Heller & Co., who financed a large number of films in recent years, have declared a two-for-one stock split.

CINCINNATI

All officers of W. Va. Allied were re-elected with exception of the following directors: Albert Aaron, Charleston, replaces E. R. Custer; G. C. Porter, replaces C. D. Crawford and John Goodno, Huntington, replaces G. B. Lively. Ruben Shor, pres. of National Allied, reported that the W. Va. group unanimously endorsed COMPO's Audience Poll but were advised not to go along with dues drive at this time. James W. McDonald, gen. mgr. of Theatre Owners Corp. was one of the Cincinnati contingent who attended the convention. . . . Arey Miles is installing CinemaScope in his Eminence Theatre, Eminence, Ky.

The Lyric Theatre, Carlisle, Ky., was taken over by Walter Wyrick, Ky. exhibitor. . . . Dorman Law notified film row offices that he dismantled his Perry Theatre, New Lexington, O. Law operates a theatre in Roseville. . . . Mrs. Herman Hunt, pres. of the Variety Club Ladies Auxiliary, presented proceeds of the VCLA Spectacular of 1955, in the sum of $1,701.24, to dough guy Wm. Onie for the Variety Foundation of Retarded Children Fund. . . . Carl Braun, gen. mgr. of the Bein circuit, returned to his desk for limited activities.

Mid-West Thea. Supply equipped the following new ozoners recently opened: Lake, Mt. Orab, O.; Mack, Irvine, Ky.; Park, Maysville, Ky. . . . Bert Hukle, Huntington, W. Va. exhibitor, paid his first visit to the row after being hospitalized for injuries in an auto accident. . . . Charles Purvis opened his new Starglo Drive-In at Monroe, O. . . . Charles Weigel, who recently took over the Kentucky Theatre in Latonia, Ky., and had it renovated, is now operating seven days instead of week-ends. . . . Betty Turner, Paramount booker, received a gift of jewelry from the Paramount Pep Club upon her return after a leave of absence due to illness.

Ernest Turner reopened his theatre at Drift, Ky. to full-week operation. . . . The recently opened Hiland Drive-In Manchester, Ky., was equipped by National Theatre Supply, which also equipped the new ozoner in Marietta, O., set to open Sept. 1. . . . Fox branch mgr. Robert C. McNabb is spending several hours a day at his desk and is in fine spirits. . . . Another addition to the family of Tony Knollman, Fox office mgr., makes it two of each for the Knollmans.



Universal executives and stars helped make opening of the company's new Los Angeles exchange a memorable occasion. Seen here (l to r) are: F. T. Murray, mgr. of branch operations; Morrie Weiner, in charge of industry relations; actor George Nader (seated); Edward Muhl, v.p. in charge of production; actress Barbara Rush; L. A. branch mgr. Abe Swerdlow (seated); pres. Milton R. Rackmil; Charles J. Feldman, v.p. & gen. sales mgr.; actress Kathleen Case; Barney Rose, dist. sales mgr., and N. J. Blumberg, board chairman.

Watch These Dates!

Sept. 15: New York—Variety Club, Tent 35, annual golf tournament — Vernon Hills Country Club, Tuckahoe.

Sept. 30-Oct 1: New Orleans—Women of the Motion Picture Industry national convention.

Oct. 6-9: Los Angeles—Theatre Owners of America national convention — Biltmore Hotel.

Oct. 24-25: Winchendon, Mass.—Independent Exhibitors of New England convention—Toy Town Tavern.

Nov. 4: New York—Motion Picture Pioneers 17th annual dinner — Waldorf Astoria.

Nov. 5-9: Chicago—Allied States Association convention—Hotel Morrison.

Nov. 6-8: Jacksonville—Motion Picture Exhibitors of Florida annual convention—Roosevelt Hotel.

Nov. 6-9: Chicago—International Popcorn Association convention, Hotel Morrison.

Nov. 13-15: Charlotte—Theatre Owners of N. & S. Carolina annual convention—Hotel Charlotte.

Nov. 21-22: St. Louis — Missouri-Illinois Theatre Owners annual convention — Hotel Chase.

DENVER

Merf Evans, former theatre mgr., expert on projection, has been experimenting on lenses and developed one that will produce a Cinerama-type projection and cost the theatre around $200. . . . Robert Patrick, film distributor, and Lynn Fetz, who recently resigned as mgr. of Denver Shipping & Inspection Bureau, have organized the Denver Film Center and will offer shipping, inspection, storage, lot shipping, etc. to exchanges and theatres in the area. . . . Robert Hill, Columbia branch mgr., was elected chief barker of Variety Tent 37, to succeed John Denman, who is moving to Salt Lake City.

Neil Ross, who recently resigned as city mgr. for Fox Intermountain, Delta, Colo., has been named exploitation and publicity mgr. for Civic Theas. He will also manage their Oriental in Denver. . . . Herbert Martens bought the Julesburg Drive-In, Julesburg, Colo. . . . The Frank H. Ricketsons III became the parents of Frank H., IV. New arrival is the grandson of Frank H. Ricketson Jr., pres. of Fox Inter-Mountain. . . . Harold Remp, recently with Lee Theas., has been named mgr. of the Belle, Belle Fourche, S.D., a Black Hills house, succeeding R. W. Buckley, resigned.

Canon City, Colo. will be the scene of

DENVER (cont'd.)

shooting of "Back of Beyond," scheduled to start Sept. 26. It will be produced by Wm. O'Sullivan for Republic, with Wm. Whitney directing. . . . F. M. Peterson and Q. Lamar opened their new 320-car Valley Drive-In, Hotchkiss, Colo. . . . Clarence Calland, owner of the Iris, Edgemont, S.D., opened his new 300-car Atomic Drive-In there. . . . Winners of the golf tournament at the Variety Tent 37 all-day picnic were Jack Felix, Pat McGee and Geo. (Scotty) Allan.

DETROIT

Atty. Thomas McConnell of Chicago filed anti-trust case in Detroit for Jack Loeks Ents., operating Midtown Theatre in Grand Rapids and Beltline Outdoor Theatre, asking $700,000 damages against W. S. Butterfield Circuit and six leading film distributors. . . . Edmnnd London, partner in London Circuit, was married at Newcastle, Pa. to Susanne Blau. . . . James Langston, operator of Skytop Drive-In at St. Louis, Mich., is starting a new 500-car project at Edmore, to be called the Edmore.

Richard Gierucki, formerly of the Senate, is new mgr. of the Seville, succeeding Raymond Skakandy, who took over the Rex in place of Ray Laurain. . . . Joseph H. Adelman, mgr. of the Hollywood for many years, is now managing the new Van Dyke Drive-In for Detroit Thea. Ents. Geo. Masouredis moved from the Victory to the Hollywood, with Jack Rose replacing him at the Victory. . . . E. Clyde Adler was reelected pres. of IATSE Local 812. . . . Mel E. Donlon of the Beverly Theatre reeleeted pres. of the Nightingales Club, Film Row bowling organization. . . . Floyd A. Pumford, former operator, and Donald Lewis Sr. of the Bel-Air Drive-In both died suddenly from heart attacks.

Allied of Mich. will hold a regional meeting at Midland, Sept. 11, with David Newman, counsel for Cooperative Theas., as guest speaker. . . . Sam Barrett, gen. mgr. of Cooperative, named chairman of ticket sales for the Carl Shalit testimonial dinner. . . . Bernard Samuels, for 15 years with Affiliated, joined Clark Thea. Service. . . . Russ Russo, asst. mgr. at the Music Hall, left to manage the Ambassador Theatre, St. Louis, for the Cinerama organization. . . . Bill Green, regional exploi. dir. for Cinerama, was named a Kentucky Colonel by Gov. Wetherby. . . . Bernard Brooks, ill for several months, is joining the staff of Clark Thea. Serv. His daughter Barbara is on the office staff of Affiliated.

Cohen Circuit opened the new Van Dyke Drive-In northeast of Detroit, and Butterfield opened the Vista at Grand Rapids. . . . Dillon M. Krepps, mgr. of the United Artists Theatre and a member of the Mich. Boxing Commission, furnished his theatre for selection of Miss International Boxing Gloves of 1955 in connection with the International Convention. . . . Harry Holboth was honored by a surprise party at his Midway Theatre in Davison to celebrate 43 years in the business. Arrangements were handled by mgr. Harold Muir.

HOUSTON

At recent meeting of the local WOMPI's, of which Laura Knopp is pres., plans for a box supper to be held in Sept. at the Operators club were outlined by arrangements committee Ethel Kirby and Lucile Gramillion. . . . Pat Kennedy, former theatre operator at Coleman, passed away. . . . Tower Theatre's Mae Coats has been promoted to asst. mgr. of the Almeda Theatre, both Interstate operations. . . .Warner, M-G-M, Paramount, Universal and Allied are reliably reported to have reached an agreement to build a single exchange in Houston. . . . King Center Drive-In's new "brighter-vision" screen went into operation with opening of the first drive-in run of "Mr. Roberts."

New mgr. at the Venus is B. G. Chapell. Venus operator M. H. Brown, on recent visit to the Kidde Maehine Corp. factory in Bloomfield, N.J., learned how to use antomatic film splicers. . . . Joe Velenti added managership of the Uptown Theatre to his other, the Iris. . . . Lou Baxley, well known in theatre circles here, is the new distributor for Barbematie barbecue machines. . . . The Joy Theatre offers a special family bargain of 10¢ for one adult upon presentation of coupon from a newspaper; kids under 12 free with parents.



Magazine and newspaper supplement color covers of Columbia's fast rising star, Kim Novak, are pointed out to the actress by Howard LeSieur, ad-pub-exploi. director. The covers are a key aspect of the campaign which is helping to take the young star to the top. Miss Novak dropped into the office while in N.Y. for location work on "The Eddy Duchin Story."

INDIANAPOLIS

When the Paramount in Anderson recently installed a Radiant Superamma Seamless screen, furniture store dealer Jim McDonald asked mgr. Daniel J. Kerski if he might have the old CinemaScope screen for the Knightstown Children's Home, where he was raised. Alliance's S. J. Gregory gave his consent and T. S. Dariotis, who supervises all circuit installations, brought the lenses with him from Chicago and completed the job. . . . New fall low prices at the Liberty in Muncie for children and adults all day will be 15 and 25¢ instead of 20 and 25¢. Sat. and Sun. evening prices remain at 35¢. Rnssell Clark is mgr.

"Appreciation Days," comprising three days of bargains for downtown Muncie shoppers, which the Muncie Merchants Assn. just sponsored for the fourth year with much snccess, was introduced by Vic Sicilia, city mgr. for Y&W. Tickets were presented by merchants so that children could be left at the Rivoli Theatre from 10 to noon while parents did their shopping. . . . Richard Good, just out of the Navy, is a new stndent booker at Warner's. . . . The Rex Theatre of Terre Haute has closed. . . . Roy Taylor purchased the Palace Theatre, Owensboro, Ky. . . . Jacob Friedman, 67, retired owner of the Avalon Theatre, passed away.

KANSAS CITY

Hal Parker Studios, K.C., now has epuipment to make 16mm. and 35mm. films and process them for screening within two hours. Parker serves TV stations, Fox Movietone, Paramount, Universal and Warner. . . . Poppers Supply and L&L Popcorn have consolidated and will operate under both names from an office at 114 W. 18. . . . Don Davis retired as sales mgr. at RCA after some 25 years' service. . . . Commonwealth's Crest at Great Bend, Kans. held a contest to select Miss Speed Queen for the national hot rod competition of Natl. Assn. of Championship Drag Races, Sept. 29-30, in Great Bend.

The Sam Abend memorial cottage at Camp Santosage near Independence, Mo. was dedicated by Film Row representatives and Kans.-Mo. AITO members, who were in K.C. for board meeting. . . . Speakers at Colo. Springs convention of Natl. Theatres, Sept. 12-15, include C. C. Murray, Fox Midwest city mgr. at Wichita, and Geo. Hunter, city mgr. at Springfield, Mo. . . . . Varsity Theatre, Columbia, Mo. was remodeled. . . . New screen was installed in E. L. Follmer's Roxy at Warsaw, Mo. and new concession equipment in the Bates County Speedway theatre owned by Sam Fuller and Associates.

Republic Theatre, Republic, Mo., planned early fall re-opening. . . . Kans.-Mo. AITO offered formal support to natl. organization's stand on COMPO collections for Audience Poll. . . . Columbia has a new recreation room and Mo. Theatre Supply redecorated office. . . . Patt Turner, sec. to Tommy Thompson, Buena Vista, was Miss K. C. for the Wichita premier of "Wichita." . . . Howard Laing is new mgr. of Rialto, St. Joe, succeeding Chas. Sherman, transferred to the Trail by Dickinson Theas.

John Zuckos, native of Albania, who started in show business in St. Louis in 1911, died at Fulton, Mo., where he had been a theatre owner. . . . Homer G. Wood died at Columbia, Mo., where he had been mgr. of theatres since 1909. . . . Mrs. J. N. Welty, who shared theatre operations with her husband, died at her home in Hill City, Kans. She and Mr. Welty recently celebrated their silver wedding anniversary.

MIAMI

James Usted, former asst. mgr. at the Circle Theatre, Miami, has been transfered to a similar job at the Normandy, Miami Beach. . . . Louis Cellozzi, asst. mgr. at the Gateway Theatre, has a new daughter named Lori Lou. . . . Advance sales at the Carib, Miami and Capitol for the Sept. 20 telecast of the Marciano-Moore fight running heavy. . . . M-G-M was host to members of the Bar Assn. and Judges for special screening of "The Trial" at Florida State's projection room. . . . Jack Miller of the Shores won some good will for his theatre by supplying a public address system at the ground breaking ceremony for St. Mary Church in Miami and handling the mike for the occasion.

MILWAUKEE

Capitol Theatre at Madison has been purchased by Marcus Theas. Mgmt. Co. from the First Wisconsin Foundation, a subsidiary of the First Wisc. Nat'l Bank of Milwaukee. The 2,250-seat house also includes two stores on the first floor of the building. . . . Elmer Brennan, dist. mgr. for Standard Theas. at Green Bay, recovered from a delicate eye operation which necessitated his lying in bed perfectly still for 28 days to allow the eye to heal. . . . Allied Artists is having its company picnic Sept. 4 at Ray Trampe's place on Phantom Lake.

Golf Winners at Variety's annual tournament at Tuckaway Country Club recently were John Schuyler, Delft, net 61; Fred Florence, Delft, net 63; Gordon Hewitt, Fox-Wisc., 66, who also had the longest drive. Gin Rummy winner was Eddy Safier, Buena Vista salesman. . . . The Alamo Theatre here, operated by Earl and Lester Fischer, has installed CinemaScope; also the neighborhood Grace and Pearl Theatres. . . . All theatres in Kaukauna were closed because of a polio outbreak, also some houses in Little Chute and Kewaunee.

MINNEAPOLIS

Variety Club of the Northwest will have its annual golf tournament at Oak Ridge Country Club on Sept. 9. Gil Nathanson, Cloquet Amuse. Co., and Harry Levy, 20th-Fox salesman, are in charge of reservations. . . . Jose Ferrer was in for personal appearances in connection with "The Shrike," which opens Sept. 4 at the Orpheum. He was accompanied by Universal exploiteer Ed Brogan. . . . Harland Blake, mgr. of the neighborhood Paradise, is back at work after being hospitalized.

Charles Perrine, secy.-treas. of Minn. Amuse. Co., was named to the board of directors of the Downtown Council, which will seek to maintain the Mpls. loop as the primary business area. . . . Trailers for the Variety Club heart hospital collection are in CinemaScope this year. . . . Charles Benko, 26, the sadsack bandit who held up Radio City Theatre here last June and got $124, and then "lost face" in Omaha when three theatre cashiers refused to take him seriously as a stickup man, was sentenced to a 2 to 15 year term in St. Cloud, Minn. reformatory.

NEW HAVEN

Suit for $50,000 against the Lord theatre interests of Norwich was instituted in New Haven Superior Court by Elmer Hirth, former film buyer-booker for Stanley-Warner's New Haven zone. Among other claims, Hirth charges that Edward P. Lord and the E. L. Realty Corp. led him to quit his job with S-W and then reneged on their promises of a better position. . . . Joseph Durwin's petition for a zone change to permit construction of an 800-car ozoner, has been tabled by the Milford Zoning Board. . . . The long-shuttered Astor at Bridgeport, a Strand Amuse. Co. house, reopened with new price scale of 30¢ for adults; 15¢ for children.

Joe Bronstein, son of the pres. of Bronstein Ents., Hartford, was named gen. mgr. of the circuit. The Bronsteins recently completed construction of the 2018-car Meadows Drive-In, which has been leased to Smith Mgmt. Co. and are now negotiating for additional sites on the east coast. Joe will continue as gen. mgr. of the E. Hartford airer. . . . It's a baby boy for the Edward Frascadores. Proud grandfather is Hector Frascadore of the Farmington (Conn.) Drive-In. . . . Pat Johnson named asst. mgr. of Brandt's Bridge Drive-In, Groton.

Doug Amos, Lockwood & Gordon's Hartford dist. mgr., appointed Wm. Daugherty mgr. of the Norwalk Drive-In, succeeding Wm. Hayes, who left to become mgr. of the Sampson-Spodick-Bialek Empress, first-run Norwalk situation. Daugherty is replaced at the E. Windsor Drive-In by Harry Sullivan. Roy Wilcox resigned as mgr. of L&G's Webb Playhouse, Wethersfield. . . . Harry Rose, mgr. of Loew's Poli Majestic, Bridgeport, and Mrs. Rose celebrated their 35th wedding anniversary.

NEW ORLEANS

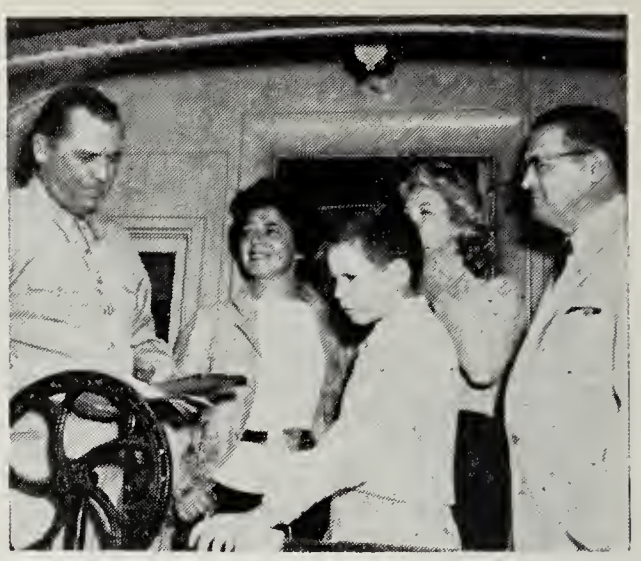
A state cerebral center will be the permanent charity of New Orleans Variety Club, Tent 45. Page Baker, chief barker, reports that the center will be located at 1739 Bordeaux, the present cerebral headquarters, and that the new permament address for the tent will be 918 Gravier St. Other officers of the tent are Harold Cohen 1st asst.; William Briant, 2nd asst.; Dan Brandon, property master, and Henry Plitt, dough guy.

NEW YORK

Martin J. Lewis, operator of the Thalia Theatre and other art houses, signed a long-term lease with Trans-Lux Granada Corp. for the 72nd St. Trans-Lux and is expected to maintain an art policy there. Lease was also signed by Trans-Lux v.p. Richard Brandt. . . . The annual Variety Club golf tournament will be held at Vernon Hills Country Club, Tuckahoe, Sept. 15. Reservations may be ordered from the Variety Club, 140 W. 48th St. . . . John Cicero, 54, production chief of Paramount Picts. advertising dept., passed away. He had been with the company since 1929.

Second week winners of Walter Reade's "Jack Harris Drive" include Ken Bottino of the Strand, Perth Amboy, N.J., 1st prize and main weekly cash award; Bob Hynes, Strand, Plainfield, 2nd place. Savings Bonds went to Joe Sommers, Paramount, Long Branch, N.J., and Mike Dorso, Community, Kingston, N.Y. . . . David E. (Skip) Weshner has been retained by Anbrey Schenck and Howard W. Koch as producer's rep. for current and all forthcoming Bel-Air productions for UA release, calling for 18 features within the next two years.

A special benefit committee, composed of top-ranking diplomats, social, civic and business figures, and headed by Mrs. Geo. F. Skouras, has been named to spearhead activities of the charity world premiere of 20th-Fox's "The Left Hand of God" at the Roxy on Sept. 21. . . . Liquidation of the once well-known H.E.R. Laboratories, 457 W. 46th, has been practically completed. S.O.S. Cinema Supply acquired for its own account several unusual devices, such as a Cinex Tester, Eastman Sensitometer, General Negative Cleaning Machine and DePue Optical Reduction Printer.



Shown in rear of the last narrow gauge passenger train operating in the U.S., at start of shooting of RKO's "Great Day In the Morning" at Silverton, Colo., are (l to r): Producer Edmund Grainger, star Ruth Roman; David Gray, who brought greetings from his 96-year-old great great grandmother, first white child born in Denver, star Virginia Mayo, and Calvin K. Snyder of the Denver C of C.

OKLAHOMA CITY

Leo Cain, former owner of the Wister Theatre, Wister, Okla., has leased the Wes Ten Theatre here from Mrs. Eunice Frantz. . . . Mgr. Bill Rushing reports that J. B. Seale sold his Ada Theatre, Ada, Okla. to Video Ind. Theas., who also operate the McSwain, Kiva, Ritz and the Tower Drive-In there. . . . Chester Fleming dismantled his Rainbo Theatre in Nowata, Okla. and is presently operating only the Luxor Theatre, also in Nowata. . . . Athel Boyter's Booking Agency is now servicing the Thompson Theatre in Barnsdall, Okla.

John Frey leased the Rialto Theatre, Carmen, Okla, from Mrs. James Henigman. . . . The New Dill Theatre, Dill City, reopened after temporary shutdown. . . . John Hart is now a partner with Melvin Loftis in the Ritz Theatre, Altus. . . . Houston Burns is running a special matinee on Saturdays in his Opera House Theatre, Apache, sponsored by local merchants in an effort to stimulate business in the town. . . . W. H. Martin is closing his Lyric Theatre, Perkins, for about a month or so.

Tickets at $3.50 and $3.00 went on sale at the Criterion Theatre for telecast of the

(*Continued on page* 35)



Seated on the dais at the Chamber of Commerce luncheon in Waterbury, Conn. for visiting press, prior to world premiere of Paramount's "The Girl Rush," are (l to r): Fredrick Brisson, producer of the film and husband of star Rosalind Russell; Carl E. Woodward, C of C pres.; Miss Russell; F. Max Ryder, luncheon chairman; Mayor Raymond E. Snyder; co-star Gloria De Haven, and Ralph Blane, composer of the songs in the VistaVision musical.

Independent Trade Reviews

"The Left Hand Of God"

(20th-Fox) CinemaScope-De Luxe Color 87 Min.

Cast: Humphrey Bogart, Gene Tierney, Lee J. Cobb, Agnes Moorehead, E. G. Marshall, Jean Porter, Carl Benton Reid, Victor Sen Yung, Philip Ahn, Benson Fong.

Credits: Produced by Buddy Adler; Directed by Edward Dmytryk; Screen play by Alfred Hayes; Based on the novel by William E. Barrett.

Another drama with a Far Eastern locale is being delivered by 20th-Fox in "The Left Hand of God." This CinemaScope-De Luxe Color production boasts an off-beat tale of man's responsibility to his community and his God, and stars Humphrey Bogart and Gene Tierney in the leading roles. Their names should help push this film into the top-money brackets. The story, although well presented, takes some time to gather momentum. Bogart handles the key role of an American flier shot down over China in World War II and forced into the military service of a warlord. He escapes in the disguise of a Catholic priest. Since the tale opens after this has taken place, it is not until midway in the proceedings that the audience is made aware of Bogart's past. This type of presentation helps generate suspense, but it is not until the flashback that action begins.

Picture should find a welcome response in the general audience due to the challenging nature of the story and the quantity of adult dialogue which the script gives forth. Performances are strong for the principals. Bogart cops top honors in a hard-to-handle portrayal. A good supporting cast, headed by Agnes Moorehead and E. G. Marshall, lends credibility to the circumstances of the story. Excellent CinemaScope photograhphy, abetted by warm tones of



Humphrey Bogart and Gene Tierney co-star in 20th-Fox's "The Left Hand of God," CinemaScope-De Luxe Color.

De Luxe Color, outfit "The Left Hand of God" with top production mantling.

Miss Tierney plays an American nurse at the Chinese mission where most of the story occurs. Here Bogart, known to all as a priest, encounters his past and must make a decision over his fate and the destiny of the mission village. Essentially an opportunist, Bogart is transformed by responsibility and circumstance into a dedicated humanitarian with more than a touch of spiritual belief. He decides his fate in a dice game with the warlord, played by Lee J. Cobb. Upshoot is that the mission village, and Bogart, emerge victorious. The slightly incredible aspect of this sequence is glossed over via an effectively sentimental finale which promises marriage between Bogart, who leaves the mission, and Miss Tierney.

"The McConnell Story"

(Warner Bros.) CinemaScope-WarnerColor 107 Min.

Cast: Alan Ladd, June Allyson, James Whitmore, Frank Faylen, Robert Ellis, Willis Bouchey, Sarah Selby, Gregory Walcott, Frank Ferguson.

Credits: Produced by Henry Blanke; Directed by Gordon Douglas; Screen play by Ted Sherdeman and Sam Rolfe; From a story by Sherdeman.

The overwhelming desire of a man to fly in the service of his country, a man who, when finally permitted to pilot a plane, became the top jet ace in history, is treated in this autobiographical drama along with the humor, romance, and the heartening emotion that made up the public and personal life of Captain Joseph McConnell Jr. To be seen as well are a number of



Alan Ladd and June Allyson co-star in Warners' "The McConnell Story," CinemaScope-WarnerColor.

thrilling action sequences of jets battling in the air over Korea. Photography in CinemaScope and WarnerColor is fine in all areas.

Although the entry is long, interest is maintained pretty well throughout with Alan Ladd good in the role of McConnell while June Allyson plays her now-familiar role of a pilot's wife with competence and conviction. The film should please most viewers except possibly those who hold out only for the happy ending. In this case the hero dies and nothing much can be done here.

In 1941, Army private Alan Ladd as McConnell is attached to the medical corps and he lives for the day when he can transfer to the Air Corps, even taking private flying lessons on the side at an off-limits air field. One day, in eluding pursuing Air Police, he takes refuge in the home of June Allyson. She impresses him so that he repeats the visit and shortly thereafter proposes and she accepts and follows him around to the various installations. He finally gets a transfer to the Air Force but is designated as a navigator. In action over Europe, he tries to accumulate enough missions which would permit him to train as a pilot but V-E day comes along and he is forced to settle for a desk job if he wants to remain. When this routine becomes too irritating and confining, he is finally able to get a transfer to train for jet flying with the aid of a friend and fellow officer James Whitmore. When trouble breaks out in Korea, he is assigned there leaving Allyson and their several children home and becomes a top ace. Sent home, he finds that his fellow-inhabitants of Apple Valley, Calif., have presented him with a home in honor of his achievements. After a rest, Whitmore asks him if he wants to help test a new Jet plane and although Allyson objects, she understands his desire to fly and serve his country at the same time. He crashes and is killed.

"The Bar Sinister"

(M-G-M) CinemaScope-Eastman Color 88 Min.

Cast: Jeff Richards, Jarma Lewis, Edmund Gwenn, Dean Jager, Willard Sage, Sally Fraser, Richard Anderson, J. M. Kerrigan and Wildfire.

Credits: Produced by Henry Berman; Directed by Herman Hoffman; Screen play by John Michael Hayes; From a story by Richard Harding Davis.

Here is an off-beat comedy about a dog, who narrates much of the footage via a human's voice. The kids will love it. Tale was adapted from a story by Richard Harding Davis, early 20th Century American author. Events take the dog, called Wildfire, on a marathon of canine adventures which begin on the waterfront of old New York, lead to the rough-and-tumble Bowery, stray onto the grounds of a wealthy canine breeder, and climax with a free-for-all dog show. As photographed in CinemaScope and Eastman Color, the proceedings are always delightful to the eye. A nice musical score adds to the sentiment of the piece, while some capable human performers round out the narrative aspects of the tale.

As an adult attraction, the film will fare best on dual bills. Footage is much too long to sustain the interest of grown-ups. The dog hero is a well-trained, white bull terrier. As the story opens, he is living with his mother on the waterfront, where other dogs snub him because he has no father. This gives Wildfire an inferiority complex, which he determines to resolve by killing his father—if he ever finds him. Soon Wildfire loses his mother and drifts into contact with people who pit dogs against each other in battle for purposes of gambling. Wildfire then meets a set of more likeable humans, who groom him for a dog show. His success in the exhibition field ultimately leads him to his father, a champ show terrier, and a cute female contender. Because Wildfire usurps the title from his father, he forgets his grudge and goes on to defend his elder against an attack by other show dogs. Fadeout finds Wildfire an expectant father, with his mother re-united by his side.

"Illegal"

(Warner Bros.) 88 Min.

Cast: Edward G. Robinson, Nina Foch, Hugh Marlowe, Jayne Mansfield, Albert Dekker, Howard St. John, Ellen Corby, Edward Platt, Jan Merlin.

Credits: Produced by Frank P. Rosenberg; Directed by Lewis Allen; Screen play by W. R. Burnett and James R. Webb; From a story by Frank J. Collins.

A courtroom melodrama, topcasting Edward G. Robinson for effective action house bait, is dished up in routine fashion by Warner Bros. in "Illegal." Story moves along at a fairly rapid pace, contains a goodly share of plot twists to keep the viewer interested, but telegraphs its action throughout. As a result, "Illegal" makes a capable bid for supporting feature playing time. It should satisfy in its market. Robinson's portrayal is as hard-hitting as ever, and the early portions of the film, in which he struggles with his conscience after sending the wrong man to the electric chair, make for absorbing melodrama. Nina Foch and Hugh Marlowe play affiliates of the district attorney's office while Jayne Mansfield, a blonde newcomer, graces the screen for exploitation purposes.

Performances are generally acceptable for the story line of "Illegal." Robinson plays a hard-to-beat district attorney who, when confronted with a situation in which the law rather than justice triumphs, turns to the bottle to assuage his conscience. He eventually makes a comeback to the ranks of criminal law—this time, on the other side of the fence. Involvements with Albert Dekker, who portrays a top mobster, lead to the climax, in which Robinson must defend Nina Foch, his protege, in a murder case. The situation for Robinson is fraught with personal danger since Dekker, too, runs the risk of being earmarked for prosecution. Despite an attempt on Robinson's life, Miss Foch is acquitted and Dekker is arrested.

"Footsteps In The Fog"

(Columbia) Technicolor 90 Min.

Cast: Stewart Granger, Jean Simmons, Bill Travers, Belinda Lee, Ronald Squire, Finlay Currie, William Hartnell.

Credits: A Mike Frankovich Production; Produced by Frankovich; Directed by Arthur Lubin; Screen play by Dorothy Reid and Lenore Coffee; Based on an adaptation by Arthur Pierson of W. W. Jacobs' "The Interruption."

A taut, well-produced melodrama, "Footsteps In The Fog" also has the strong marquee names of Stewart Granger and Jean Simmons to further insure it a hefty box office. The film abounds with exploitation values; it is solid entertainment, well mounted; fashioned along the lines of highly successful suspense melodrama, with plenty of chilling atmosphere. Its London background is an excellent backdrop for this tale of a wife poisoner, whose crafty planning brings him something that he doesn't expect—his own death. A period piece the film, through able direction, captures the feeling of its era. The well-balanced supporting cast is fine.

Granger is visited by one of his servants, Jean Simmons, after his wife's demise. Using her secret that Granger did away with his wife, she manages to rise to the rank of housekeeper and acquire jewels, fine clothes, et al. Granger tires of his discreet type of blackmail and decides to kill Jean, but accidentally kills the wrong woman. Jean helps him get free on this charge. Granger then poisons himself, timing the poison so that he will not die, and so that when Jean arrives and calls the doctor, he can frame her on a double murder charge. But there is an interruption and Jean is questioned by the police. When help for Granger arrives, he is too near death's door for any medical aid, and his ruse fails. He dies and Jean goes to the police station to discuss her sins.

"Kiss Of Fire"

(Univ. Int'l.) Technicolor 87 Min.

Cast: Jack Palance, Barara Rush, Rex Reason, Martha Hyer, Alan Reed, Leslie Bradley, Larry Dobkin.

Credits: Produced by Samuel Marx; Directed by Joseph M. Newman; Screen play by Franklin Coen and Richard Collins; Based on the novel, "The Rose and the Flame," by Jonreed Lauritzen.

A period melodrama, localed in Spanish New Mexico in the year 1700, "Kiss of Fire" details an overland trek by a group of Spaniards trying to bring the crown princess to a port of sail for her native land. Leading the group is Jack Palance, renegade Spaniard who has lived with the Indians. The princess is played by Barbara Rush. Her name, along with that of Palance, will be helpful in selling the picture to the action trade. Technicolor lensing adds atmosphere to the story, which unfolds at a leisurely pace. Action sequences occur fairly frequently, but the main accent is placed on romance. Some suspense is generated in the course of the narrative to keep the viewer guessing as to whether the group will reach their objective, and whether Palance or Rex Reason, romantic contender for Miss Rush's hand, will win her.

Reason, Spanish governor of the southwestern territory, is charged with escorting Miss Rush overland to Monterey, where she is to board ship for Spain and take over the reigns of that nation in the wake of the king's sudden death. Reason hires on Palance as guide. Unknown to them, a conspiracy is plotted to prevent Miss Rush from reaching her destination. With the aid of friendly Indians, and despite the marauding of hostile tribes, the group makes considerable progress on its trip. Eventually, the traitor within its midst is uncovered and put to death. Reason, who believes marriage to Miss Rush would insure her reign on the throne, grows jealous of the mutual affection she has developed for Palance. Climax finds Palance defeating Reason for her hand.

"Time Out Of War"

(Univ.-Int'l.) 22 Min.

Cast: Barry Atwater, Robert Sherry and Corey Allen.

Credits: Produced by Denis and Terry Sanders with the co-operation of the University of California, Los Angeles, Department of Theatre Arts; Written and directed by Denis Sangers; Photographed by Terry Sanders; Based on the story, "Pickets," by Robert W. Chambers.

Hats off to Universal for relcasing one of the finest short subjects of the year, an Academy Award winner for 1954. On the surface, "A Time Out of War" registers as the simple story of an hour-long truce on a Civil War battlefield between two Union soldiers and one Confederate. The film was photographed with that rare excellence which evokes atmosphere and feeling not only for the story's three characters, but for mankind, in general. Thus beneath the narrative hungers a soul-searching outery for peace in the world. The short was produced, directed and written by a team of brothers as their Masters Degree thesis at the University of California, where training young people for the professional cinema is a specialty.

"Shadow Of The Eagle"

(United Artists) 93 Min.

Cast: Richard Greene, Valentina Cortesa, Greta Gynt, Binnie Barnes, Charles Goldner, Hugh French, Walter Rilla.

Credits: A Valiant Films presentation; Produced by Anthony Havelock-Allan; Directed by Sidney Salkow; Screen play by Doreen Montgomery and Hagar Wilde; From an original story by Jacques Companeez.

This British import, which features Richard Greene and Valentina Cortesa for marquee allure, falls into line as barely acceptable program fare. The action takes place in the shadow of a Crimean war, about the time of the American Revolution. It concerns an attempt by one of Catherine the Great's officers to kidnap a princess who claims to be the rightful heir to the Russian throne. Due to poor continuity, much of the action appears confusing. Costumes, swordplay, and opulent production trappings, however, compensate somewhat for the narrative faults.

The plot consists of a series of court intrigues with Greene, the heroic officer, serving as the central figure. Miss Cortesa, seen here in a number of European imports, plays the princess in question. Before long, a romance between the two is brewing, and Greene's superior, who has his own eye on the Russian throne, concocts some foul play. Upshoot is that both Greene and Miss Cortesa are seized and brought before Catherine, played by Binnie Barnes. The pair are condemned to death, but a last-minute rescue attempt on the part of Greene's associates saves the day for the lovers who flee Russia for Sweden.

"Simba"

(Lippert) Eastman Color 99 Min.

Cast: Dirk Bogarde, Donald Sinden, Virginia McKenna, Basil Sydney, Marie Ney.

Credits: A Peter De Sarigny Production for the J. Arthur Rank Organization; Produced by Sarigny; Directed by Brian Desmond Hurst; Screen play by John Baines; Additional scenes and dialogue by Robin Estridge; From an original story by Anthony Perry.

"Simba" is an excellent exploitation picture which should do top business in the general market. There are plenty of ways to sell a well-made, topical film like this, especially with the Mau Mau situation still making headlines every day. Shot in color, this J. Arthur Rank film, which Lippert is releasing in the U.S., is brilliantly directed and expertly acted. The film is grim and realistic, and that adds greatly to its entertainment value. Its location footage is well-lensed and adds a great deal.

Dirk Bogarde, arriving in Kenya to work with his brother, is met by Virginia McKenna. She drives him to his brother's farm, where he finds that his brother has been murdered by the Mau Mau. He meets Earl Cameron, naative doctor, whose father, it is discovered, leads the Mau Mau. A police trap is planted but the leader escapes and Bogarde's death is planned. The Mau Mau close in on Bogarde and Virginia while Cameron stalls off the natives long enough for the police to arrive. The rebellion is quelled, and Cameron is killed by his own people.

"The Sheep Has Five Legs"

(UMPO) FRENCH 93 Min.

Cast: Fernandel, Marianne.

Credits: Produced by Raoul Ploquin; Directed by Henri Berneiul.

A delightful French farce, with English titles, is presented for the gratification of art house patrons in this Fernandel star vehicle. The great Gallic comedian plays six roles in this one: an ancient wine vintner and each of his five sons. His interpretations of each of these characters run from satire to downright slapstick, and a generally first rate script keeps this comic engagingly occupied during the entire running time. When viewed at the Fine Arts Theatre, N.Y.C., the audience reacted with hearty gusto to the humorous proceedings of "The Sheep Has Five Legs."

The elderly Fernandel opens the story by requesting a reunion with his quintuplet sons, whom he hasn't seen in 40 years. In the course of the search to contact each offspring, much of the world is covered. One of the sons has become head of a beauty emporium in Paris. A second is a ne'er-do-well window cleaner. A third is a tough captain of a merchant ship smuggling arms in the South Seas. A fourth is a journalist specializing in lonely hearts correspondence. A fifth is a parish priest, plagued by his resemblance to the title character of a famous motion picture. To each of these roles, Fernandel contributes the utmost in screen comedy.

"Maddalena"

ITALIAN

(IFE) Technicolor 90 Min.

Cast: Marta Toren, Gino Cervi, Charles Vanel, Jacques Sernas.

Credits: Produced by Giuseppe Bordogni; Directed by Augusto Genina; Screen play by Genina, Stefani and Prosperi; From the play, "Servant of God," by Madeleine Masson de Belavalle.

An Italian import, with English titles, "Maddalena" tells the story of how a prostitute is engaged to portray the Virgin Mary at a Good Friday religious pageant in a small Italian mountain village. Because this theme is highly provocative, the exploitation potential for art house bookings should be above average. The title personality is played by Marta Toren, a brunette familiar to American audiences. Her presence, plus the intriguing Technicolor lensing of this picture, should add considerably to the box office value.

The story covers much ground in showing how Miss Toren, unhappy with life, undergoes a spiritual transformation when she fully realizes the meaning of the part she is to play in the pageant. As events unfold, Miss Toren meets with an unfortunate experience at the hands of Charles Vanel, prominent townsman who knows her past. She then confesses her mistakes to Gino Cervi, the local priest, and, via flashbacks, sympathy is created for Miss Toren's plight. Vanel, angry because he failed to seduce Miss Toren, exposes her before the townspeople on the day of the pageant. In a surge of mob passion, the villagers stone her to death. Arrival of Cervi brings about a feeling of repentance on the part of the villagers.

: Hollywood Production :

ALLIED ARTISTS

Cutting

BOBBY WARE IS MISSING
Cast: Neville Brand, Arthur Franz.
Producer .....Vincent M. Fennelly
Director .....Thomas Carr

THE TOUGHEST MAN ALIVE
Cast: Dane Clark.
Producer .....William F. Broidy
Director .....Sidney Salkow

WORLD WITHOUT END
Cast: Hugh Marlowe, Nancy Gates.
Producer .....Richard Heermance
Director .....Edward Bernds

SHACK UP ON 101
Cast: Terry Moore, Frank Lovejoy, Lee Marvn, Keenan Wynn, Len Lesser.
Elec. roducer.....William F. Broidy
Producer .....Mort Millman
Director .....Edward Dein

COLUMBIA

Shooting

GAMMA PEOPLE
(Warwick Productions)
(Shooting in Austria)
Cast: Paul Douglas, Eva Bartok.
Exec. Producers .....Irving Allen and A. R. Broccoli
Producer .....John Gossage
Director .....John Gilling

JUBAL TROOP
(CinemaScope) (Technicolor)
Cast: Glenn Ford, Ernest Borgnine, Rod Stieger, Valerie French, Felicia Farr, Basil Ruysdael, Charles Bronson.
Producer .....William Fadiman
Director .....Delmer Daves

SAFARI
(Technicolor) (CinemaScope)
(Warwick Prod.) (Shooting in London)
Cast: Victor Mature, Janet Leigh, John Justin, Roland Culver, Orlando Martins.
Exec. Producers.....Irving Allen and A. R. Broccoli
Producer .....Adrian D. Worker
Director .....Terence Young

THE EDDY DUCHIN STORY
(CinemaScope) (Technicolor)
Cast: Tyrone Power, Kim Novak, James Whitmore, Victoria Shaw, Rex Thompson.
Producer .....Jerry Wald
Director .....George Sidney

THE WAY WE ARE
(William Goetz Productions)
Cast: Joan Crawford, Cliff Robertson, Ruth Donnelly.
Producer .....William Goetz
Director .....Robert Aldrich

Cutting

SURVIVORS TWO
(CinemaScope) (Technicolor)
(Warwick Productions)
Cast: Jose Ferrer, Tevor Howard, Victor Maddern, Anthony Newley, Peter Arne.
Exec. Producers ....Allen and Broccoli
Producer .....Phil C. Samuel
Director .....Jose Ferrer

JOE MACBETH
(Film Locations Inc.)
(Shooting in London)
Cast: Paul Douglas, Ruth Roman, Bonar Colleano.
Exec. Producer .....Mike Frankovich
Producer .....George Maynard
Director .....Ken Hughes

THE GENTLE SERGEANT
Cast: Aldo Ray, Mitsuko Kinura, Phil Carey, Dick York, Chuck Connors.
Producer .....Fred Kohlmar
Director .....Richard Murphy

MARSHAL OF MEDICINE BEND
(Scott-Brown Productions)
(Technicolor)
Cast: Randolph Scott, Angela Lansbury, Jean Parker, Warner Anderson, Ruth Donnelly, Jeannette Nolan, Michael Pate.
Producer .....Harry Joe Brown
Director .....Joseph H. Lewis

PICNIC
(CinemaScope) (Technicolor)
Cast: William Holden, Rosalind Russell, Kim Novak, Betty Field, Susan Strasberg, Cliff Robertson, Arthur O'Connell, Elizabeth Wilson, Phyllis Newman, Verna Felton, Reta Shaw.
Producer .....Fred Kohlmar
Director .....Josh Logan

1984
(Holiday Productions)
(Shooting in London)
Cast: Edmond O'Brien, Jan Sterling.
Exec. Producer .....N. Peter Rathvon
Producer .....John Croydon
Director .....Michael Anderson

44 SOHO SQUARE
(Film Locations)
(Shooting in London)
Cast: Faith Domergue, Lee Patterson, Martin Benson.
Exec. Producer .....Mike Frankovich
Producer .....George Maynard
Director .....Vernon Sewell

BATTLE STATIONS
Cast: John Lund, William Bendix, Keefe Brasselle, Richard Boone, William Leslie, Eddie Foy III, James Lydon, Chris Randall.
Producer .....Bryan Foy
Director .....Lew Seiler

TAMBOURINE
(CinemaScope) (Technicolor)
Cast: Jane Russell, Cornel Wilde.
Producers .....Howard Welsch and Harry Tatleman
Director .....Nicholas Ray

LAW OF GUNSIGHT PASS
Cast: David Brian, Neville Brand, Richard Long, Lisa Davis, Frank Fenton, Addison Richards, Joe Forte, Percy Helton, Guy Teague.
Producer .....Wallace MacDonald
Director .....Fred F. Sears

INDEPENDENT

Shooting

THE SUMMER GAME
(Eastman Color) (Shooting in Colorado)
(Canyon Pictures)
Cast: Arthur Franz, Doris Dowling, Murvyn Vye, Myron Healey, Charles Delaney, Dick Reeves.
Producers.Jack Couffer and Conrad Hall
Assoc. Producer..Nicholas Rutgers, Jr.
Director .....Marvin Weinstein

LAST OF THE DESPERADOES
Eastman Color)
(Associated Film Releasing Co.)
Cast: James Craig, Jim Davis, Barton MacLane, Bob Steele, Lane Chandler.
Producer .....Sig Neufeld
Director .....Sam Newfield

Cutting

THE BOLD AND THE BRAVE
(SuperScope
Filmakers Release)
Cast: Wendell Corey, Mickey Rooney, Don Taylor, Nicole Maurey, Tara Summers, Diana Darrin, Race Gentry, John Smith, Wright King, Stanley Adams.
Producer .....Hal E. Chester
Director .....Lewis R. Foster

APACHE WOMAN
(Golden State Prod.)
(Eastman Color) (SuperScope)
Cast: Lloyd Bridges, Joan Taylor, Lance Fuller, Paul Birch, Jonathan Haze.
Exec. Producer .....Alex Gordon
Producer-Director .....Roger Corman

WETBACKS
(Pacific Coast Pictures)
(Ror Gibraltar Release)
Cast: Lloyd Bridges.
Producer-Director .....Henry McCune

EXHIBITOR PRODUCED PICTURES
Lippert PICTURES, Inc
PRACTICAL PROFITABLE PROGRESSIVE

Shooting

TWO GUN LADY
(Lyon and Bartlett Productions)
(For Lippert Rclease)
Cast: Peggis Castle, William Talman, Marie Windsor, Robert Lowery, Ian McDonald.
Exec. Producer .....Earle Lyon
Producer-Director ....Richard Bartlett

Cutting

CHARGE OF THE RURALES
(AnscoColor)
(Montezuma Productions)
(Shooting in Mexico)
Cast: Dane Clark, James Craig, Martha Roth, James Fernandez.
Producer .....Robert L. Lippert, Jr.
Director .....Louis King

METRO-GOLDWYN-MAYER

Shooting

THE LAST HUNT
(CinemaScope) (EastmanColor)
Cast: Robert Taylor, Stewart Granger, Lloyd Nolan, Russ Tamblyn, Anne Bancroft.
Director .....Richard Brooks

TRIBUTE TO A BADMAN
(CinemaScope) (Eastmancolor)
Cast: James Cagney, Irene Pappas, Vic Morrow, Stephan McNally.
Producer .....Sam Zimbalist
Director .....Robert Wise

LUST FOR LIFE
(CinemaScope) (AnscoColor)
(Shooting in France)
Cast: Kirk Douglas, Anthony Quinn, Niall MacGinnis, Pamela Brown, Roger Livesey.
Producer .....John Houseman
Director .....Vincente Minnelli

MEET ME IN LAS VEGAS
(CinemaScope) (EastmanColor)
Cast: Dan Dailey, Cyd Charisse, Oscar Karlweis, Lily Darvas.
Producer .....Joe Pasternak
Director .....Roy Rowland

Cutting

QUENTIN DURWARD
(CinemaScope) (Color)
(Shooting in London)
Cast: Robert Taylor, Kay Kendall, Robert Morley.
Producer .....Pandro S. Berman
Director .....Richard Thorpe

FOREVER, DARLING
(Zanra Prods.)
(Eastman Color) (Wide Screen)
Cast: Lucille Ball, Desi Arnaz, James Mason, Louis Calhern, Natalie Schafer, John Emery, John Hoyt, Mabel Albertson, Nancy Kulp.
Producer .....Desi Arnaz
Director .....Alexander Hall

BHOWANI JUNCTION
CinemaScope) (Color)
(Shooting in Pakistan)
Cast: Ava Gardner, Stewart Granger, William Travers, Francis Matthews, Abraham Sofaer, Peter Illing.
Producer .....Pandro S. Berman
Director .....George Cukor

DIANE
(CinemaScope) (Eastman Color)
Cast: Lana Turner, Pedro Armendariz, Marissa Pavan.
Producer .....Edwin Knopf
Director .....David Miller

GUYS AND DOLLS
(CinemaScope) (Eastmancolor)
Cast: Marlon Brando, Jean Simmons, Frank Sinatra, Vivian Blaine, Robert Keith.
Producer .....Samuel Goldwyn
Director .....Joseph L. Mankiewicz

KISMET
(CinemaScope) (Technicolor)
Cast: Howard Keel, Ann Blyth, Dolores Gray, Vic Damone, Monte Wooley, Jay C. Flippen, Sebastian Cabot.
Producer .....Arthur Freed
Director .....Vincent Minnelli

I'LL CRY TOMORROW
Cast: Susan Hayward, Richard Conte, Eddie Albert, Don Taylor.
Producer .....Lawrence Weingarten
Shooting Director .....Daniel Mann

THE TENDER TRAP
(CinemaScope) (EastmanColor)
Cast: Frank Sinatra, Debbie Reynolds, David Wayne, Celeste Holm.
Producer .....Lawrence Weingarten
Director .....Charles Walters

Paramount Pictures

Shooting

THE TEN COMMANDMENTS
(VistaVision) (Technicolor)
Cast: Charlton Heston, Yul Brynner, Anne Baxter, Yvonne De Carlo, Debra Paget, Nina Foch, Edward G. Robinson, Sir Cedric Hardwicke, Vincent Price, John Carradine, John Derek, Oliver Deering, Peter Hanson, Baynes Barron.
Producer-Director ....Cecil B. DeMille

THE BIRDS AND THE BEES
(VistaVision) (Technicolor)
Cast: George Gobel, Mitzi Gaynor, David Niven, Fred Clark, Reginald Gardiner, Harry Bellaver.
Producer .....Paul Jones

THE PROUD AND THE PROFANE
(VistaVision)
(Shooting in the Virgin Islands)
Cast: William Holden, Deborah Kerr, Dewey Martin, Thelma Ritter, Marion Ross, Ann Morriss, Nancy Sinatra.
Producer .....William Perlberg
Director .....George Seaton

WAR AND PEACE
(VistaVision) (Technicolor)
(Ponti-De Laurentiis Prod.)
(For Paramount Release)
(Shooting in Rome)
Cast: Audrey Hepburn, Henry Fonda, Mel Ferrer, Milly Vitale, Barry Jones, Jeremy Brett, May Britt.
Producer .....Dino de Laurentiis
Director .....King Vidor

THE MAN WHO KNEW TOO MUCH
(VistaVision) (Technicolor)
Cast: James Stewart, Doris Day, Chris Olsen, Bernard Miles.
Producer-Director.....Alfred Hitchcock

Cutting

THE DESPERATE HOURS
(VistaVision)
Cast: Humphrey Bogart, Fredric March, Martha Scott, Arthur Kennedy.
Producer .....William Wyler
Director .....William Wyler

THE VAGABOND KING
(VitaVision) Technicolor)
Cast: Kathryn Grayson, Oreste Kirkop, Sir Cedric Hardwicke, Walter Hampden, Rita Moreno.
Producer .....Pat Duggan
Director .....Michael Curtiz

"YOU'RE THE TOP"
(VistaVision) (Technicolor)
Cast: Bing Crosby, Donald O'Connor, Jeanmaire, Mitzi Gaynor, Phil Harris, Kurt Kasznar, Walter Saunde.
Producer .....Robert Emmett Dolan
Director .....Robert Lewis

THE MAN WHO KNEW TOO MUCH
(VistaVision) (Technicolor)
(Shooting in London)
Cast: James Stewart, Doris Day, Chris Olsen, Barnard Miles, Ralph Truman, Brenda de Banzie.
Producer-Director ....Alfred Hitchcock

THE SCARLET HOUR
(VistaVision)
Cast: Carol Ohmart, Tom Tryon, Jody Lawrence, James Gregory, David Lewis, Scott Marlowe, Jacques Aubuchon, Elaine Stritch, E. G. Marshall, Edward Binns, Maureen Hurley.
Producer-Director .....Michael Curtiz

RKO RADIO PICTURES

Shooting

GREAT DAY IN THE MORNING
(SuperScope) (Technicolor)
Cast: Robert Stack, Virginia Mayo, Ruth Roman, Alec Nicol, Raymond Burr.
Producer .....Edmund Grainger
Director .....Jacques Tourneur

Hollywood Production

Cutting

THE BRAVE ONE
(King Brothers Production)
(CinemaScope (Technicolor)
(Shooting in Mexico)
Cast: Michael Ray, Fermin Rivera, Rudolpho Hoyos, Joy Lansing.
Producers ....Frank and Maurice King
Director .....Irving Rapper

TREASURE OF PANCHO VILLA
(SuperScope) (Technicolor)
(Shooting in Mexico)
Cast: Rory Calhoun, Shelley Winters, Gilbert Roland, Joseph Calleia.
Producer .....Edmund Grainger
Director .....George Sherman

PORTRAIT OF ALISON
(Shooting in London)
Cast: Terry Moore, Robert Beatty, William Sylvester, Josephine Griffin, Geoffrey Keen, Henry Oscar, Alan Culbertson.
Exec. Producer .....Tony Owen
Producer .....Frank Godwin
Director .....Guy Green

TENNESSEE'S PARTNER
(SuperScope) (Technicolor)
Cast: John Payne, Ronald Reagan, Rhonda Fleming, Coleen Gray.
Producer .....Benedict Bogeaus
Director .....Allan Dwan

THE WAY OUT
(Todon Prods.) (Shooting in London)
Cast: Gene Nelson, Mona Freeman.
Producer .....Tony Owen
Director .. ..Montgomery Tully

TEXAS LADY
(SuperScope) (Technicolor)
Cast: Claudette Colbert, Barry Sullivan, Ray Collins, Horace MacMahon, James Bell.
Producer .....Nat Holt
Director .....Tim Whelan

GLORY
(SuperScope) (Technicolor)
Cast: Margaret O'Brien, Charlotte Greenwood, Walter Brennan, John Lupton, Byron Palmer, Lisa Davis, Gus Schilling.
Producer-Director .....David Butler

SLIGHTLY SCARLET
(SuperScope) (Technicolor)
(Benedict Bogeaus Productions)
Cast: John Payne, Rhonda Fleming, Arlene Dahl.
Producer .....Benedict Bogeaus
Director .....Allan Dwan

Republic

Cutting

MAGIC FIRE
(Trucolor) (Shooting in Munich)
Cast: Yvonne De Carlo, Carlos Thompson, Rita Gam, Valentina Cortesa, Alan Badel.
Producer-Director ....William Dieterle

A FOREIGN ADVENTURE
(Trucolor)
(Shooting in Nassau, Bahamas Islands)
Cast: Yvonne De Carlo, Howard Duff, Zachary Scott.
Associate Producer-Director
Edward Ludwig

COME NEXT SPRING
(Trucolor)
Cast: Ann Sheridan, Steve Cochran, Walter Brennan, Edgar Buchanan, Sonny Tufts, Sherry Jackson.
Director .....R. G. Springsteen

TREACHERY
Cast: Marie Windsor, John Archer, Nancy Gates, Patric Knowles, Jil Jarmyn, Richard Crane.
Associate Producer .....Rudy Ralston
Director .....Franklin Adreon

20th CENTURY FOX

Shooting

I LOST MY WIFE TO THE ARMY
(CinemaScope) (Color)
Cast: Tom Ewell, Sheree North, Les Tremayne.
Producer .....Buddy Adler
Director .....Frank Tashlin

CAROUSEL
(CinemaScope) (Color)
(Shooting in Maine)
Cast: Gordon MacRae, Shirley Jones, Cameron Mitchell.
Producer .....Henry Ephron
Director .....Henry King

THE RAINS OF RANCHIPUR
(CinemaScope) (Color)
Cast: Lana Turner, Richard Burton, Fred MacMurray, Michael Rennie, Joan Caulfield.
Producer .....Frank Ross
Director .....Jean Negulesco

Cutting

SEVEN CITIES OF GOLD
(CinemaScope) (Color)
Cast: Richard Egan, Anthony Quinn, Michael Rennie, Rita Moreno, Jeffrey Hunter.
Producers .....Robert Webb and Barbara McLean
Director .....Robert Webb

THE TALL MEN
(CinemaScope) (Color)
Cast: Clark Gable, Jane Russell, Robert Ryan, Cameron Mitchell, Emile Meyer, J. Lewis Smith, Robert Adler.
Producers..Wm. Bacher & Wm. Hawks
Director .....Raoul Walsh

THE GIRL IN THE RED VELVET SWING
(CinemaScope) (Color)
Cast: Ray Milland, Joan Collins, Farley Granger, Gale Robbins, Glenda Farrell, Philip Reed.
Producer .....Charles Brackett
Director .....Richard Fleischer

THE VIEW FROM POMPEY'S HEAD
(CinemaScope) (Color)
Cast: Richard Egan, Dana Wynter, Cameron Mitchell, Sidney Blackmer.
Producer-Director .....Philip Dunne

GOOD MORNING, MISS DOVE
(CinemaScope) (Color)
Cast: Jennifer Jones, Robert Stack, Chuck Connors, Kipp Hamilton.
Producer .....Samuel G. Engel
Director .....Henry Koster

UNITED ARTISTS

Shooting

ALEXANDER THE GREAT
(CinemaScope (Technicolor)
(Shooting in Madrid)
Cast: Richard Burton, Frederic March, Danielle Darrieux, Claire Bloom.
Producer-Director .....Robert Rossen

THREE BAD SISTERS
(Bel Air Productions)
Cast: Marla English, Kathleen Hughes, Sara Shane, Jess Barker, John Bromfield, Madge Evans.
Exec. Producer .....Aubrey Schenck
Producer .....Howard Koch
Director .....Gilbert L. Kay

FOREIGN INTRIGUE
(Sheldon Reynolds Prod.)
(For United Artists Release)
Cast: Robert Mitchum, Genevieve Page.
Producer-Director ...Sheldon Reynolds

TRAPEZE
(CinemaScope) (Technicolor)
(Hecht-Lancaster Prod.)
(Shooting in Paris)
Cast: Burt Lancaster, Tony Curtis, Gine Lollibrigida, Katy Jurado, Thomas Gomez, Johnny Puleo.
Producer .....James Hill
Director .....Sir Carol Reed

Cutting

"THE TOWN TAMER"
(Samuel Goldwyn Jr. Productions)
Cast: Robert Mitchum, Jan Sterling, Henry Hull, Karen Sharpe.
Producer .....Samuel Goldwyn, Jr.
Director .....Richard Wilson

STORM FEAR
(Theodora Productions)
Cast: Cornel Wilde, Jean Wallace, Dan Duryea, Lee Grant, Steven Hill, David Stollery, Dennis Weaver.
Producer-Director .....Cornel Wilde

FORT YUMA
(Technicolor)
(Bel Air Productions)
Cast: Peter Graves, Joan Taylor, Joan Vohs.
Exec. Producer .....Aubrey Schenck
Producer .....Howard W. Koch
Director .....Lesley Selander

THE INDIAN FIGHTER
(CinemaScope) (Color)
(Bryna Productions)
Cast: Kirk Douglas, Walter Mathau, Walter Abel, Elsa Martinelli, Eduard Franz, Diana Douglas, Lon Chaney, Alan Hale, Jr.
Producer .....William Schorr
Director .....Andre de Toth

NEWS IS MADE AT NIGHT
(Bert E. Friedlob Productions)
Cast: Dana Andrews, Rhonda Fleming, Ida Lupino, George Sanders, Thomas Mitchell, Howard Duff, Vincent Price, John Barrymore Jr., Sally Forrest, James Craig.
Producer .....Bert E. Friedlob
Director .....Fritz Lang

A KISS BEFORE DYING
(Crown Productions)
(CinemaScope) (Color)
Cast: Robert Wagner, Jeff Hunter, Joanne Woodward, Virginia Leith, Mary Astor.
Producers .....Robert L. Jacks and Robert Goldstein
Director .....Gerd Oswald

THE BEAST OF HOLLOW MOUNTAIN
(Nassour Studios)
Cast: Guy Madison, Sarita Montiel.
Producers.William and Edward Nassour
Director .....Edward Nassour

TIMETABLE
(SuperScope)
(Mark Stevens Productions)
(California Studios)
Cast: Mark Stevens, King Calder, Felicia Farr, Marianne Stewart, Allen Reed, Wesley Addy, John Marley, Jack Klugman, Rudolpho Hoyas.
Producer-Director .....Mark Stevens

Universal International

Shooting

THE BENNY GOODMAN STORY
(Technicolor)
Cast: Steve Allen, Donna Reed, Beta Gersten, Barry Truex, Harry James, Dan Pollack, Gene Krupa, Lionel Hampton, Teddy Wilson, Sammy Davis, Jr.
Producer .....Aaron Rosenberg
Director .....Valentine Davies

RED SUNDOWN
(Technicolor)
Cast: Rory Calhoun, Martha Hyer, Dean Jagger, Robert Middleton, James Millican, Lita Baron.
Producer .....Albert Zugsmith
Director .....Jack Arnold

A DAY OF FURY
(Technicolor)
Cast: Dale Robertson, Mara Corday, Jock Mahoney, Carl Benton Reid, Jan Merlin, Sheila Bromley, Dayton Lummis.
Producer .....Robert Arthur
Director .....Harmon Jones

PILLARS OF THE SKY
(CinemaScope) (Technicolor)
Cast: Jeff Chandler, Dorothy Malone, Ward Bond, Keith Andes, Lee Marvin.
Producer .....Robert Arthur
Director .....George Marshall

THE CREATURE WALKS AMONG US
Cast: Jeff Morrow, Rex Reason, Leigh Snowden, Gregg Snowden.
Producer .....William Alland
Director .....John Sherwood

Cutting

A TIME REMEMBERED
(Technicolor)
Cast: Rock Hudson, Cornell Borchers, George Sanders, Shelley Fabares.
Producer .....Albert J. Cohen
Director .....Jerry Hopper

WORLD IN MY CORNER
Cast: Audie Murphy, Barbara Rush, Jeff Morrow, John McIntire.
Producer .....Aaron Rosenberg
Director .....Jesse Hibbs

TARANTULA
Cast: John Agar, Mara Corday, Leo G. Carroll, Nestor Paiva.
Producer .....William Alland
Director .....Jack Arnold

THE GIRL IN THE GAGE
Cast: William Campbell, Kathleen Case, Keenan Wynn, Mamie Van Doren, Jan Merlin, Chris Randall, Walter Coy, Richard Castle.
Producer .....Howard Pine
Director .....Abner Biberman

BACKLASH
(Technicolor)
Cast: Richard Widmark, Donna Reed.
Producer .....Aaron Rosenberg
Director .....John Sturges

AWAY ALL BOATS
(VistaVision) (Technicolor)
Cast: Jeff Chandler, George Nader, Julie Adams, Lex Barker, Keith Andes.
Producer .....Howard Christie
Director .....Joseph Pevney

WARNER BROS.

Shooting

GIANT
(WarnerColor)
(Shooting in Marfa, Texas)
Cast: Elizabeth Taylor, Rock Hudson, James Dean, Jane Withers, Chill Wills, Mercedes McCambridge, Judith Evelyn, Paul Fix, Carroll Baker.
Producers .....George Stevens and Henry Ginsberg
Director .....George Stevens

OUR MISS BROOKS
Cast: Eve Arden, Robert Rockwell, Jane Morgan, Gale Gordon, Gloria McMillan, Richard Crenna, Leonand Smith, Nick Adams.
Producer .....David Weisbart
Director .....Al Lewis

THE LONE RANGER
(WarnerColor)
Cast: Clayton Moore, Jay Silverheels, Bonita Granville, Lyle Bettger, Robert Wilke, Perry Lopez.
Producer .....Willis Goldbeck
Director .....Stuart Heisler

GOODBYE, MY LADY
(Batjac Productions)
Cast: Walter Brennan, Brandon de Wilde, Phil Harris, William Hopper.
Producer .....Robert Fellows
Director .....William A. Wellman

THE SPIRIT OF ST. LOUIS
(CinemaScope) (WarnerColor)
Cast: James Stewart.
Producer .....Leland Hayward
Director .....Billy Wilder

Cutting

REBEL WITHOUT A CAUSE
(CinemaScope) (WarnerColor)
Cast: James Dean, Natalie Wood, Jim Backus, William Hopper, Ann Doran, Dennis Hopper.
Producer .....David Weisbart
Director .....Nicholas Ray

THE DARKEST HOUR
(Jaguar Prod. Shooting in San Fran.)
(CinemaScope) (WarnerColor)
Cast: Alan Ladd, Edward G. Robinson, Joanne Dru, William Demarest, Paul Stewart, Perry Lopez.
Director .....Frank Tuttle

MIRACLE IN THE RAIN
(Shooting in New York)
Cast: Jane Wyman, Van Johnson, Paul Picerni, Barbara Nichols, Eileen Heckert.
Producer .....Frank P. Rosenberg
Director .....Rud Mate

SINCERELY YOURS
(WarnerColor)
Cast: Liberace, Joanne Dru, Dorothy Malone, William Demarest.
Producer .....Henry Blanke
Director .....Gordon Douglas

THE SEARCHERS
(C. V. Whitney Pictures)
(VistaVision) (Color)
Cast: John Wayne, Jeff Hunter, Vera Miles, Ward Bond, Natalie Wood.
Producer .....Merian C. Cooper
Director .....John Ford

THE COURT MARTIAL OF BILLY MITCHELL
(CinemaScope) (WarnerColor)
Cast: Gary Cooper, Ralph Bellamy, Charles Bickford, Rod Stieger, Herbert Heyes, Fred Clark, Elizabeth Montgomery, Jack Lord.
Produser .....Milton Sperling
Director .....Otto Preminger

OKLAHOMA CITY (cont'd.)

Marciano-Moore heavyweight title bout on Sept. 20. . . . Henry S. Griffing, pres. of Video Theas. and one of the owners of Station KWTV in Okla. City, has pledged a TV station for the Elk City area of western Okla. if an FCC permit can be obtained. . . . Oklahoma City University choir members, home from the New York "Oklahoma!" songfest, are enjoying a flurry of fan mail.

PHILADELPHIA

Variety Tent 13 will hold its annual golf tournament and dinner-dance at Philmont Country Club, Sept. 30. . . . Edwin Hirsch and Sol Silverstein joined Exploitation Picts. to cover upstate Pa. Edwin F. Prizer was named sales mgr. of EPI. . . . J. W. Rickley sold the York at York, Pa. to Charles McDonald, who closed the theatre for renovations and improvements. . . . Harold D. Cohen closed the Center, Lewistown, for remainder of the summer. . . . William C. Hunt, operator of theatres in Wildwood and Cape May, N.J., as well as publisher of the weekly Wildwood Leader, is celebrating his 50th anniversary in the business.

A screen measuring 86x142′ is scheduled for the new drive-in at Sinking Springs, outside of Reading, Pa. . . . Universal will hold a special playdate drive Aug. 28 to Oct. 1, to honor Pete Rosian. . . . Harry LaVine, new city salesman for Allied Artists, is looking forward to seeing his old friends in the business. . . . Dave Rosen, independent distributor, was in the Pittsburgh area making a survey of its potentialities.

Gov. Meyner of N.J. announced that drive-in theatres, when not in use, will be used for motor vehicle inspection, and selected for an "experimental" try the Woodbridge in Woodbridge, the Maple Shade and the Garden State in Dela. Township. . . . Mike Felt, interim head of the Pa. State Board of Censors, announced that Clark Film Distributors is handling shipping and delivery of prints for the Board. . . . Max Ginsburg, projectionist at the Liberty in Camden, N.J., is back at work after an operation. . . . Engel Ents.' Family Drive-In in Espy, Strand and Temple in Berwick, Center in Shickshinny, Family in Glen Lyon and Plains in Plains, Pa. have joined Allied MPT Service.

PORTLAND

The New Fox Theatre at Eugene, Ore., formerly the Rex, was given a gala premiere by Oscar Nyberg, Evergreen's gen. mgr. It was recently modernized at a cost of $100,000. . . . William Duggan, well-known theatre mgr., has opened an office on Portland's film row for booking of both stage and film attractions. He named as his asst. Emil Markanen. . . . Elsie Boozeny, chief cashier at the Paramount and asst. to mgr. Mose Mesher, was married to Bob Porter. . . . Bert Gamble, asst. at the Orpheum, Portland, was named mgr. of Evergreen Theatre in Olympia, Wash. Tom Murphy is now asst. to Kenny Hughes at the Orpheum.

ST. LOUIS

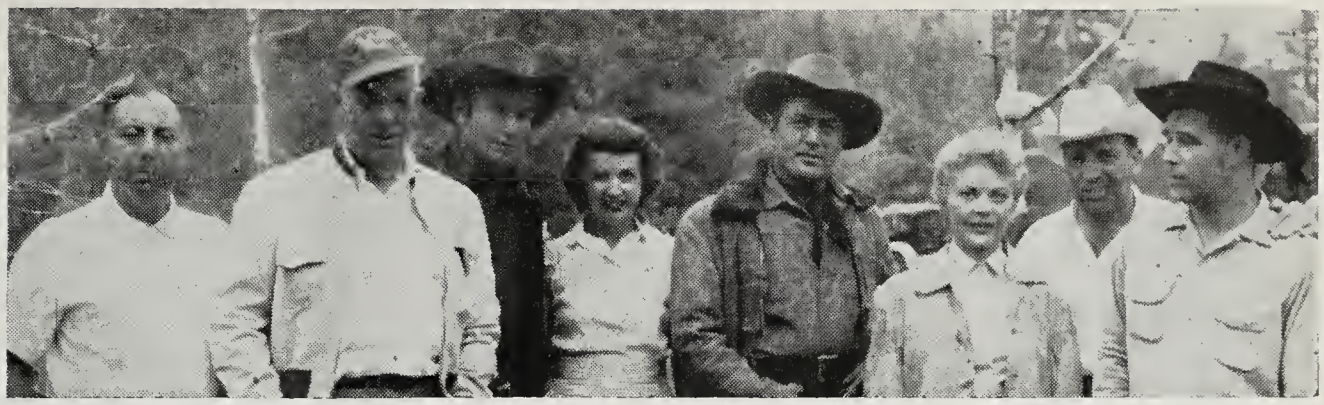
A plan to spur theatre attendance has been developed by Sid Snider, owner of the Dix at Dixon, Mo., who is busy getting other theatre owners interested. It calls for sending 35 girls, from as many different towns in southeastern Mo., on a 3-week all-expense tour of Old Mexico. The contest is to run 30 weeks and entries get votes through sale of theatre tickets. . . . Nick Karakas, owner of the Roxy here, booked an all-Disney cartoon program for Aug. 27, which won special "be sure to attend" notices in bulletins for various Catholic and Protestant churches. . . . Bill Millstead, former GI, joined the Paramount booking staff.

The 265-seat Lamar Theatre at Arthur Ill., owned and managed by Mr. & Mrs. W. H. Hoffman since 1923, was leased to the Harold Ramages of Chicago, Ill. . . . At Troy, Ill., Paul Mason is the new operating lessee of the 500-seat Lyons Theatre, owned by the Troy Lions Club. . . . Charles Whittenburg, who for many years managed the 400-seat Strand at Poplar Bluff, Mo. for Judge G. Carey, is now operating the house under a leasing arrangement. . . . Herman Gorelick, co-owner of Realart, celebrated 30 years of marriage to Mrs. Gorelick at the Chase Club. . . . Loren Cluster, Salem, Ill. theatre owner, bought a new Beech Bonanza plane and is learning instrument flying.

The Annex Theatre and office building at Herrin, Ill., damaged by fire to the extent of some $125,000, will be rebuilt as soon as possible, according to owner John Marlow. . . . Veteran exhibitor Barney Diamond has entered the automobile business as a salesman. . . . Bloomer Amuse. Co.'s new Cahokia Drive-In at Alorton, Ill. is scheduled to open shortly, with concessions building completely air-conditioned. . . . New Testament Baptist Church, lessee of the old Congress Theatre Bldg. here, exercised its option to purchase the structure.

Stewart Cluster opened his new 500-car Marion Drive-In on Hyway 37 near Marion, Ill. . . . Art Hosier, owner-mgr. of St. L. Theatre Supply, is convalescing at home after a few days hospitalization. . . . Star Mfg. Co. here has started to market its newest—a quick-action popcorn heater. . . . John Mattler, former usher and asst. mgr. for F&M, joined the customer orders dept. of National Theatre Supply here. . . . "The Big Issue," movie made by Chas. Guggenheim to promote public improvements here, won the documentary film award of the International Film Festival at Edinburgh, Scotland. . . . "Cinerama Holiday" at the Ambassador Theatre played to 250,000 cash customers in the first 25 weeks.

Loew's State will telecast the Marciano-Moore bout on Sept. 20, with general admission at $3.65 and some loge seats at $5. . . . Donald E. A. LaPlant, son of Columbia city salesman Art LaPlant, was recently married to Laverne Kopfensteiner .. . . The 400-seat Town at New Athens, Ill., after summer closing, reopened with A. Keuss and sons as mgrs.; also the Rodee at New Berlin, Ill., owned by W. J. Rodell and Sons. . . . Passed away: Harvie R. Johnson, 60, owner of the Bernie Theatre at Bernie, Mo.; Albert H. Poos, 49, dist. mgr. for F&M; Herman T. Koch, veteran member of Operators Local 288 of E. St. L.



Aubrey Schenck and Howard W. Koch, producers of "Frontier Scout," greet Will Cook, author of the United Artists release, as he pays a surprise visit to the location company at Kanab, Utah. Shown (l to r): Schenck, director Lesley Selander, star John Bromfield, Mrs. Cook, stars Tony Martin and Peggie Castle, Koch and Cook. This adventure drama, in DeLuxe Color, figures in Bel-Air Productions 18-picture program for UA distribution.

SALT LAKE CITY

The Empire Theatre, an old landmark located next door to the modernized Gem, is being razed for a large chain grocery store. Bob Braby was its most recent mgr. . . . Stan Sorenson is a new booker at Republic, succeeding Dean Wilson, resigned. . . . Airport Drive-In, recently closed by the sheriff because of its "adults only" policy, reopened with "Hiroshima" and will revert to triple features of better quality, according to the management. . . . Capitol Theatre mgr. Marvin George and his asst. Paul Hendry entertained the "elder folks" of the community with a free admission to "You're Never Too Young."

Frank Davis, mgr. of Oak Hills Drive-In for the Lawrence chain, was bound and robbed of $100 by two armed thugs, who later escaped in his new station wagon, which at this writing had not been found. . . . Andy Floor and his brothers are enjoying good business at their new Valley View Drive-In on the Tooele, Utah hyway, also at the local State Theatre which they took over upon relinquishing their Star for erection of a bank building on the corner site. . . . Boyd Groberg is new asst. mgr. at the Centre Theatre. . . . RKO branch mgr. Gifford Davidson is back at his desk with some attractive business from Montana. . . . Universal branch mgr. C. R. Wade returned from the Idaho territory where he lined up some contracts with the Paul de Mordaunt-Drennen Circuit.

SEATTLE

The new Sunset Auto-Vue Theatre at Grangeville, Idaho, recently opened by Al Wagner who also operates the indoor Blue Fox in that city, was completely equipped by Modern Theatre Supply. . . . Jim Bonholzer, associated with Sterling Theatres for many years, has been appointed buyer-booker for the John Lee Circuit, which operates theatres in Ephrata, Moses Lake, Soap Lake, Othello, Quincy and Warden, Wash. . . . L. H. Weskil sold his Rose Theatre in Colfax to Vince Paskvan of Calif.

At the recent Variety Club golf tournament at the Sandpoint Golf & Country Club, Jack Kloepper took first prize with a low gross of 74; B. F. Shearer was second with a score of 77, and Bill Stahl, Jr. third with a score of 78. Mrs. John Hamrick won the Herb Sobottka Trophy with a 92 and John Hamrick was awarded the Joshua Green-John Danz trophy for golfers over 50. . . . H. Plunkett, mgr. of National Thea. Supply welcomed a six pound daughter, named Mary Catherine.



That "Mountain of a Man"—
is bringing in a
Mountain of Money!!

BURT LANCASTER as **"THE KENTUCKIAN"** in **CinemaScope** · Print by **TECHNICOLOR**

introducing WALTER MATTHAU and DONALD MacDONALD

thru
UA

THE Independent FILM JOURNAL

DEVOTED to the BEST INTERESTS of the MOTION PICTURE INDUSTRY

In this issue

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LLIED LEADERS
LAST COMPO,
IT AT CRITICS

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ENGTHY PAY-TO-SEE
IDEO DEADLOCK
IEWED AS REBUTTAL
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RIVE: PINANSKI

QUIPMENT

ages 33-41

VIEWS

ages 43-44

6, No. 5 September 17, 1955

ed as second class matter October 25, 1946, at the Office at New York, N. Y., under the act of March 9. Published Biweekly by The ITOA Independent, 1515 Broadway, New York 36, New York. Subtion price $2.00 a Year, Single copy 10 cents.

PARTY LINE

TWO Allied leaders within recent days have issued lengthy releases for publication in the trade papers to the effect that COMPO has become a tool of and is dominated by distribution while overriding the desires of member exhibitor organizations.

This is irresponsible comment, unsubstantiated by the facts, impugning the character of COMPO's able staff which these critics have virtually handcuffed. Fortunately, these sentiments are not shared by other exhibitor organizations and probably do not reflect the thinking of a large part of the Allied membership.

Unless Messrs. Rembusch and Myers are in a position to cite chapter and verse with respect to COMPO's infidelity to exhibition and its machina-

See Page 3)

A Picture You'll Hear A Great Deal About....

TELLING THEM ABOUT IT!

Billboards!

Giant posting campaign of the 24-sheet below in:

Atlanta	New Orleans
Baltimore	Omaha
Boston	Philadelphia
Buffalo	Portland, Ore.
Chicago	Richmond
Dallas	St. Louis
Memphis	Salt Lake City
Nashville	San Francisco
New Haven	Seattle

Newspapers!

Sock campaign, teasers and display nationwide!

Magazines!

Dramatic ads in the following publications:

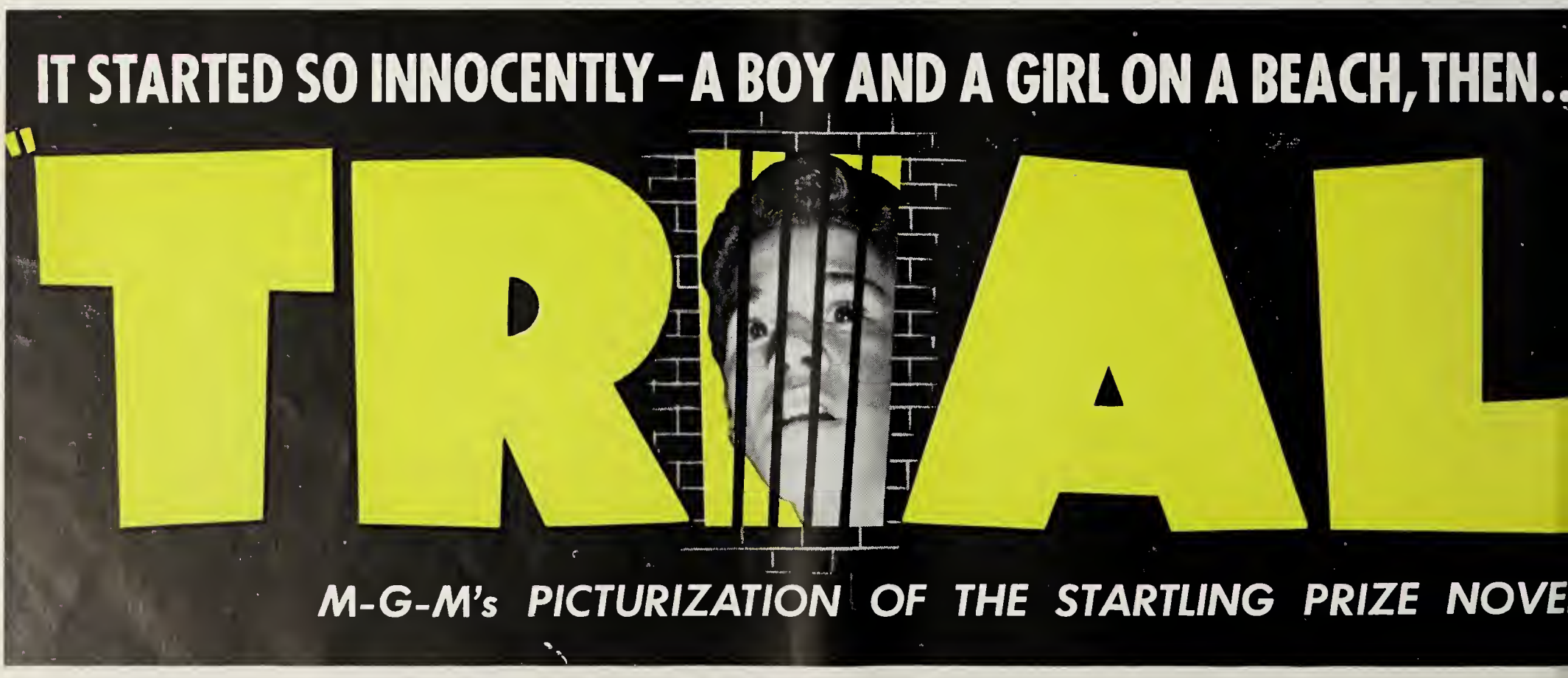
Life	Time
Look	Parents' Magazine
Collier's	The Saturday Review

Saturday Evening Post
American Bar Assn. Journal

Also "Lion's Roar" column in top national magazines and ads in all fan magazines. Total readership more than 150 millions.

Radio! TV!

Exciting radio spots and TV footage add countless millions to the record penetration for a great attraction.



September 17, 1955
Vol. 36 No. 5

THE Independent FILM JOURNAL

Editor: MORTON SUNSHINE

DEVOTED TO THE BEST INTERESTS OF THE MOTION PICTURE INDUSTRY

(*Continued from cover*)

tions in favor of distribution, it would be far better that they remain silent. If there is any information of which the other exhibitor organizations are not aware, it would seem proper to make it available to them within the confines of the Council. However, the new approach seems to be that COMPO must be presumed guilty until it can prove it will follow the Myers-Rembusch party line.

The function of COMPO is to protect and promote the entire industry in its relations with the outside world. It's too bad that it is being sabotaged from within.

Second Anniversary

CinemaScope enters its third year on September 16th. The progress made by CinemaScope under Spyros P. Skouras, Darryl F. Zanuck, Al Lichtman, Charles Einfeld and Earl I. Sponable in the brief span of 24 months is nothing short of miraculous.

Already the world-wide total of CinemaScope-equipped theatres stands at 25,149, with 15,487 installations in the United States and Canada. More than 150 CinemaScope features will have been presented by every major company, with one exception, by the end of this year. Important new developments are in the offing with the production of Rodgers and Hammerstein's "Carousel" before the revolutionary 55mm CinemaScope cameras, which may well presage a new era in terms of definition and audience participation values. There are great new vistas before the CinemaScope medium. The exhibitor has much to which he can look forward.

The Third Man

The first man selected by the new RKO management was Charles L. Glett as executive vice-president. Next came the announcement of Daniel T. O'Shea as president. Both are former associates of "the third man"—David O. Selznick.

When Mr. Selznick exclusively allied himself with RKO's future production activities, it dispelled any further speculation that RKO might not once again become a major industry factor and place great emphasis on the theatrical market.

Selznick pictures have made industry history both from the standpoint of critical and audience acclaim . . . and exhibition has much to look forward to with his resumption of production in early winter as well as the early re-release of some of his past hits by RKO. Most significant in the Selznick long-term agreement is the indication of the thinking of the new RKO management — and that we like!

Getting Religion

A visit to the Will Rogers Memorial Hospital will give any industryite religion. (See story on page 9). That's why it's an excellent idea for the area chairman for the Christmas Salute to visit the institution, get the story first hand and bring the inspiring message back to the grass roots.

Let's not forget that the Christmas Salute is the hospital's foremost activity even though the one-day audience collection was tremendously successful. We can't ask the public to contribute and deny the industry the opportunity to give for its own.

It should be emphasized that exhibitors, who are opposed to audience collections generally, reported that the public responded most generously to the Will Rogers collection drive and admired the theatres' participation in the campaign, adding up to a fine public relations job for the industry. With all the differences that exist in the business, this is one thing on which we can all agree.

Ladies, We Salute You!

Where would we men be without the ladies? Nowhere, of course. And a group of ladies we wouldn't want to be without is WOMPI, the Women of the Motion Picture Industry, who will hold their second national convention in New Orleans on September 30. WOMPI is a distaff version of the Variety Club, and you'll find a story about their growing organization on pages 18 and 19 of this issue. Congratulations, ladies—and full speed ahead!

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Allied Leaders Blast COMPO; Hit At Critics

The leaders of National Allied, who had been attacking distribution, have now turned their fire on those outside the Allied camp. Latest to enter the intra-exhibition battles are Trueman Rembusch (versus Pat McGee), Abram F. Myers (versus McGee, E. D. Martin, Harry Brandt, plus one distributor, Al Lichtman), and Jack Kirsch (versus all National Allied critics).

Myers, who is general counsel of National Allied, again blasted COMPO and its supporters. In an organization bulletin, he described Cooper Foundation general manager Pat McGee as "shameless," and a man trying "again to rise to prominence by the futile process of tugging at his own bootstraps." Myers said the "only question" was whether McGee was "of enough importance to engage our attention."

"Doomed To Failure"

Twentieth-Fox distributor chief Al Lichtman, ITOA president Harry Brandt, and McGee were described as "three common scolds" by Myers, who did not place TOA president E. D. Martin in that category. "Martin," he asserted, "is new in the big time but from all accounts he is a decent sort and probably was influenced in his improvident outburst by his more vituperative associates."

A new tax repeal fight, Myers said, is probably doomed to failure. ". . . one does not have to be a logician," he said, to figure out that, with the independent exhibitors telling Congress what happened to the relief it voted them a short time ago and asking for the regulation of film prices in order to stay in business, it is extremely unlikely that Congress will grant further tax benefits to be gobbled up by the film companies."

Myers said: "when certain Allied units announced opposition to COMPO's current dues campaign, Allied's inveterate critics wailed like banshees. One might gather from their outcries that COMPO was their baby, bred and reared by them. Yet if we were to take all the man-hours that they have devoted to COMPO and multiply them by 100, they would not equal the time devoted to that organization by such Allied men as Col. Cole, Trueman T. Rembusch and Abram F. Myers.

Rembusch Blasts McGee

"These critics pretend to be better friends of COMPO than the Allied men; but in their protestations of friendship for the COMPO of today, they turn their backs on the ideals of the COMPO of yesterday," Myers said.

His principal charges against COMPO concerned the manner in which COMPO's finances were being depleted, the COMPO decision not to participate in the pay-television fight, and mainly that various COMPO decisions had been made without notice to or consultation with exhibition members.

"Had the (dues and audience awards) plan been submitted in advance to the charter members," Myers said, "it might possibly have been approved, with the proper safeguards." Allied members, he said, previously had been "enraged by the covert and wholly unauthorized activity of at least one member of the staff in opposing COMPO's participation" in the pay-television fight.

Earlier, Indiana Allied leader Trueman Rembusch let go with a few broadsides of his own, answering a claim made by Pat McGee that TOA rather than National Allied is the small exhibitor's friend, and that McGee was mainly responsible for pushing through the first tax slash.

Rembusch asserted that the tax fight was won, not by a single man, but by the "the team work of American exhibitors." He called McGee's criticism of Col. H. A. Cole, co-chairman with McGee in the 1954 tax fight, "one of the most ungrateful happenings in my memory." It was Cole, he said, who "took Pat by the hand and led him through the many organizational pitfalls always present and ready to trip the uninitiated and new leader."

McGee's statement that he has retained 60 percent of the tax saving proves that he reflects the ideas and policies of the large theatre owner, Rembusch claimed. ". . . unless he had circuit buying power he could not, in the present film market, retain 60 percent of the tax saving," he said.

"Savings Gobbled Up"

"In my small operation I can testify to the fact that distribution policies have gobbled up all of the tax savings and more. If I am bad off in my small operation how much more pressed must the single-town theatre operators be? As we small operators go out of business distributors will turn to the larger circuits to make up the loss of revenue so that unequitable and destructive distributor profits can be maintained. Then McGee, out of desperation, will be in favor of the maximum ceiling film rental provided by legislation. Right now, due to McGee's size, he is not feeling the pinch of the distribution iron shoe and if he doesn't awaken to the trend of the times it will be too late for him to save his operation from distributor greed," Rembusch concluded.

He also substantially restated Myers' criticism of COMPO, charging that the organization has become the "tool of distribution," has taken several unauthorized actions, and as such is "worthless" to the industry.

Kirsch Answers Attacks

Last of the Allied leaders to go into battle was Jack Kirsch, president of Allied of Illinois, a past president of Allied. Kirsch referred to recent attacks on Allied by individuals and organizations. "The obvious purpose of these attacks is to make it appear that Allied is completely out of step with the rest of the industry on many current issues," he said.

"Independent exhibitors do not take these barbs seriously," he said asserting that any "doubting exhibitor" who might even partially believe statements critical of Allied should relieve his mind by attending the forthcoming Allied-TESMA-TEDA-IPA Trade Show, to see for himself how Allied functions.

Republic Signs Films To Video Consent Decree

WASHINGTON. — Republic Pictures will eventually release up to 50 percent of its films to television, not later than three years after national distribution to film theatres, under terms of a consent judgment filed this week by the Department of Justice.

Republic's action was not entirely unexpected, but nevertheless came as bad tidings to counsel for the other ten defendants. One counsel agreed that the other companies would be in a stronger position were there unanimity.

Government attorney Samuel Flatlow would not state whether any other defendants would follow in Republic's footsteps. However, he said, the "legal door" was now open. The ten defendants' attorneys would not disclose whether negotiations leading to similar decrees are in progress.

New Trial Soon

This is the first break in the government's 16mm suit, filed in 1952 and due to come to trial against the remaining defendents in Federal District Court in Los Angeles September 20. The government charged restrictive practices in licensing of 16mm feature films to television and other outlets competing with theatres.

The judgment requires Republic within 90 days to offer 80 percent of its pre-August 1, 1948 films for TV. It also requires that Republic undertake negotiations required to free for television films made after August 1, 1948. These negotiations would involve contract clauses. Within a two-year period after successful completion of these negotiations, Republic would be required to release to TV at least 25 percent of its feature films, three years after release for national theatre exhibition.

In each calendar year thereafter, Republic would be required to offer for licensing for television at least 50 percent of the films released by it three years earlier for 35mm national distribution in the U. S.

Consent Decree Won't Change Policies: Yates

Republic president Herbert J. Yates assured exhibitors at press-time that the television market will not be flooded with Republic features, because of the consent decree.

Yates' statement revealed that his company has already released to television 80 percent of its film backlog produced prior to 1948. Consequently, he said, the decree does not require the company to release any additional pictures to television at this time or in the immediate future.

Republic believed from the inception of the suit, Yates said, that they should never have been named as a defendant. The company tried to get a dismissal; but finally agreed to sign a consent decree which did not require any change in policy.

Exhibitor Response Favors Tax Repeal Campaign—Pinanski

Warning other exhibitors that a disastrous summer theatre season, such as befell New England this year, could happen "nearly anywhere else in this country," Sam Pinanski reasserted his plea for a new COMPO tax repeal drive this week, and said that the response to his original appeal was "heartening." The president of American Theatres Corp. of Boston, speaking as an exhibitor and not as a member of the COMPO triumvirate, announced that industry leaders have backed his proposal by a margin of 9-to-1.

Forty-four of those who replied to his letter were in favor of his proposal for a new tax fight, he said, while five were opposed.

"Ordinarily New England theatre operators can count on business in July and August that will provide a cash reserve for subsequent months," Pinanski said. "This summer, however, we have had at least two months of record-breaking heat, the most disastrous floods in our history and the worst polio epidemic this region has ever experienced. Despite these great handicaps we have been obliged to pay a Federal tax.

"I want to point out that what happened in New England could happen nearly anywhere else in this country and that nowhere is a theatre's margin of survival sufficient to withstand such blows for long," the exhibitor leader said. "To enlarge this margin of survival we simply must get rid of the Federal admission tax entirely."

Pinanski issued a list of exhibitors and distribution executives who had endorsed his stand. Among these was George Kerasotes, Kerasotes Theatres, who defined the charge that small theatre owners would not benefit from a further tax cut as "nonsense." "It will not be long before every theatre will be forced by necessity to charge higher admissions," Kerasotes said. "In Springfield, Illinois the price of haircuts is now $1.50. Ten years ago, they were 50 cents. It will not be too long until every small theatre will be forced by necessity to charge higher admission," he said.

Will Process New 65mm Features: Technicolor

Technicolor processes are being expanded to include 65mm film. The whole range of Technicolor laboratory facilities and services from developing of color negatives to release prints will soon be available on 65mm wide film, it was announced this week by Herbert T. Kalmus, president and general manager.

"Installation of 65mm equipment has been started in response to producer requirements," Dr. Kalmus said.

"Handling of 65mm color motion picture work is a continuation of Technicolor policy to provide the industry with all-purpose facilities. This will be an important new service to be added to present manufacturing of Technicolor release prints for Cinerma, CinemaScope, VistaVision, Superscope and conventional type motion pictures," he stated.

He went on to say that from these large area 65mm negatives it will be possible to make release prints in virtually any aspect ratio on 16mm to 65mm wide film.

Lengthy Pay-To-See TV Deadlock Seen As Rebuttal Deadline Past

Expert opinion, according to the current issue of "Collier's," does not expect any final decision on pay-television before 1960. Even with FCC approval, the experts say, toll-TV companies could not get going until 1962 or 1963.

The stack of volumes containing testimony delivered to the FCC already fills 68 volumes, each about four inches thick, and would stretch to a height of 22 feet.

The American Broadcasting Company, in its rebuttal brief filed with the FCC, suggested that the Commission appoint a board of commissioners to conduct a full fact-finding study of toll-TV and report their findings to Congress.

ABC said that "the question of the commission's authority and of the proper classification and regulation is so clouded with doubt that the commission should as a matter of policy, consult Congress before proceeding." The AB-PT subsidiary devoted 11 pages to listings of its programs to prove that it is already supplying all types of programs promised by the pay-to-see advocates.

Dual Channels Possible?

International Telemeter, in its rebuttal brief, stated that use of the same channel for both subscription TV and sponsored TV at the same time might prove to be possible, thus providing the ideal answer to the argument that the public bought sets with prospects of free programs and that pay-TV would black out channels.

A limited dual use has already been achieved, they said, but Telemeter stated it was "not at the present time prepared to state categorically that full dual-channel use is practical."

Skiatron Electronics told the Commission that exhibitors and TV networks have adopted a "public be damned" attitude. Skiatron said that exhibitors are the same group which attempted to stop radio and free TV, and would like to prevent every form of entertainment outside the four walls of their own film theatres, including bridge, dinner parties, and 16mm movies for home entertainment.

Exhibs Panned

"This is the group whose members enjoy the sight of rain on weekends since rain will drive beach parties, picnickers and even ordinary sightseers into their sheltered theatres," it was alleged.

Meanwhile, an all-wire, non-broadcast system of subscription television not requiring FCC approval will be in test operation in four towns during the early part of next year and therefore the FCC should not give the green light to any scrambled broadcast system, the FCC was told.

This suggestion, submitted by Jerrold Electronics of Philadelphia highlighted a day during which most of the subscription television combatants filed their rebuttal briefs. Opponents of subscription television generally charged that it would cost too much for too little, while proponents claimed that sensational programs would be available at fair prices. Jerrold, on the other hand, said it wouldn't cost enough if the FCC allows scrambled pictures to be telecast.

Jerrold president Milton J. Shapp explained at a press conference that the Phonevision, Telemeter and Skiatron systems would be so easy to decode that there would be widespread "bootlegging," and that the promoters would therefore fail "to get off the ground" with their picture scrambling.

The Jerrold brief and the Shapp press conference relieved a period during which all briefs merely rephrased and restated the same old arguments.

Shapp's company claims to operate about 89 percent of existing community antenna systems, which would mean that Jerrold has wired at least 250 towns. This fact lends force to the promise of a quick test of pay-TV in four of these towns.

Shapp ridiculed the "scramblers," and challenged them to submit their systems to a test, during which the Jerrold president said his company would "break their codes" with ease. In any event, he said, transmitting unscrambled pictures over wires would be much cheaper to install, service and operate than would be scrambling for telecasting over the airwaves and unscrambling at the set.

Pay-TV Trial Set

Jerrold will make a pay-TV trial in Casper, Wyo., Tyler, Tex., Muscle Shoals, Ala., and Key West, Fla. by February or March, he said. All of these towns get their present free TV through already installed Jerrold community antenna systems. If people seem to want pay-TV, Jerrold will then go into two cities of over 100,000 population in which it does not already have its wiring done, and will thereafter move into an over-one-million population area.

The programs would come to the community antenna systems over AT&T coaxial cables, and would then be sent over wires into the indivdual homes, and therefore FCC permission would not be necessary, Shapp said. He said the company is already dickering with major film distributors, sports promoters and others for program material and has every reason to believe there will be no trouble on that score.

Demand Congressional Action

Meanwhile, the National Association of Radio and Television Broadcasters repeated its demand that the FCC take no action until it receives from Congress "a firm and explicit legislative directive in the matter." NARTB alleged that pay-TV is not broadcasting and cannot be approved by the Commission legally.

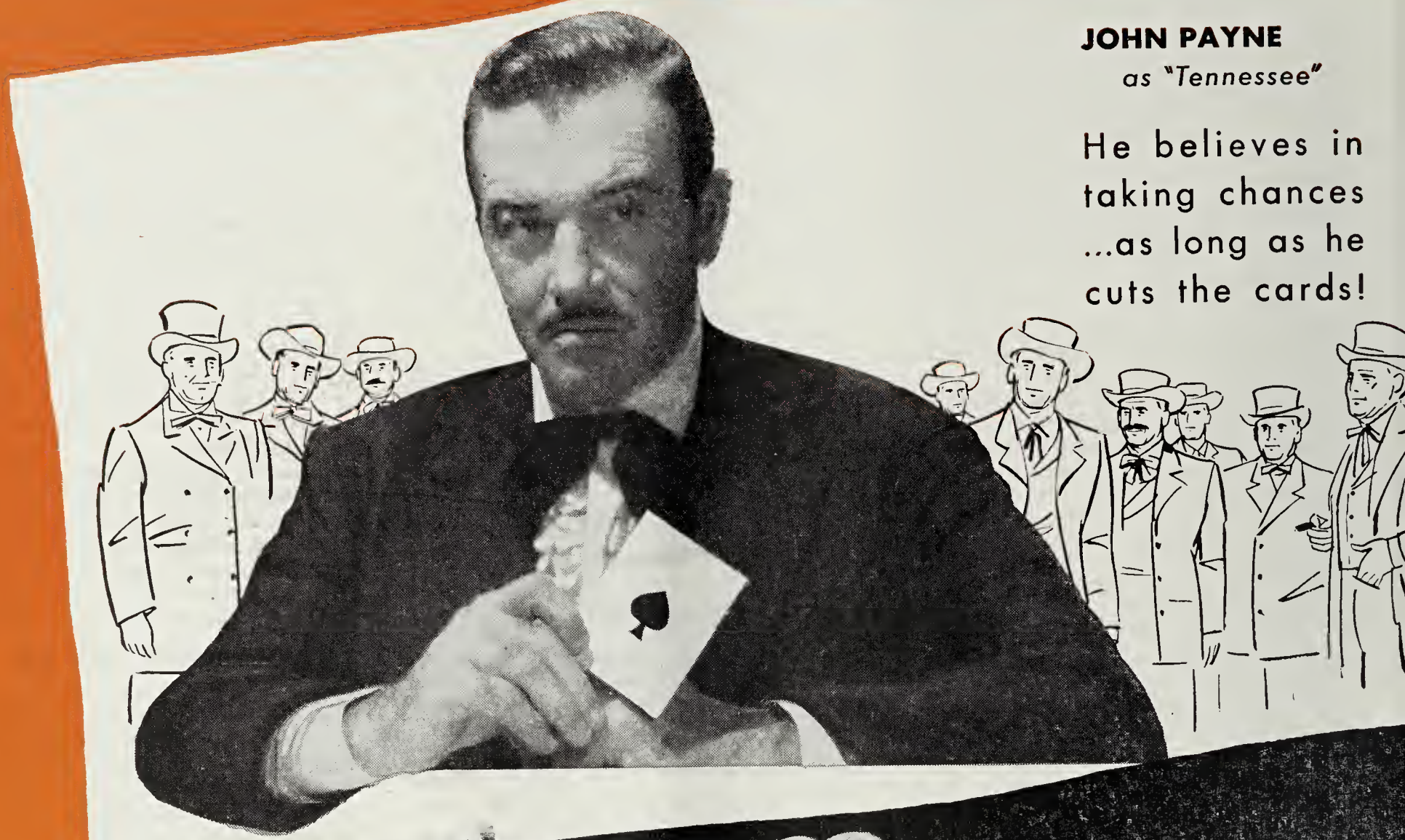
The Committee Against Pay-To-See TV forecast that the result of pay-TV, if approved, would be that the public will be forced to pay as much as $1,156 per year for programs which they now see free. This is true, the group said, because pay-TV would siphon off programs and talent and kill free television.

Zenith repeated its arguments to the effect that the only opposition to pay-TV comes from networks and film theatres, and charged "a selfish desire to maintain monopolistic control. . . . Pay-TV they said,

(*Continued on page* 14)

FOUR OF THE WEST'S MOST FAMOUS CHARACTERS

from Bret Harte's immortal story



JOHN PAYNE
as "Tennessee"

He believes in taking chances ...as long as he cuts the cards!



RHONDA FLEMING
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She'd trade her gilded palace...! for one golden wedding band!

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RhodenOutlines NT Expansion

COLORADO SPRINGS, COLO.—A full-scale expansion policy, extending into both production and exhibition alike, will be engaged in by National Theatres, it was indicated this week by Elmer C. Rhoden, president, in his address before the organization's convention here at the Broadmoor Hotel.

The circuit, said Rhoden, is prepared to spend $5,000,000 in perfecting a new three-strip photography and projection system and in producing the first feature picture in the method. NT, added Rhoden, would seek court approval to finance at least three pictures a year in the new system, which is called CineMiracle.

Curved Screen "Essential"

Rhoden maintained that the large curved screen is essential for furnishing proper realism and entertainment values to motion pictures having scope. CineMiracle, he pointed out, uses three strips of film and three-panel projection to create "the greatest sense of audience participation of any motion picture projection system yet devised."

First feature in CineMiracle will be produced by Louis de Rochemont, and other important independents are being spoken to for the production of possible subsequent pictures, said Rhoden.

Regarding NT's theatre expansion policies, Rhoden noted that recent acquisitions by the circuit accounted for bringing the Joe Laurence chain of six theatres and one drive-in in Salt Lake City and vicinity under the NT fold as the first buys since NT complied with the consent decree.

Subject to court approval, NT is also acquiring an ozoner in Las Vegas and has purchased a five-acre site in Van Nuys, Calif., and in Reseda for a new type of theatre, Rhoden disclosed. He added that other expansion deals are pending.

Seeks Quality Houses

That the circuit is seeking only quality houses in its expansion policy was pointed out by John B. Bertero, NT vice-prexy and head of Fox West Coast Theatres. He added that CineMiracle will serve to expand the markets for NT, and manpower would be needed to help merchandise the new system.

In the field of public relations, the convention heard Thornton Sargent, NT public relations director, recommend that a motion picture forum be conducted in Hollywood for purposes of inaugurating a Spring festival of entertainment next March.

The forum would result in the gathering of key newsmen from throughout the nation to Hollywood, where they would meet with industry publicity people to discuss how newspapers might better be supplied with Coast news, etc.

Service Published

First issue of Audience Action Index, a weekly entertainment service for motion pictures and television, has been placed in circulation by Sindlinger & Co. According to the publisher, an initial client list of 397 has already subscribed to the service, which furnishes information on consumer reaction to movies and TV shows.

New Positions . . .

PHIL ISAACS was appointed as manager of a newly-created Paramount Rocky Mountain division, with headquarters in Denver. Isaacs, formerly Washington branch mgr., will assume the new post on Oct. 3. The new division will include the Denver and Salt Lake City branches, which have been in the western division, and Des Moines and Omaha, which have been in the central division.

JAMES L. CLEARY, formerly ASCAP district mr. in Cleveland, is now mid-eastern division mgr. RAYMOND G. CARPENTER, former field representative in Cincinnati, takes the Cleveland post.

TOM BRIDGE, now Dallas branch mgr. of Paramount, will become manager of the southwestern division, succeeding A. M. Kane, resigned. FRANK RULE, presently Dallas assistant branch mgr., will step up into Bridge's job.

JAMES RUNTE, presently in the San Francisco slot, moves to Seattle as the new Evergreen division mgr. JOHN KLEE, now district mgr. in the Los Angeles area, moves up to Oakland to become East Bay District topper, replacing ROBERT C. ROTHAFEL, who has transferred to New York City, to become mng. dir. of the Roxy Theatre.

WILLIAM J. MOCLAIR, mng. director of the Roxy, has been promoted to the post of executive director of the Fox Theatre, Philadelphia. Moclair joined the Roxy staff as an usher in 1938.

WILLIAM H. THEDFORD heads a series of promotional moves in key situations involving executives of Fox West Coast Theatres and Evergreen Theatres. Thedford, Evergreen Division president, will move from Seattle to San Francisco, where he will also become FWC's Northern California division head. Thedford will retain his Evergreen presidency and continue to supervise the company's northwest operations from the Golden Gate area.

HAVEN FALCONER, 16mm sales mgr. for Loew's International, has taken over the various activities formerly supervised by William D. Kelly, who has retired after 37 years with the company. Falconer's duties will include the ordering of prints, research, censorship and eastern production location work for the studio. He has been with Loew's for 10 years.

BARRY GREENBERG has joined Gibraltar Motion Picture Distributors as special representative for TV sales.

JACK KENNETT has been appointed editorial director of the Ettinger Company's West Coast operation.

DR. WILLIAM H. VINTON, chief supervisor in Du Pont's photo products department plant technical section of Parlin, N.J., was named manager in charge of new product development in Wilmington, Dela.

GERALD E. BURNS, head of print and publications department of the Vernon Pope office, becomes account supervisor of the Lynn Farnol group in public relations. WALTER DAMROSCH LITTELL also joins the Farnol group, as editorial associate.

NEIL AGNEW, most recently assistant to Republic President Herbert J. Yates, was named vice-president in charge of franchise sales for the Fred Astaire Dance Studios.

HENRY G. PLITT, vice-president of Paramount Gulf Theatres, will become president and gen. mgr. of the company on Jan. 1, succeeding Gaston J. Dureau Jr., who will continue with the company in a consulting capacity. MAURICE F. BARR, present secretary, will succeed Plitt as vice-president in charge of advertising-public relations. T. J. HOWELL, buyer and booker, will become corporate secretary in addition to retaining his past duties.

HARRY PAYNTER, formerly RKO salesman in the Toronto Exchange, becomes branch manager in Calgary, succeeding Arthur Elliot, resigned. HERBERT H. GREENBAUM has been upped from booker in Toronto to fill Paynter's previous post.

LAWRENCE TERRELL has been appointed Paramount branch mgr. in Charlotte, succeeding A. H. Duran, resigned. Since 1950, Terrell has been Atlanta salesman for Paramount.

WILLIAM BROUN, formerly mgr. for U-I in India, now mng. dir. in Japan, replacing WALLY ORR, who now heads the Singapore office. Y. K. YAO, who previously managed Singapore, transferred to Formosa as resident supervisor. GEOFFREY BORET transfers from Indonesia mgr. to replace Broun, while ERNEST SULLIVAN joins U-I in Boret's old post.

JOHN L. BRADLEY has been appointed an asst. mgr. of ad-sales promotion at Ampex Corp.

JOSEPH GOULD, formerly ad director at Louis De Rochemont Associates, has joined IFE where he will have general administrative duties.

HARRY PAYNTER, formerly a Toronto salesman, was named Calgary branch manager for RKO, succeeding Arthur Elliott, resigned. HERBERT H. GREENBAUM was upped from Toronto booker to fill Paynter's spot.

ORLANDO CALVO replaces Siegfried Weening, resigned, as Universal International Films, Inc., Venezuela manager.

IRWIN R. FRANKLYN has joined the Arthur P. Jacobs Co., public relations, as executive associate. He is currently publicity director for Frederick Brisson enterprises.

RALPH S. ENDERSBY, who joined Ampex Corp. last April, becomes manager of the company's new Toronto office.

NSS Reduces Prices For Poll Accessories

National Screen Service has made a sharp downward revision in its price for Audience Awards campaign accessories, according to an announcement from Elmer C. Rhoden, national campaign chairman. The National Theatres president attributed the lowered prices to the "encouraging response" from participating theatres.

For first run houses and key subsequent runs the price of the accessory package will be $25. This package consists of two trailers, two 40x60 posters, one large composite mat and stickers for ballot boxes. For all other theatres the price will be $15. Rhoden called the prices "eminently fair" and commended National Screen for its action.

Will Rogers Hospital Expanding



(Left) Robert J. O'Donnell, board chairman of the Will Rogers Hospital, conveys thanks to Herman Robbins, board chairman of National Screen, who, together with his sons, served as gracious host for the visiting board and guests. (Right) Making use of the x-ray facilities at the hospital are Gene Picker, v.p. of Loew's Theatres; Arthur Krim, pres. of United Artists; Moe Silver, Stanley-Warner exec., and Leopold Friedman, Loew's Theatres v.p. and treas.

SCHROON LAKE.—The board of directors of the Will Rogers Memorial Hospital and other guests who attended the annual inspection of the amusement industry's tuberculosis facility in Saranac Lake, N. Y. heard many glowing reports about progress made and to be made at the institution.

Eugene Picker, Loew's vice-president and chairman of the hospital's Fund-Raising Committee, pledged his group to collect $500,000 annually to assure the future of the hospital. Assurances that the hospital will be enlarged rather than closed were given by Abe Montague, Columbia Pictures vice-president and president of the hospital.

An unusual indoctrination of a "second generation" of supporters of the hospital and research laboratories was revealed at a luncheon meeting by Sam Rosen, Stanley Warner vice-president and director of the hospital. Introducing 12 sons of Will Rogers Memorial Hospital supporters, Rosen declared they had made the trip to gain a first-hand knowledge of the cause, and expressed the hope that the young men would eventually take over not only the reins of business, but also would insure continuation of the institution.

"Second Generation" Introduced

In the group that were introduced were Richard Brandt, Michael Mayer, David Picker, Martin Quigley Jr.; Harold Rinzler, Allan, Burton and Norman Robbins; Thomas and William F. Rogers Jr.; Arthur Rosen; and Morton Thalheimer Jr.

Several speakers, including Abe Montague, emphasized the fact that the industry must be made aware that the Christmas Salute remains the foremost activity of the fund-raising drive for the hospital, and that the audience collection from the public should not deprive industry people of the opportunity to contribute their share to the hospital and research center.

In order that the Christmas Salute may be launched properly, the board voted that area chairman in charge of the Salute be brought to the hospital, so that they may become acclimated to its activities, and become familiar with the work of the organization.

Speaking on behalf of the Audience Collection Drive, Sam Rosen, Stanley Warner vice-president, said that he was normally opposed to audience collections, but that public response to this year's Will Rogers collection was "amazing." The public admires a theatre owner who cooperates, Rosen said.

Sam Rinzler of Randforce echoed this sentiment and pointed out that his patrons made large contributions despite the fact that he had trouble getting the admission price. "I had trouble getting a quarter admission," he said, "but found dollars and half-dollars in the can."

Enrollment of 7,500 theatres for next year's One Day-Week Audience Collection Campaign was foreseen by the fund raising and finance committee. Chairman Eugene Picker, in his report submitted to the board of directors, said that experience gained this year, plus more time for preparation, make this goal a reasonable one.

Final returns for this year's audience collection drive have not been tabulated, Picker said, but he noted that 5,540 theatres have participated. Latest tabulations show $59,-733.50 received, with the final total expected to reach $150,000. Picker thanked the industry press for having in this case influenced the trend away from the theatres' usual apathy toward audience collections.

Receipts from the 1954 Christmas Salute, Picker revealed, totaled $165,326, including $126,319 from scrolls; $25,568 from special gifts, and $13,439 from the Summer-Fall Drive-in Salute.

Material for this year's Salute should be en route to distributor chairmen in the exchange areas by September 15, Picker said. The organization of distributor chairman has been completed, while the Variety Club tents have been circulated for their nominations for exhibitor chairmen.

The committee has renewed its application to the Permanent Charities Committee, Picker said, and is hopeful that PCA's contribution may be increased to the original $25,000 pledged for 1954-55, in an agreement not to solicit industry employees in the studios.

In another report, hospital treasurer Si Fabian, reported that receipts of the hospital and research hospital in the year ended May 31 totaled $324,052, compred with $272,-981 in the previous 12 months.

Per Capita Cost Decreases

Average per capita cost continues to decrease slightly, it was reported. In 1953 the average per capita cost was $71 per week; in 1954 it was $69.88 and for the first six months of 1955 it is $67.26. This, compared to similar institutions and hospitals, is about 35 percent to 50 percent lower in per capita cost per patient.

Addressing a luncheon at the hospital, Montague said that the institution's reputation was spreading throughout the world, and that some of the patients at the hospital have come from the Far East and Europe. One, from the Far East, has had surgery and is expected to return to his distribution job in Singapore shortly; another is an acrobatic dancer of Russian parents now residing in East Germany. Stricken with TB while on tour in this country, the dancer is responding nicely to treatment, and hopes to remain in the U.S. after her cure.



(Above) Elder statesmen of the industry participating in the board meeting at Robbins Edgewater Motel at Schroon Lake are Arthur Mayer, Sam Rosen, A. Montague, Bernard Kranze and Max A. Cohen. (Below) Second generation industryites visiting the hospital are Morton Thalheimer, Jr., David Picker, Richard Brandt, Arthur Rosen, Michael Mayer, Burton Robbins, Norman Robbins, Tom Rodgers and Bill Rodgers, Jr.

GOLD FOR EXHIBITORS!

The headlines you see here, clipped from Page One of the nation's leading newspapers, are convincing proof of the tremendous interest in THE TREASURE OF PANCHO VILLA!

SCREEN THE PICTURE...play it while the news story is hot!



AY, DOLORES!

Thees Pancho Stole Mucho, Mucho Gold

BRAWLEY (U.P.)—Miss Delores Vasquez, 76, who disclosed locations in Texas where Mexican revolutionary Gen. Pancho Villa supposedly buried $1,500,000 in gold coins, told today of additional millions buried in Mexico.

Pancho's Gold Being Sought By 2 Veterans

ROMA, Tex. (U.P.) — Two World War II veterans searched for gold in this sleepy village on the banks of the Rio Grande today on the story of a 76-year-old California woman who said the Mexican ban-

1½ MILLION

Brawley Woman Bares Villa Loot

EL CENTRO — A Brawley woman, 76, has told authorities she knows where $1,500,- identification cards bearing her name and photograph and identifying her as a colo-

Pancho Villa's Gold Hunted By Texans

CORPUS CHRISTI, Tex., Aug. 6 (U.P.)—Police in Corput Christi and San Antonio today patrolled cemeteries to prevent persons from digging for buried gold after a Brawley, Calif., woman

Pancho Villa Woman Aide Tells Locations of Buried Texas Gold

Locations of about $1½ million in gold coin buried by Pancho Villa in Texas graveyards have been named to the district attorney in a "death bed" confession.

A woman nurse who claims to have been a full colonel

WINTERS · GILBERT ROLAND



OF PANCHO VILLA

SUPERSCOPE

Print by TECHNICOLOR

Distributed by RKO RADIO PICTURES

Produced by

BREN & GLADYS ATWATER · EDMUND GRAINGER

New Villa Treasure n Mexico Bared

By RAY BARNES

Delores Aguilera Vasquez of Brawley, who last week told Imperial county authorities that Mexican revolutionary lead-

Pancho Villa Treasure Tale Discounted

MEXICO CITY (AP) — Reports that Pancho Villa, Mexican revolutionary leader, buried a fortune in Texas have been discounted by Col. Jose Maria Juarrieta, once Villa's chief of staff.

Second Batch of Poll Nominations Disclosed; Final Group Upcoming

James Cagney, James Dean, Tom Ewell, James Stewart and Richard Todd were named as outstanding male performers in the second group of exhibitor nominations for the Audience Awards election, as announced in Hollywood by Elmer Rhoden, national chairman of the Awards committee. The third and last group of nominations will be made shortly.

Other nominations for the period between April 1 and June 30 last follow:

Best Pictures: "Love Me or Leave Me," "A Man Called Peter," "Seven Year Itch," "Strategic Air Command," and "20,000 Leagues Under the Sea."

Best Performance—Male: Cagney ("Love Me or Leave Me"); Dean ("East of Eden"), Ewell ("Seven Year Itch"); Stewart ("Strategic Air Command"), and Todd ("Man Called Peter").

Best Performance—Female: June Allyson ("Strategic Air Command"); Leslie Caron ("Daddy Long Legs"); Doris Day ("Love Me or Leave Me"); Marilyn Monroe ("Itch"), and Jean Peters ("Man Called Peter").

Promising New Personalities—Male: Ernest Borgnine, James Dean, John Derek, Tom Ewell, and Fess Parker; Promising New Personalities—Female: Betsy Blair, Marge Champion, Terry Moore, Mary Murphy, and Mara Corday.

The "hottest entertainment story this Fall will be found in your local theatre," says COMPO to newspaper editors in the organization's 52nd ad to appear in "Editor & Publisher." "If you . . . wish to keep on top of the fast-breaking entertainment story," says the ad, "Your local movie people will tell you about the truly great productions that are on the way."

THIRD BALLOT READY

More than 16,000 theatres will receive next week the third and last exhibitor's nominating ballot for the Nov. 17-27 Audience Awards election. Ballot was due off the press late this week and will be distributed by National Screen Service. It lists 55 pictures set for July-August-September release, 64 male and 55 female leads plus 35 new male and 39 female personalities from these pictures. Like in earlier ballots, theatremen are asked to nominate five from each of the abovementioned categories and return to Price Waterhouse & Co., 56 Pine St., N.Y.C., no later than Oct. 15 for their choices to be included in the counting.

SMPTE Awards Disney, Capstaff, Debrie

Walt Disney, John G. Capstaff and Andre Debrie will be awarded honorary memberships in the Society of Motion Picture and Television Engineers on Oct. 4, president Dr. John G. Frayne announced. Presentations will be made at the society's 78th convention at Lake Placid, N. Y. Capstaff was head of the photography department of the research laboratory at Eastman Kodak until his retirement in 1954, and Debrie is president of Etab. Andre Debrie, Paris.

Bernard D. Loughlin will receive the society's 1955 David Sarnoff Gold Medal at the convention.

Video Code Board Mulls Censor Issue

WASHINGTON.—Prevention of violations of television code by feature films took up virtually all of the time of the Television Code Review Board at its two-day meeting here, the National Association of Radio and Television Broadcasters reported.

The Board was also very much concerned with the promotion of "theatre attractions" through insertion of trailers and film clips in regular TV programs. Many such programs already use the maximum allowable time for commercials, the Board felt.

Some film producers, according to Board chairman G. Richard Shafto, are distributing product made before adoption of the TV Code, product designed for theatre distribution. "We do not believe there is any disposition on the part of most film producers and distributors to obviate the suggestion contained in the Code," he said.

NARTB is pushing for tighter "preview controls" on feature films, and is meeting with success, Shafto said. NARTB is also stepping up its own monitoring and reviewing of films by the Board.

IFE Takes On First Non-Italian Picture

I.F.E. Releasing Corporation has concluded arrangements to distribute its first non-Italian motion picture. The film is the J. Arthur Rank Eastman color drama, "Lease on Life," produced by Sir Michael Balcon and starring Robert Donat. A joint announcement was made by Robert Benjamin, representing the Rank Organization, and Seymour Poe, I.F.E. executive vice-president.

Poe, who described the picture as of "major American box office importance," stated that the acquisition is "the first step in activating I.F.E.'s policy of distributing only films of major importance," and supplementing its program of outstanding foreign films.

Exhibs Unsettled Over COMPO

Stand of Allied Theatre Owners of New Jersey on issues involving COMPO will be determined at an organizational meeting next week, it was pointed out at press time by Sidney Stern, Jersey Allied president. Next week's session, Stern said, will be a conclusion to a membership meet held this week, at which various phases of a projected tax reduction campaign were discussed along with the COMPO issues.

Also prominent on the Jersey Allied meet agenda is a situation which may find Loew's, Inc., bidding for Justice Department approval to purchase a N. J. site on which to build a drive-in theatre. If such a situation comes about, Stern said, the exhibitor unit will oppose.

Continuing as an active thorn in the side of many Jersey theatremen, it was pointed out, is the "pathetic clearance situation" for metropolitan New Jersey. Here, Stern said, theatres run behind the rest of the state as much as three months in securing new product. Action on several levels is contemplated.

Cinerama Film On Atom

The first production of Cinerama, Inc. will deal with dramatic peace-time uses of atomic energy, and will be made with the assistance of the Atomic Energy Commission, according to an announcement from Cinerama president Hazard E. Reeves. Cinerama vice-president Grant Leenhouts will produce the film for 1956 release.

AB-PT Wins More Time

WASHINGTON. — American Broadcasting-Paramount Theatres has received a three-month extension of divestiture time to December 3, according to Justice Department officials. The circuit has already disposed of all but 38 of 774 theatres and the remaining houses are largely "problem situations." All but 12 involve joint interests which must be dissolved, Justice spokesmen said.

Stanley-Warner Lists "Spring Festival Drive" Winners

The winners of the "Spring Festival Drive" which covered the activities of Stanley Warner managers from April-June have been announced by vice-president and general manager Harry M. Kalmine. First prize, an all-expenses paid two-week trip to England for two, went to George Kemp, Montauk Theatre, Passaic, N. J. Second prize, a $1,500 savings bond, went to Irving Hillman, Roger Sherman Theatre, New Haven, Conn.; Third prize, a $1,000 bond, went to Anthony Collinicini, Manos Theatres, Greensburg, Pa.

Other winners follow: district mgrs. Anthony Williams, Newark, N. J. ($500 bond), James M. Totman, New Haven ($250 bond), Bryan F. Moore, Pittsburgh ($150 bond), all for supervising the above winners. Jules Curley, Adv. Dept., Pittsburgh ($500 bond), for best series of kiddie shows; Joe Borenstein, Strand, New Britain, Conn. ($500 bond), best series of promotions; Martin Bratter, Millburn, Millburn, N. J. ($250 bond), for miscellaneous income.

Also, honorable mention awards of a $250 bond each went to: Frank Sahffer, Dixie, Staunton, Va.; Lew Black, Warner, Wilmington, Del.; and Pete Pisano, Avalon, Chicago. Prizes in concession sales for district mgrs. to: Paul Townsend, Oklahoma City ($400); Harry E. Lohmeyer, Washington, D. C. ($250); Lester Krieger, Philadelphia ($100.) Winners in concession sales for mgrs. were: Ernest J. Wells, Kennedy, Washington, D. C. ($400); Milton Brenner, Roosevelt, Newark ($250); and Larry Graver, Mastbaum, Philadelphia ($100).

Winners of Cinerama watches were: Murray Howard, Warner, Worcester, Mass.; George Birkner, Fabian, Paterson, N. J.; Helen Bortz, Warner, Reading, Pa.; George Payette, Maryland, Hagerstown, Md.; and Frank Savage, Warner, Youngstown, O.

Show Business Themes Dominate Current Biographical Film Trend

Hollywood is in the throes of a new, and possibly its biggest, biographical film cycle. With a large number already playing off across the nation, still more are in the can while additional others are in planning stages and yet to be made.

Of recent years, it was the far-flung areas of the globe that attracted independents and major studios alike for backgrounding film stories. The biographical film craze, however, portends to be even broader in its range of individual scope than the geographical was in its coverage of world areas.

The accent in the biographical trend runs strongly on show people, with the military coming through as important runners-up for supplying story personalities. Inventors, pioneers and politicians also figure prominently in the plans of many a producer for future motion pictures.

Already making the rounds of neighborhood theatres are Metro's "Love Me or Leave Me," the story of chanteuse Ruth Etting, and "Interrupted Melody," about Marjorie Lawrence, the Metropolitan Opera star. Paramount's "The Seven Little Foys," which deals with comic Eddie Foy, is playing off.

Metro Sets Two

Showbusiness biographical subjects which are being framed for screening include Metro's "I'll Cry Tomorrow," with Susan Hayward playing Lillian Roth; Sol Siegel, for the same studio, is planning the life of another entertainer, Elsie Janis.

The show business lives of the song-writing team of DeSilva, Brown and Henderson are being contemplated as possible subject matter for a film at 20th Century-Fox. That studio also is filming "The Girl in the Red Velvet Swing," a turn-of-the-century story based on the life of the Gibson Girl, Evelyn Nesbit.

Over at Paramount, filming is being started on "Intermission," which deals with the life of the jazz musician Louis (Red) Nichols, as portrayed by Danny Kaye.

Columbia is shooting "The Eddie Duchin Story," about the late pianist-band leader, with Tyrone Power in the title role. That studio was responsible last season for "The Long Grey Line," also with Power, about Marty Maher, major domo of West Point.

At Universal-International, the big project is "The Benny Goodman Story," in which Steve Allen is starred as the popular clarinetist and jazz virtuoso. On the production agenda is "The Bill Robinson Story," dealing with the late Negro entertainer.

At Warner Bros., work on the screen play of "The Ed Sullivan Story" is nearing completion. The popular newspaper columnist-television personality will play himself in the film, which Richard Whorf will produce and David Butler direct.

Metro is planning "Somebody Up There Loves Me," which concerns Rocky Graziano, the prizefighter. Harriet Parsons may film "The Life of Mickey Walker," about another pugilist.

Other showbusiness projects in the wind on the Coast include "Gertrude Lawrence as Mrs. A," and a story on the life of Buster Keaton, screen comedian. Helen Morgan's biography is also planned, while Columbia will film "The Vamp," about Theda Bara.

More Military Tales

Military biographical pictures, current and future, include: "The Eternal Sea," about Admiral Hoskins, from Republic and now making the theatrical rounds; "To Hell and Back," from Universal-International, about Audie Murphy's wartime experiences, upcoming and "Battle Hymn," also from U-I, will deal with Col. Dean Hess' wartime experiences as a flying parson.

Another military biopic is "The McConnell Story," dealing with the life of the famous Korean campaign jet ace, which Warner Bros. has just placed in release.

Also from Warner Bros. is "The Dam Busters," a British biography of Barnes Wallace, who invented the Skip Bomb technique that was used by the RAF over Germany by Wing Cmdr. Guy Gibson, whose life also figures prominently in the film.

Another British picture, from J. Arthur Rank in connection with Universal, will be about a famous British fighter pilot, Douglas Bader. Kenneth More, England's most popular actor, will portray the pilot, who manned the controls of his plane without legs. Title will be "Reach for the Sky."

I'll Cry Tomorrow



Susan Hayward plays chanteuse Lillian Roth in Metro's musical biography, "I'll Cry Tomorrow."

A short step from present day to historical time in the realm of the military is bridged by United Artists with its forthcoming filmization of the life of "Alexander the Great," world-conquering Macedonian.

About to be released by Universal is "Lady Godiva," dealing with the celebrated female figure who rode her white horse bareback through the streets of Coventry, England, a couple of centuries back. Maureen O'Hara plays the title character.

Aviation and its heroes constitutes another realm of exploration for production. Hecht-Lancaster will back "Kitty Hawk," about the Wright brothers, which Melville Shavelson and Jack Rose will produce. "The Spirit of St. Louis," in which Col. Lindbergh is the central figure, is being made at Warner Bros. with James Stewart as the famous pilot. The same studio is completing yet another tale of an aviator: "The Court Martial of Billy Mitchell."

At Metro, "The Wings of the Eagle" is being planned for Robert Taylor. Picture is the story of the late Cmdr. Frank (Spig) Wead, aviation pioneer and later a screen writer on many important projects.

Politics is another field of endeavor to which a number of filmakers are attracted for biographical pictures. "Beau James," the Gene Fowler biography of the late James J. Walker, is being mentioned as a screen play. Hall Bartlett, an enterprising indie, is set to film the life of Joe Foss, 39-year-old governor of Sonth Dakota, in VistaVision and Technicolor.

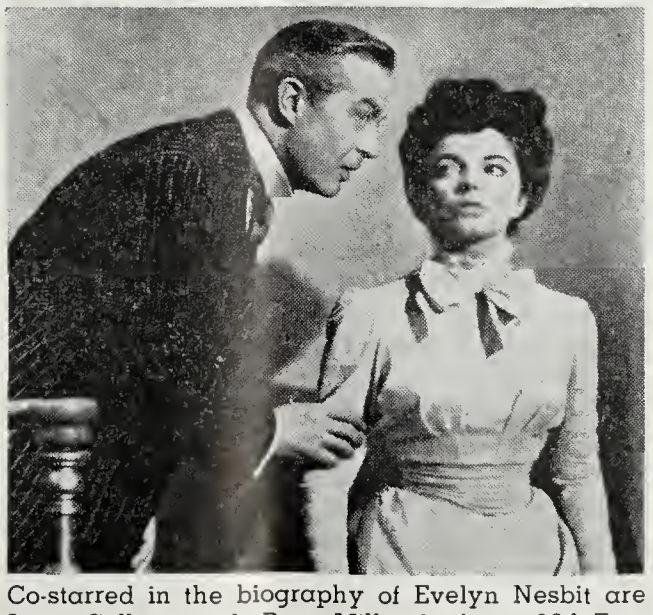
Metro, completing the biographical roundup, is planning "Lust for Life," in which Kirk Douglas will play the great 19th Century artist, Vincent Van Gogh.

The Benny Goodman Story



Steve Allen portrays the title role in Universal-International's "The Benny Goodman Story."

Red Velvet Swing



Co-starred in the biography of Evelyn Nesbit are Joan Collins and Ray Milland, from 20th-Fox.

The Eddie Duchin Story



Tyrone Power in Columbia's "The Eddie Duchin Story," recently filmed in New York City.

AB-PT Shares Redeemed;More Financial News

Leonard H. Goldenson, President of American Broadcasting-Paramount Theatres, Inc., announced this week that the board of directors approved the redemption on Oct. 20, 1955 of 150,000 shares of the 5 percent preferred stock ($20 par value) at the applicable redemption price of $20.80, plus the accrued dividend to such date of 25 cents per share, or a total of $21.05 per share.

The specific shares to be redeemed will be selected by lot at the close of business Sept. 20, 1955 when the books will be closed to further transfer of shares so selcted. Notice will be mailed Sept. 20 to holders whose shares of preferred stock are to be redeemed, and payment of the redemption price will be made to these holders of preferred stock upon surrender of their certificates to The Bank of New York, 48 Wall Street, N.Y.C.

There was originally issued early in 1953, 608,047 shares of this preferred stock. With the retirement of these 150,000 shares and the 84,790 shares previously purchased on the open market, there will remain 373,257 shares of preferred stock outstanding.

The board of directors also declared dividends of 25 cents per share on the outstanding preferred and 25 cents per share on the outstanding common stock of the corporation, payable Oct. 20 to holders of record Sept. 23, excluding the preferred shares to be redeemed as noted above.

Universal Earnings

Universal Pictures and subsidiary companies reported earnings for the 39 weeks ending July 30 of $2,987,521, after $250,000 for contingent liabilities and $3,125,000 for taxes, or $2.76 per share on the 1,018,664 shares of common outstanding. For the 39 weeks ending July 31, 1954, earnings were $2,636,415 after $250,000 for contingent liabilities and $3,400,000 for taxes, or $2.49 per share on the 988,574 shares of common then outstanding.

Universal Pictures has declared a quarterly dividend of 25 cents per share on the common stock of the Company, payable on Sept. 29 to stockholders of record on Sept. 17.

Decca Payment

Decca Records Inc. declared a regular quarterly dividend of 17½ cents per share on the company's capital stock payable Sept. 30 to stockholders of record Sept. 19.

Skouras Chairs Fund

Spyros P. Skouras Jr. of Skouras Theatres succeeds Russell V. Downing of the Radio City Music Hall as chairman of the Motion Picture Industry Scholarship Fund at Yeshiva University. Skouras Jr. declared that the Fund this year will attempt to better the previous year's record of 54 scholarships.

Canadian Ampex Office

REDWOOD CITY, CALIF.—The first sales and distribution office to be set up by the Canadian division of Ampex American has opened for business at 70 Grenville Street, Toronto. The announcement was made by Harrison Johnson, executive vice-president of the new wholly-owned Ampex Corp. subsidiary.

At "Desperate Hours" Breakfast



Don Hartman (center), Paramount's executive in charge of production, was host at special Paramount breakfast for exhibitors at New York's Sheraton Astor Hotel prior to theatremen's preview of William Wyler's "The Desperate Hours" at the Criterion Theatre. At left stand Nat Fellman of Stanley Warner Theatres and Charles Boasberg, special assistant to Paramount world-wide sales chief George Weltner. To right are Moe Silver of Stanley Warner and Joseph Hayes who wrote the screen play.

Subscription Video Impasse Forecast

(*Continued from page 5*)

would break network control over free TV.

In a separate action, Zenith public relations chief Ted Leitzell urged Theatre Network Television president Nathan L. Halpern to make TNT's September 20 theatre telecast of the Marciano-Moore heavyweight championship fight available to disabled veterans in Veterans Administration Hospitals.

A letter from Leitzell to Halpern stated that Zenith intends to make all of its Phonevision programs available free of charge to VA hospitals. One argument used in the past by pay-TV opponents has been the threat of pay-systems to free entertainment now provided for hospitalized veterans and other shut-ins.

The NARTB had previously urged the FCC to turn down the bid of Penn-Allen Broadcasting for authority to conduct a "pilot" subscription TV service on its discontinued Allentown, Pa. UHF station. They contended the main issue is whether pay-TV is actually broadcasting, that the FCC does not have the legal authority to settle the matter, and that Congress should make the decision. To permit even a "test" authorization, the NARTB charged, would "prejudge one of the basic issues. . . ."

Ohio Exhibs Blast "Fast Buck Boys"

Columbus, O.—Independent Theatre Owners of Ohio this week lashed out against the "fast buck boys'' who have been flooding the state with so-called exploitation pictures which, in the opinion of the ITOO bulletin," should never have been made, let alone be shown in Ohio.'' Pictures are circulating due to the death of Ohio censorship.

The ITOO bulletin noted that one trade paper, ''Motion Picture Exhibitor,'' pointed out edtorially that the theatreman playing these pictures puts his reputation at stake. ''Clevalnd Plain Dealer'' film critic Ward Marsh was quoted as saying that to prevent the mass circulation of these exploitation pictures ''eventually theatres must band together with the common pledge to show no film which does not wear the Code Seal of Approval.''

Hearings Launched On Trust Aspects Of Federal Law

WASHINGTON.—A Senate Judiciary subcommittee under the chairmanship of Sen. Harley Kilgore (D., W.Va.) began three days of hearings this week on the operation of the Webb-Pomerene Act, with particular reference to anti-trust aspects.

SIMPP president Ellis Arnall has in the past assailed Motion Picture Export Association activities under this act, but subcommittee staff members said that there were no plans at that time to hear testimony by film industry witnesses.

Staff officials said the sub-committee will inquire into the extent to which U.S. firms can set up foreign agencies without violating the anti-trust laws, the extent to which foreign distribution can be carried on jointly by U.S. firms and their foreign competitors, possible anti-trust exemptions for joint U.S. investment ventures overseas.

Meanwhile investigation of alleged discrimination against U.S. films abroad has tentatively been placed on the agenda for overseas hearings by the Senate Judiciary's Committee's anti-trust and monopoly subcommittees. Committee chairman Sen. Harvey M. Kilgore (D., West Va.) would head the group, which plans to hold hearings in London, Paris and Rome.

American Seating Plant

CHICAGO. — American Seating Co., Grand Rapids, Mich., has begun work on a $1 million addition to its steel plant. According to president H. M. Taliaferro, the new facility should be ready for use early next year. One-story high, and of brick, glass block and fixed-sash construction, the structure will be approximately 670 x 140 feet and will provide about 95,000 additional suare feet of manufacturing space.

Para Merges Branches

E. K. (Ted) O'Shea, vice-president of Paramount Film Distributing Corp., announced this week that the Detroit branch has been incorporated into his midwest central division under division manager Bryan D. (Buck) Stoner. The central division now comprises the branch territories of Chicago, Minneapolis, Milwaukee, Indianapolis and Detroit. Thomas Duane continues as resident branch manager in Detroit.

Distri-Bits . . .

VistaVision Reelers

. Paramount will spotlight its 1955-56 short subjects release slate with the introduction of one-reel VistaVision films, the first of which, a travelogue on Gibraltar by Carl Dudley, has already been completed. Additional Paramount shorts will include three two-reelers in VistaVision and three more one-reelers. Also, 52 other shorts including eight Popeye cartoons, six Noveltoons, 12 Cartoon Champions, four Herman & Katnips, six Caspers, four Speaking of Animals, six Grantland Rice Sportlights and six Toppers.

Columbia Discussions

World-wide selling and promotion plans for upcoming Columbia releases were discussed this week on the Coast by top echelon executives of the picture eompany. Group also heard about current and future production plans from Jerry Wald, executive producer, and Harry Cohn, president. Attending sessions were Jack Cohn, executive vice-prexy; A. Montague, vice-prexy and general sales manager; Paul N. Lazarus Jr., ad-pub vice-prexy, and Lacy Kastner, Columbia Intl. prexy.

Disney Foreign Deal

RKO Radio has negotiated with Buena Vista Film Distribution Co. for the distribution in foreign markets of four current Walt Disney properties, including "Lady and the Tramp," "Davy Crockett," "Switzerland" and "Arizona Sheep Dog." Latter two are featurettes. Deal involves the areas of Latin America, the Far East, excepting Japan, Australasia and Switzerland.

Dividends Rise

WASHINGTON. — Film industry corporations publicly declared cash dividends totaled $16,787,000 during the first seven months of 1955, according to the Department of Commeree. During the same period last year, industry corporations paid $13,575,000. July payments totaled $1,660,000 compared to $1,834,000 in the corresponding month last year, with switches in dividend months causing the difference.

Robbins On Tour

Burton E. Robbins, National Screen Service vice-president in charge of sales, has begun touring the nation on visits to the 31 branches of the eompany in behalf of the George F. Dembow sales tribute. Robbins stopped this week in Buffalo, Boston and New Haven, respectively, for sales staff visits, then continued en route to the various other exchange cities for the Dembow drive, which will run until Dec. 15.

Record "Marty" Rentals

United Artists' "Marty," starring Ernest Borgnine and Betsy Blair, earned more than $200,000 in film rentals at the Sutton Theatre before going into its sixth month there, William J. Heinemann, UA vice-president in charge of distribution announced. Heinemann said the picture has already broken all house records, and is now in its 12th week in Philadelphia and Baltimore.

News of Selznick Plans Awaited; RKO Wins Exclusive Distribution

Peak Production Nears For Rank

The J. Arthur Rank Organization's Pinewood and Ealing Studios in London are now nearing peak activity, with 14 pictures in various stages of production. Eight of these are comedies, four are dramas, one is a biography and one is a feature-length documentary. Nine of the 14 are in color.

Heading the list of pictures being eut and edited is Ealing's new Alee Guinness comedy, "The Ladykillers," in Technicolor, directed by Alexander Mackendrick with a screenplay by William Rose, author of "Genevieve." Rose and Balcon are also represented by another Technicolor comedy, "Touch and Go," which stars Jack Hawkins, Margaret Johnston and Roland Culver.

Other films in the final stages of produetion at Pinewood include "Man of the Moment," starring a popular British comedian, Norman Wisdom; "An Alligator Named Daisy," eomedy in VistaVision and Technicolor starring Jeannie Carson, who recently made her TV debut in the U.S., Donald Sinden, Margaret Rutherford, and Stanley Holloway.

Currently before the cameras at Pinewood are "Simon and Laura," in Technicolor—VistaVision, based on a London stage comedy, starring Kay Kendall and Peter Finch; "All For Mary," in Eastman color, also based on a London stage play, starring Nigel Patrick; "A Town Like Alice," based on a best-selling novel of Malaya by Nevil Shute, starring Peter Finch and Virginia MeKenna.

Others Listed

Also, "The Black Tent," adventure drama in VistaVision-Technicolor starring Anthony Steel and Donald Sinden; "Lost," Eastman color thriller starring David Farrar; "Reach for the Sky," film version of an ace British fighter pilot who had lost both of his legs. Kenneth More stars.

Filming at the Ealing Studios are: "The Feminine Touch," a love story in Technicolor, featuring Diana Wynward, and "Who Done It," marking the film debut of British TV comic Benny Hill and screenplayed by T.E.B. Clarke.

Set to begin shooting in the near future is "The Battle of the River Platte," VistaVision-Technicolor story of the Royal Navy's efforts to hunt down the German pocket battleship Graf Spee. No cast has yet been announced by producers Miehael Powell and Emeric Pressburger. "Jumping for Joy," also to start shortly, will provide the first major film role for British comic Frankie Howard.

Trans-Lux Subsidiary

Trans-Lux Corp. will establish a subsidiary for the distribution of foreign product in the U. S., according to reports. George Roth, who has his own company and has been aetive in the distribution of film imports, is reportedly heading the new unit. He was formerly an executive of Fine Arts Films.

With David O. Selznick now affiliated with the newly re-organized RKO Radio Pictures after an absence of seven years from Hollywood production, trade circles were awaiting this week a disclosure as to the type and titles of properties the producer would choose for his first motion pictures.



DAVID O. SELZNICK

According to RKO Pictures, which will finance Selznick productions and also distribute, the producer will start work early this winter on "a series of films of a size and type of quality consistent with his past famous productions."

The Selznick-RKO Pictures deal, according to the producer, spells termination to the protracted set of negotiations between his organization, The Selznick Co., Inc., and M-G-M.

It was pointed out by Daniel T. O'Shea, RKO Pictures president, that Selznick will act as either personal producer or executive producer on his new series. It was noted also that Selznick's company will produce exclusively for RKO distribution.

To Assemble Staff

Selzniek will assemble his own production staff and operate in much the same manner as he did prior to his departing Hollywood years ago. He will produce at the RKO-Pathe studio in Culver City, and have offices outside of Hollywood, as well. Associated in the Selznick group are Frank I. Davis as president; Victor J. Hoare, distribution vice-prexy; Earl R. Beaman, treasurer.

Another phase of the RKO-Selznick agreement ealls for re-issuing by RKO of a number of early Selznick features. For release in the U.S. in the near future are "Rebecca," "The Adventures of Tom Sawyer," "The Third Man," "Spellbound" and "The Paradine Case." Latter two will be sent out on a double bill.

Saturation video and ad campaigns will launch the re-issues of the above, which RKO will sell in the U.S. and foreign markets.

One apparent reason for Selznick's decision to cast his stake with RKO is the fact that two top echelon members of the picture eompany's management are former Selznick associates. O'Shea began in Hollywood as a lawyer for the producer almost 20-25 years ago. He was later associated with Selznick in various other enterprises.

Under O'Shea and Selznick, Charles L. Glett, now executive vice-prexy of RKO, served as general manager of the Selznick studio.

Morey Heads Drive

The film industry's participation in the Community Service Society of New York million dollar fund-raising campaign this October will be headed by Edward Morey, Allied Artists vice-president. Morey will name a committee shortly to assist in the drive.

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Produced by
WILLIAM A. BACHER and WILLIAM B. HAWKS

Directed by
RAOUL WALSH

Screen Play by
SYDNEY BOEHM and FRANK NUGENT

Women Do Industry Proud



NEW ORLEANS: Seated, l to r: Mary Kelly, rec. sec'y.; Marie Berglund, corr. sec'y.; Ora Johnson, 1st V.P.; Gene Barnett, president; Shirley Folse, 2nd V.P.; Imelda Giessinger, treas.; Standing, l to r: Rolande Guma; Connie Aufdemorte; Hazel Schwartz; and Nathalee Odom, Ruth Toubman, and Elizabeth Bacon, board of directors. The New Orleans club is hostess for the second WOMPI convention, under the chairmanship of Lorraine Cass. Co-chairmen—or should we say "chairwomen"?—are Elizabeth Bacon, Marie Berglund, and Lillian Sherick.



WASHINGTON: First row, l to r: Nelia Turner, treas.; Florence Carden, rec. sec'y.; Ora Donoghue, 1st V.P.; Lucille Traband, president; Sara S. Young, 2nd V.P.; and Mary Louis Parry, corr. sec'y.; Second row, l to r: Lois Milstead, Madeline Ackerman, Verda Lee, Myrtle Friess, Lillian Lee, Josephine Byrnes, Catherine Davis, all board of directors. The Washington unit, ninth to receive its Charter, was officially launched on July 12, at a luncheon meeting which honored Jack Fruchtman, a board of governors member, and immediate past Chief Barker of the Washington Variety Club.



DALLAS: Seated, l to r: Muggins White, stand-in for Loia Cheaney, 1st V.P.; Marie Russey, rec. sec'y.; Joyce Smith, 2nd V.P.; Lorena Cullimore, president; Louise Clark, corr. sec'y.; Thelma Jo Bailey, treas.; Standing, l to r: Mildred Freeman, Mable Guinan, Loeda Crawford, Maxine Adams, Bess Morgan, officiating at installation, Flo Gann, Dorothy Mealer, all board of directors except Miss Morgan. Unfortunately, no picture was available of Verlin Osborne, international president of WOMPI and first president of Dallas WOMPI, who is generally considered to be the guiding light in the organization's formation.



ATLANTA: L to R: Edythe Bryant, treas.; Ernestine Carter, 2nd V.P.; Evelyn Snow, 1st V.P.; Eddie Brauer, Republic Pictures, who installed new officers; Stella Poulnot, president; Catherine Moore, corr. sec'y.; and Doris Honea, rec. sec'y. How did that man get in the picture?

Men of the Variety Club, look to your laurels! There are women following in your footsteps. The ladies, in case you haven't noticed, are the Women of the Motion Picture Industry, otherwise known as WOMPI, who are holding their second national convention at the Roosevelt Hotel in New Orleans, come Sept. 30.

The ambition of this new social and charitable organization, as stated by Jacksonville chapter president Janice Claxton, is "to be to the girls in the industry the same as the Variety Club is to the men." And the way the girls are going, with six new affiliates signed up in the past year, they might make it at that.

Giant Strides Noted

The national organization, in its infancy only two years ago, already has grown to woman's status. It boasts an enthusiastic membership roster from nine U.S. cities and a city in Canada. The present members (in order of their joining up) and their presidents are: Dallas (Lorena Cullimore); New Orleans (Gene Barnette); Atlanta (Stella Poulnot); Memphis (Lois Evans); Jacksonville (Janice Claxton); Toronto (Anne Kaplan); Charlotte (Myrtle Parker); Houston (Laura Knopp); Washington (Lucille Traband); and Denver (Jean Gerbase). President of International WOMPI is Verlin Osborne, who was the first president of the Dallas chapter.

WOMPI chapters have 12 meetings a year, with three business meetings at night. Luncheons are most frequent, and individual chapters sponsor raffles, box suppers, dances, and other entertainments.

WOMPI By-Laws

The by-laws of the organization are far-reaching and humanitarian:

"To promote good will for the Motion Picture Industry;

"To develop friendship as a means of broadening the field of opportunity for service and to encourage and promote international peace and cultural relations;

"To inculcate the ideal of service as a basis of all worthy enterprises, and to influence its application in the social, business, and civic life of the Motion Picture Industry;

"To promote active participation in any movement that will tend to improve the civic, social, industrial and commercial welfare of the community;

"The organization of the Women of the Motion Picture Industry is nonpolitical and nonpartisan. The club shall not go on record as being for or against any controversial public policy, or endorse or recommend and candidate for public office or vote on political candidates or partisan questions at club meetings."

Charity rates high in many a Wompian's mind; however, the more recent additions to the national organization have not had sufficient time to get the full force of their memberships behind specific charities as yet.

Eventually each chapter will sponsor a charity of its own choosing. Meanwhile, New Orleans, Jacksonville and Charlotte have reported activity which is small but a heart-

As WOMPI Readies Confab

warming portent of things to come.

Says Viola Wister, Charlotte:

"Our latest project is to purchase a back brace for a little boy in Charlotte who is suffering from spinal tuberculosis. James' father is dead and his mother cannot afford to buy this very necessary item."

Says Nathalee D. Odom, New Orleans:

"In the last two years our service committee has handled the following projects:

1) Christmas party for 300-400 orphans;
2) Distributed T.B. trailer;
3) Donated motion picture screen to St. Mary's Training School at Clarks, La.;
4) Assisted three needy families in our city;
5) Financial aid was given to members of our industry who were ill;
6) March of Dimes.

Choose School Charity

Says Janice Claxton, Jacksonville:

We have chosen as our charity the Pine Castle School for Retarded Children and are now in the process of selling chances on a $100 bill to raise money."

Anne Kaplan of Toronto gives the following report:

"At Christmas time, when the club was newly organized, we donated gifts of clothing, food, etc. which was enough to supply a mother and four children with a complete Christmas dinner, also clothing and toys for the children. We also looked after two elderly women whose names were given to us by the Woodgreen Centre."

Only two qualifications are essential for membership in WOMPI. First, one must be a woman. Second, she must be in the industry for at least six months. By the "industry" is meant positions in production, distribution, exhibition, installation, transportation, concessions, trade papers, and criticism.

Started in Texas

The organization started "deep in the heart of Texas" in 1952, when a group of secretaries on Dallas' Film Row had lunch together, inspired by Verlin Osborne, who in turn had been inspired by Col. H. A. Cole, board chairman of Allied Theatre Owners of Texas. Luncheon concluded, the girls soon decided to found the first WOMPI chapter, with Mary Pickford and Dorothy Lamour as honorary members.

During the vacation periods of these Dallas pioneers, they spread the gospel of WOMPI through visits to women working in the Film Rows of other cities. For example president Lucille Traband of Washington WOMPI credits the "untiring efforts" of Atlanta's Johnnie Barnes, Laura Kenny and Martha Chandler in getting her group going, and other chapter presidents have said the same.

As WOMPI approaches its second convention with a membership that will grow during the coming year, and spirit that can be described as "stupendous." This new organization of industry ladies appears to have a bright future ahead, as another of the legion of show business organizations whose social and charitable activities bring credit to themselves and to their industry.

(*More pictures on page* 30)



TORONTO: Seated, l to r: Olive Copleston, corresponding sec'y.; Gladys Rawnsley, 1st V.P.; Anne Kaplan, president; Marjorie Wilson, 2nd V.P.; Marion Hertell, recording secretary; Standing, l to r: Mildred Banks, May Levandusky, Lillian Pooley, Jean MacLennan, Florence Long, Virginia Richards, all board of directors. J. J. Fitzgibbons, president of Famous Players Canadian Corp., addressed the charter dinner of the Toronto club, and recalled that when Variety was formed it appeared a "hopeless" undertaking. "I think it proved a success because every member gave what he had to give regardless of creed, color or origin," he said.



HOUSTON: L to R: Rose Canter, treas.; Kent McGuire, 2nd V.P.; Laura Knopp, president; Ethel Kirby, 1st V.P.; Janice Thompson, rec. sec'y.; and Lois Curtis, corr. sec'y.



MEMPHIS: Seated, l to r: Helen Van Vulpen, 1st V.P.; Lois Evans, president; Shirley Kilmore, 2nd V.P.; Standing, l to r: Hazel Reeves, Fairy Wilkerson, Mary Katherine Baker, all directors; Genevieve Monks, rec. sec'y.; Frances Blankenship, past president and regional director; Corinne Walsh, director; and Margaret Irby, treas. Not shown are Katherine Randle, director, and Vivien Wahlquist, corr. sec'y.



DENVER: First row, l to r: Ann La Gandre, 2nd V.P.; Toni Medley, 1st V.P.; Jean Gerbase, president; Charlotte Steuver, treas.; Maryanne Hogle, rec. sec'y.; and Irene Canino, corr. sec'y.; Back row, l to r: Edith Musgrave, Florence Pell, Bess Warner, Pauline Hall, Ruth Wolfberg, Alice Montague, all board of directors. The Denver unit was the 10th and latest club to receive its WOMPI charter.

3 HITS IN

The PRIVATE WAR of MAJOR BENSON

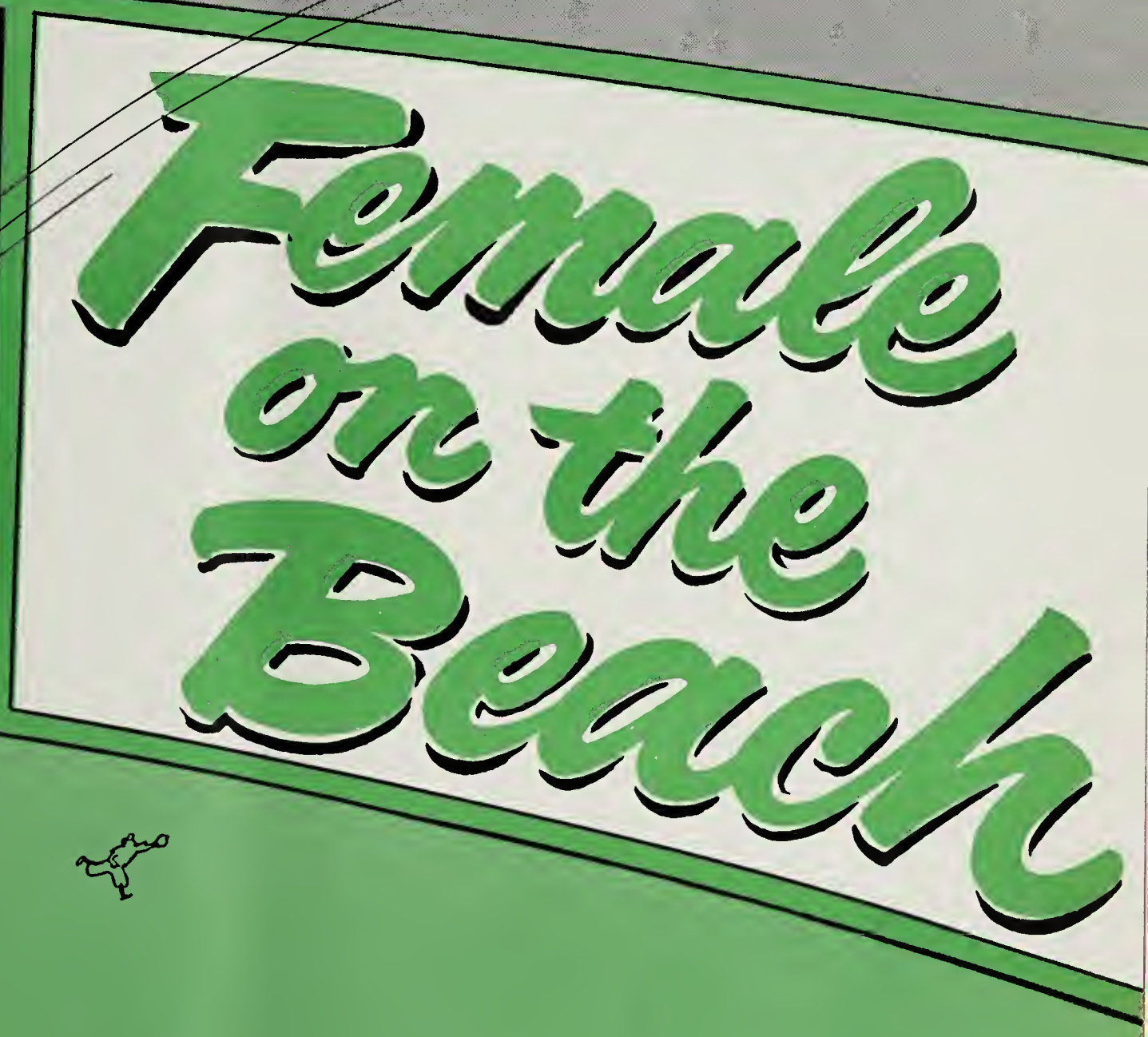
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TO H AND B



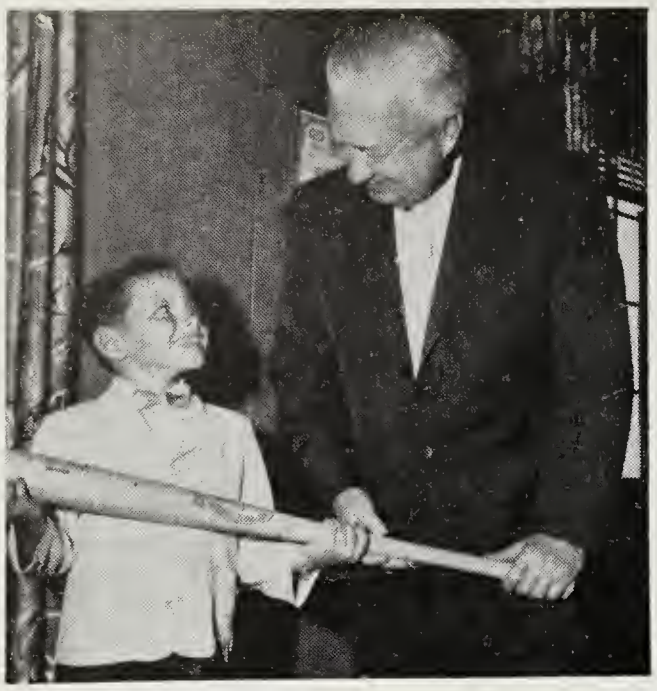
A ROW!







Rely on U-I the *consistent* clean-up hitter!



Steve Broidy, Allied Artists topper, gives bat and ball to seven-year-old Phil Phillips after signing the young singer-dancer to a seven-year pact.

Alexanders Enter Field Of Re-Issues

"We are going to use this film to explore the re-issue field," Max Alexander of M. & A. Alexander Productions explained in regard to the company's reissuing "It's A Wonderful Life" theatrically. Alexander, who is partnered with his brother, Arthur, selected this James Stewart-Donna Reed vehicle as the best test for a reissue in today's market.

"Older pictures are of interest to the public today, if they are good pictures," Max Alexander, who with his brother, has produced a great many feature films, stressed.

M. & A. Alexander Productions is a production-distribution organization. "A picture today has to have the right distribution," Max stated. "You can't think today of distribution as you did 15 years ago. There is no market for the cheap picture commensurate with the investment in it."

"It's A Wonderful Life" was produced by Frank Capra. It stars James Stewart, Donna Reed and Thomas Mitchell. The Alexanders have made a deal with Harold Schwartz' Tower Pictures to handle Southern distribution, with Harold Weisenthal's Arlan Pictures set to handle international distribution. M. & A. Alexander have the

(*Continued on page* 25)



Edward Muhl, U-I production vice-prexy, confers with Col. Dean Hess, World War II flying parson, on the latter's biographical film, "Battle Hymn."

HOLLYWOOD

. . . on the wire

RICHARD BERNSTEIN, *Editor*
Hollywood Offices:
8245 Beeman Avenue
North Hollywood. Tel.:
ROgers 7-2347

"Summer and Smoke" by Tennessee Williams has been acquired by Hal Wallis. Williams, a Pulitzer Prize-winning playwright, will do the screen play for the VistaVision Paramount release. . . . Adolph Menjou will co-star with Olivia DeHaviland, John Forsythe and Myrna Loy in "The Ambassador's Daughter," which will be shot in Paris by writer-producer-director Norman Krasna for United Artists release. Film rolls in October.

* * *

U-I made two story purchases. Studio bought "The Rare Blood of Harry Stroud" by Joseph Petracca and L. F. Sweet and "Man Afraid" by Dan Ullman. . . . Over at Columbia, Producer Charles Schneer has set his stars for "Invasion of the Flying Saucers" to be made under the Clover banner for Columbia release. Stars are Hugh Marlowe, Joan Taylor and Donald Curtis. Fred F. Sears directs. . . . Raymond Burr will co-star with Angela Lansbury in "Please Murder Me," the first theatrical production for Gross-Krasne, Inc. Donald Hyde will produce and Peter Godfrey will direct from a script by Hyde and Al C. Ward.

* * *

MacDonald Carey, Patricia Medina and Skip Homeier will co-star in Republic's "Stranger at My Door," which William Witney is directing for associate producer Sidney Picker. Original screen play is by Barry Shipman. . . . John Hodiak, Dean Jagger and Barr Coe have joined the cast of 20th Century-Fox's "On The Threshold of Space." Guy Madison and Virginia Leith top the cast. Robert Webb will direct and William Bloom produce.

* * *

Maxwell Anderson has been signed to script "The Wrong Man," Alfred Hitchcock's next film for Warner Bros. release. Story deals with a musician mistakenly picked up for murder and its effect on his life and that of his family.

* * *

Lewis Seiler, who recently completed the direction of the Bryan Foy production, "Battle Stations," for Columbia, will return to direct "Overexposed," Cleo Moore starring vehicle which Producer Lewis Rachmil will put before the cameras Oct. 11. "Overexposed," an original by Mary Anita Loos and Richard Sale, with screen play by James Gunn, is the story of an ambitious girl who turns professional photographer and becomes involved in the rackets as she fights her way to top recognition in her field.

* * *

Jock Mahoney, who attained popularity as "The Range Rider" on TV, and who is now under contract to U-I, will co-star with Martha Hyer in "Gun Shy" at the studio. The Technicolor outdoor adventure story will be directed by Charles Haas and will be produced by Howard Christie. "Gun Shy" is the story of a Civil War hero who becomes looked upon as a coward because of his desire for peace. However, in order to bring about real peace in his small western town he has to take up his guns.

Elmer Bernstein has been signed to compose and conduct the musical score for Otto Preminger's "The Man With the Golden Arm," which will co-star Frank Sinatra, Eleanor Parker and Kim Novak. Bernstein will score the Preminger feature which rolls Sept. 20 before reporting to Cecil B. DeMille to do the music for "the Ten Commandments."

* * *

Paramount's "The Mountain" troupe is locating at Chamonix, France in the French Alps, where Claire Trevor and Spencer Tracy appear in some of the key scenes of the film, which also stars Robert Wagner. Edward Dmytryk is producing and directing the film, on which A. C. Lyles is serving as assistant producer. . . . Mary Murphy was signed by Republic to a long-term contract calling for one picture a year. The first film is "The Maverick Queen," now before the cameras.

* * *

Allied Artists enters the last third of the year with a blacklog of 10 completed pictures and, in addition, five which are now in the final editing stage, according to executive producer Walter Mirisch. Included in the completed films are two in CinemaScope, "The Warriors" and "Gun Point," and two in SuperScope, "The Body Snatchers" and "The Return of Jack Slade." The other completed films are "Jail Busters," "Wicked Wife," "Paris Follies of 1956," in color, "Dig That Uranium," "Timeslip" and "Thunderstorm." Now being edited are "World Without End," in CinemaScope, "Bobby Ware Is Missing," "The Toughest Man Alive," "Shack Out On 101" and "Calculated Risk."

* * *

Bert E. Friedlob has purchased Douglas Morrow's original story, "Beyond A Reasonable Doubt" and has signed Morrow to complete the screen play. The suspense story will be shot starting Nov. 1. Friedlob's current film, "While the City Sleeps," directed by Fritz Lang for United Artists release, is now in the scoring stage.

(*Continued on page* 25)



Celebrating completion at Warner Bros. of "Miracle in the Rain" are (l to r): Cinematographer Russell Metty; Steve Trilling, executive assistant to Jack L. Warner; Director Rudolph Mate; Star Jane Wyman; Producer Frank Rosenberg, and Jack L. Warner, studio vice-president.

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when a man
is close
enough to
KISS
you.....
he is
close
enough
to KILL
you!....

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Produced by MAXWELL SETTON · Directed by ARTHUR LUBIN

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Printed in U.S.A.

Inside Production

Film Industry Accentuates Search For Latent Talent: William Hawks

By
Richard Bernstein

"A good story is everything today in motion pictures," Producer William Hawks stated in an interview at his 20th Century-Fox office. "It can be played any place, gives everybody concerned with its being made into a motion picture a chance to go to work—the actors, the actresses, the producer, the director, the cameraman, the technicians and all the people necessary in the making of a motion picture."

Hawks has just finished co-producing with William Bacher one of 20th Century-Fox's biggest films of the year, "The Tall Men," which was made in CinemaScope. Hawks and Bacher had as their director Raoul Walsh, whom Hawks believes to be one of the finest in motion pictures.

Once An Agent

"I like to cast a picture carefully," Hawks explained. "I like each role to be properly filled. I was an agent once, myself, and I treat the agents fairly, and they treat me accordingly."

Hawks headed his own agency, one of the biggest in Hollywood, until he entered producing. Hawks' ability to judge talent as an agent has stood him in good stead as a producer. He knows that he wants to make an outstanding picture and he knows how to go about getting it. A soft-spoken, but sure man, Hawks' skill at casting may be seen in the players of "The Tall Men."

Heading the film are Clark Gable, Jane Russell, Robert Ryan, Cameron Mitchell, Emile Meyer, J. Lewis Smith and Robert Adler. Screen play was written by Sydney Boehm and Frank Nugent, based on the novel of the same name by Clay Fisher.

"The Tall Men" is a fictionalized version of the true story of Nelson Storey, a monumental figure in the days of the early West. It takes place in 1866 and deals with a trail drive of 1,500 miles through the heart of the savage Five Nations of the Indian Tribes. As a novel the book was a big seller, and, is currently a pocket-sized success.

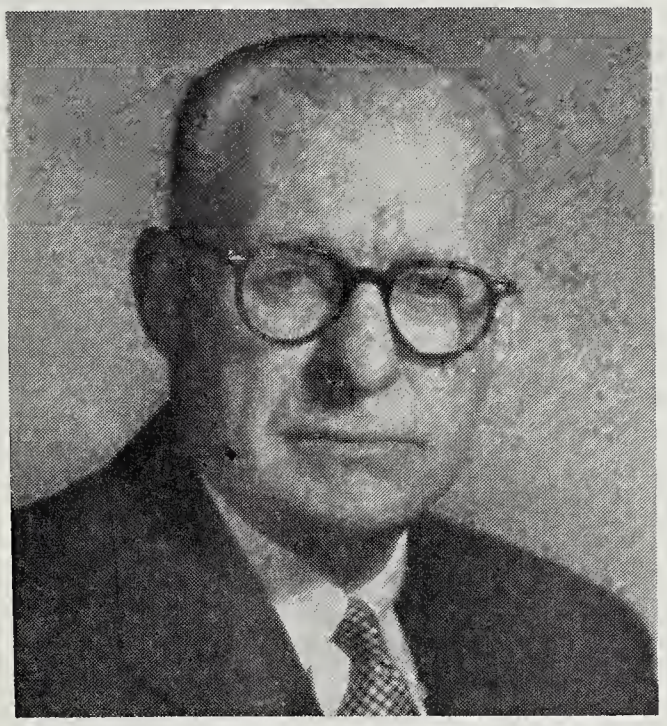
In Banner Era

Hawks believes that we are in a banner era of motion picture making with all the ingredients to make the best entertainment in the world. There is a constant quest for good material and he stresses that only good material should be used in making a motion picture.

"In order to get a good film, its story must be good," he pointed out. This story must be adjudged good by motion picture people who know values, he added.

The producer, brother of Howard Hawks, is a graduate of Yale University. He was in investment and commercial banking before he became an agent. He was also vice-president of Hawks-Volck Corp., Agency, and president of William Hawks, Inc. He began producing at RKO Radio Studios and one of his films was the Ronald Colman starrer, "My Life With Caroline."

Hawks will do three more films in the immediate future at 20th-Fox. The first, which he will produce solely, will be "The Last Wagon," by Gwen Bagni.



WILLIAM HAWKS

Hawks agrees with the star system and also acknowledges the fact that Hollywood has waited a great while before developing new luminaries. "However," he said, "Hollywood has awakened and they are making up for this. "He stated that he is very proud of his own studio in this respect. "20th-Fox has been developing new stars all along and I plan to use new faces in 'The Last Wagon.' Darryl Zanuck was one of the first studio heads to start building new stars.

"I don't think that TV can hurt good movies," he said. "There is room for both. As an agent, it was my business to find new people and as a producer—I am using them."

"Today," Hawks said," a studio will gamble on new faces where they haven't gambled in the past. They have to develop new people and they are looking for stories that will help introduce new people."

"And there is also a wonderful opportunity for new writers if they have a story that can be made into a good motion picture," he concluded.

Alexanders Entering

(*Continued from page* 22)

world-wide distribution of the film.

"We are looking for other quality films to re-issue," Max Alexander said, "but with names."

He also added that with their own distribution, they still plan upon finding a worthy vehicle return to production releasing through a major studio. "There are a lot of re-issues out now," Max stated, "that are doing good business against new product."

"We believe that only top product should be re-issued and that in many cases, it reaches a whole new audience, which has grown up since its first release," Max concluded.

HOLLYWOOD...

(*Continued from page* 22)

Hal Chester has signed the feminine lead for his next film, "The Weapon," which he will shoot in England. She is Nicole Maurey. Film rolls in London later this month. Chester recently completed "The Bold and The Brave," Mickey Rooney-Wendell Corey-Don Taylor starrer for Filmmakers, in which Miss Maurey also played the feminine lead. . . . "The Proud Rebel," based on a James Edward Grant "Country Gentleman" magazine story of 1947, "The Journal of Linnett Moore," has been added to Samuel Goldwyn Jr.'s production schedule. Film rolls in December from a Joseph Petracca screen play.

* * *

Louis Jourdan will co-star with Grace Kelly in "The Swan" at M-G-M. The feature, which will roll in CinemaScope and color, will be personally produced by Dore Schary with Charles Vidor directing. Picture rolls Sept. 30. Same studio will roll "Fearful Decision" Sept. 20 with Glenn Ford, Donna Reed and Juano Hernandez starring. Nicholas Nayfack will produce and Alex Segal direct.

* * *

Aubrey Schenck and Howard W. Koch have obtained the screen rights to "Wanton Murder," a short story by South African author Peter Godfrey. It will be made under Schenck-Koch's Bel Air banner for UA release. . . . Producer William Broidy, now prepping three films for Allied Artists release, will put one of them, "Sweet Violence," before the cameras Sept. 26. Final scripts are being completed for "The Big Blaze" and "The Last Mission."

* * *

U-I announced two additional story purchases. The first is "Katrina," historical novel by Jeramie Price and published this year by Farrar, Straus and Cudahy. The second is "The Shrinking Man," a science-fiction story, by Robert Matheson. . . . Line-up for Warner Bros.' "Serenade" now reads Mario Lanza, Joan Fontaine.

* * *

Kim Hunter joins Bette Davis in Phoenix Productions' "Storm Center," which Daniel Taradash and Julian Blaustein are making for Columbia release. Taradash, who scripted, will direct with Blaustein producing. . . . "The Solid Gold Cadillac," which Fred Kohlmar will produce at Columbia, will star Judy Holliday. Film will be shot in CinemaScope and has been set for an Oct. 24 starting date. Also at Columbia, Sam Katzman set an Oct. 11 starting date for "High Trap," which he will produce.

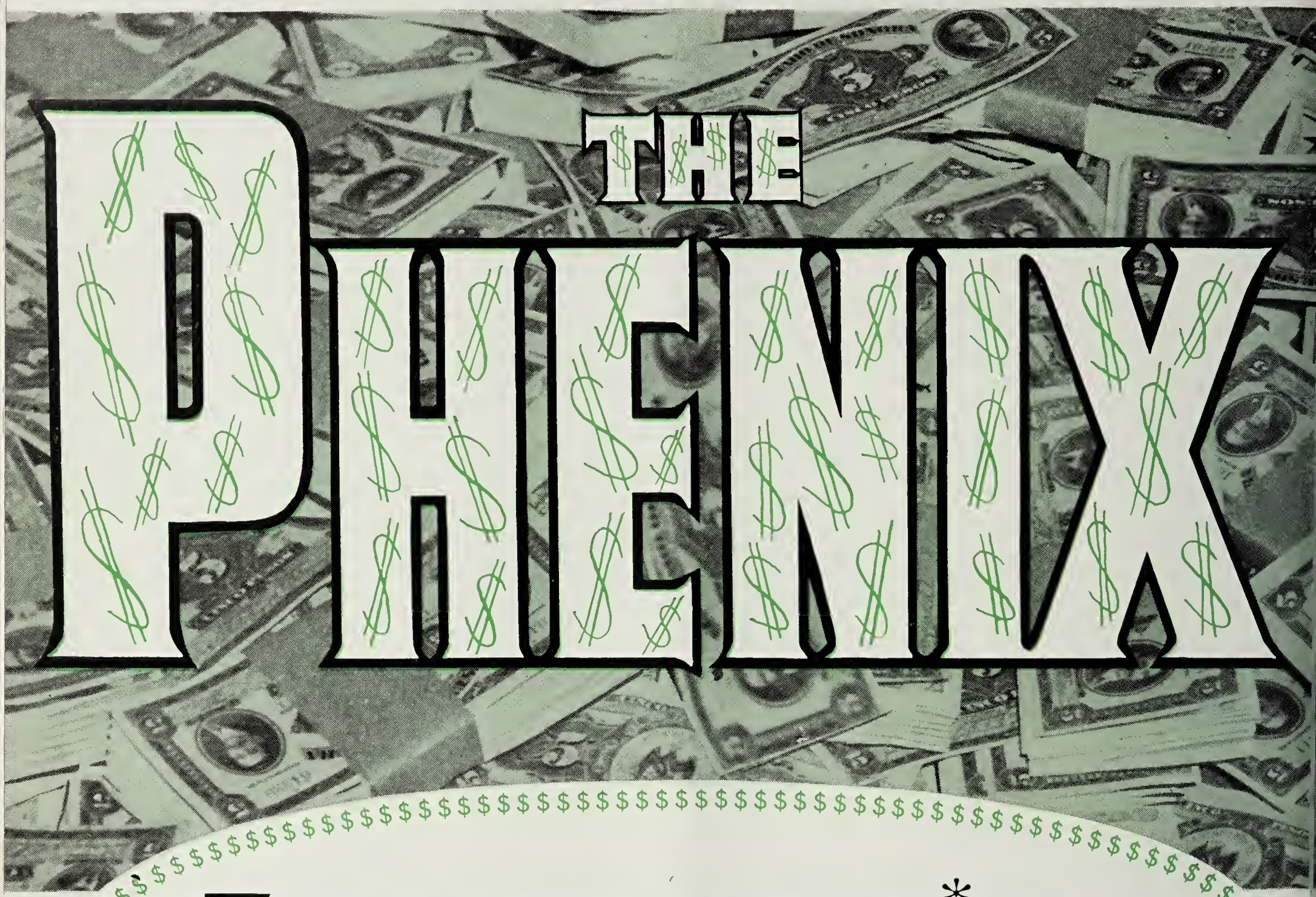
* * *

Jack Warner announced that he has inked Patty McCormack, who starred in "The Bad Seed" on Broadway with Nancy Kelly, to play her original role in the screen version. Mervn LeRoy will produce and direct.

* * *

Helmut Dantine, who recently completed a top role in Robert Rossen's "Alexander The Great" in Spain, has been set for a featured role in Paramount-Ponti-de Laurentiis' production of "War and Peace." . . . Lindsley Parsons puts his Allied Artists feature, "The Come On," before the cameras Sept. 26 with Barry Sullivan starring.

THERE'S MONEY



7 TERRIFIC WEEKS* AT WOODS THEATRE, CHICAGO!

*Running neck and neck with "Blackboard Jungle" and "On The Waterfront" figures and surpassing such hits as "Moon Is Blue" and "Mogambo"

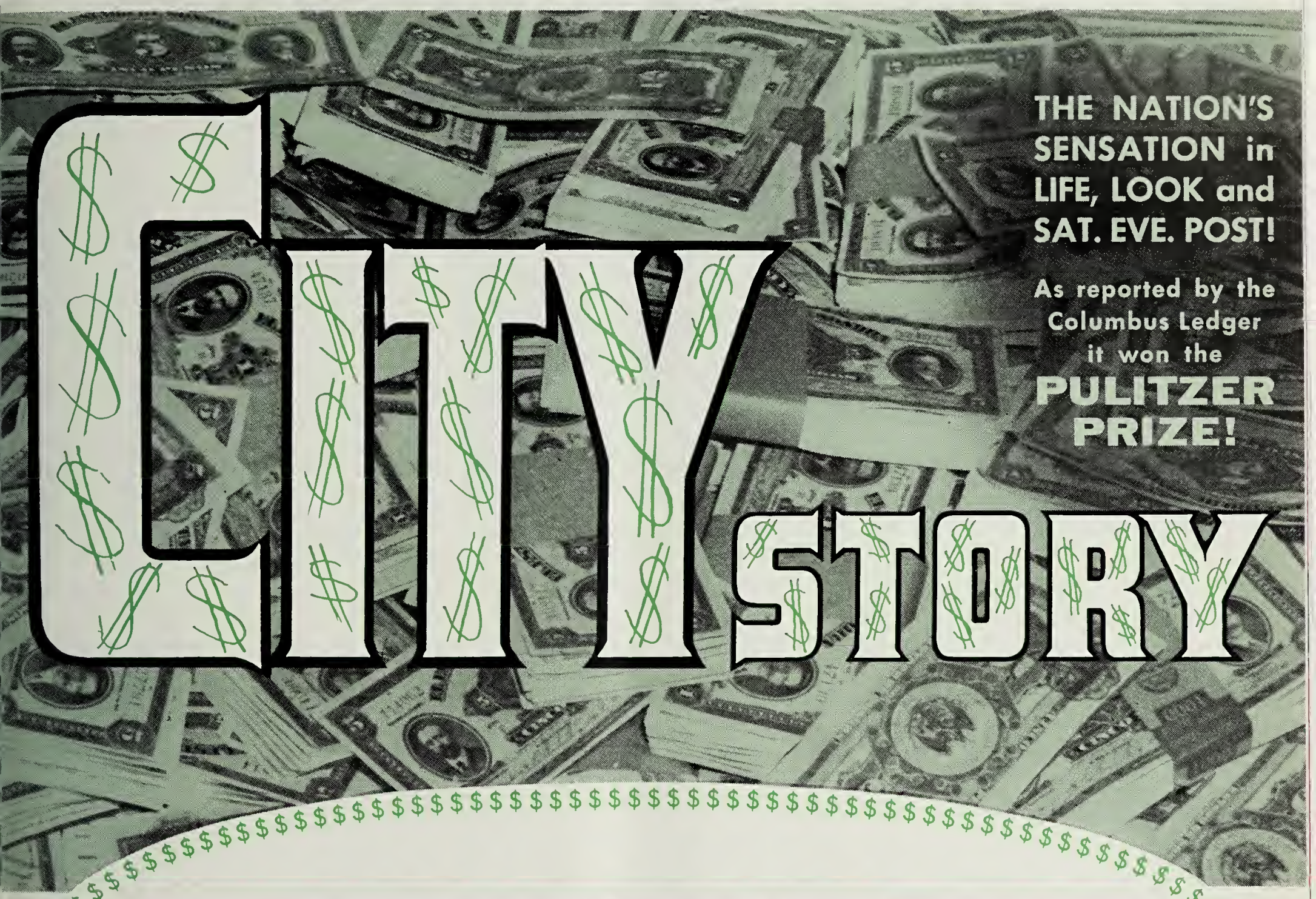
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THE PHENIX CITY STORY" Produced by SAMUEL BISCHOFF and DAVID DIAMOND Directed by PHIL KARLSON Screenplay by C

WRITTEN ALL OVER IT!



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REGIONEWS

ALBANY

Elias Schlenger, new Fabian div. mgr., was introduced to managers of the circuit's theatres in Albany, Troy, Schenectady and Cohoes at a luncheon, where Lou Golding did the honors. Later Schlenger was presented to branch mgrs. at a luncheon which chief buyer Bernie Brooks hosted. . . . The Variety Club is scheduled to occupy new quarters on the mezzainine of the Sheraton-Ten Eyck about Oct. 1. . . . Ernie Stautner, co-producer of Sara-Play Drive-in, between Saranac and Lake Placid, left for training camp of the Pittsburgh Steelers, on which he plays tackle.

The Copake in Copake, owned by Edward McIntyre and Mrs. Inez Ferguson, reopened. Damages in the wake of Hurricane Diane caused its closing for a week. . . . Harry Lamont's Overlook Drive-In, Poughkeepsie, under lease to Phil Cohen, also closed for a week due to the flood. . . . UA shifted from filmrow to second floor of the Strand Theatre Bldg. . . . Charles A. Smakwitz, now S-W zone mgr. in Newark, moved his wife and daughter to E. Orange, N.J. . . . Prolongation of the drive-in season is planned by a number of operators if the fall weather remains comfortable.

ATLANTA

Ochs Mgmt. Co. of Cleveland, O., recent purchasers of several Florida ozoners, will open an office in Dania, to be operated by James S. Ochs. The company contemplates purchase of other Fla. theatres. . . . Filmland Drive-In, Lakeland, Fla., has charged in a $100,000 damage suit filed in Federal Court, Tampa, that the competing Silver Moon Drive-In and Clyde W. Murrell's Lakeland were permitted to show the same films at the same times to the exclusion of Filmland. Distributors named in the suit were Warner's, 20th-Fox and Universal. . . . Wometco will open its new 750-car Davie Road Drive-In at Ft. Lauderdale, Fla. The all-steel screen tower will accommodate a 90x45′ screen.

Lester M. Neely, Jr. of the Ritz Theatre, Centreville, Ala. gave a benefit showing of "Fireman Save My Child" for the local Fire Dept., which will buy new equipment with the proceeds. . . . Al Rook's Film Booking office will service the 700-car ozoner under construction at Orlando, Fla., also the 600-seat deluxe Cinemorado Theatre on Islamorado Key, Fla., owned by the Robt. L. Duncans. . . . Lease of the Boynton Theatre, Boynton, Fla., has been sold to Gulf-stream Theatres, whose officers are Richard T. and S. P. Jebb and Doyle Morgan. Richard Jebb, a real estate operator in the community, will manage. Morgan is mgr. of the Delray Beach Chamber of Commerce. . . . Columbus Drive-In, Tampa, Fla., is now under management of W. E. Grout.

The new 600-car Bowling Drive-In at Decatur, Ala. has opened. Owners are W. W. Hammonds, Jr., B. C. Gross and C. D. Wheeler, who also operate the Wilson, Florence, Ala., and the Marshall at Albertsville, Ala. . . . Richard Boring, formerly with Crescent Amuse. Co., Nashville, was named head bookkeeper and office mgr. for Theatre Seat Service, Nashville. . . . Mrs. Rose Lancaster resigned from Strickland Films to go with Bealand-King Films. . . . Olin Evans Theatre Co. of Floralá, Ala. took over the Clayton Theatre, Clayton, Ala. and the Brundidge, Brundidge, from Fred McLendon Theas. Evans reopened the Starlite Drive-In at Florala, whose projection room and concession stand were destroyed in a recent fire. The McLendon circuit closed its Star Theatre at McKenzie, Ala. . . . Fletcher M. Catron, 85, former mgr. of the Bonita Theatre in Tampa, Fla. passed away; also Bill Ashby, service mgr. for Dixie Theatre Service.

Openaire Amuse. Co. of Chattanooga, Tenn. is planning construction of a twin drive-in on a 77-acre tract near Hixon, Tenn., with a capacity of 1,092 cars and to cost around $200,000. . . . Howard Smith installed new concession equipment in his 41 Drive-In at Brooksville, Fla. . . . Milton Doriety is new mgr. of McLendon's Joy Drive-In at Milton, Fla. . . . When the new $50,000, 400-seat Key Largo Theatre at Homestead, Fla. is opened, its facilities will be available for free Sunday school and church services or for public and civil gatherings during the week. . . . The Marciano-Moore contest on the 20th, to be shown at the 2,500-seat Roxy (White) and the 1,000-seat Royal (Colored), will be the first championship fight telecast in Atlanta.



Don M. Mankiewicz (right), author of "Trial," the $10,000 Harper Prize Novel for 1955 which was on the best seller lists and made into a provocative motion picture by M-G-M, presents an autographed copy of his book to Russell V. Downing, pres. of Radio City Music Hall, where the film will play following run of Metro's "It's Always Fair Weather."

BOSTON

Although two downtown Boston theatres are equipped with large screen TV, the Capitol Theatre in nearby Everett was chosen to show the Marciano-Moore fight telecast, as well as three other S-W houses—the Warner, Lynn; Warner, Worcester, and Capitol, Springfield, with admissions set at $4.95 on a reserved seat basis. American Theas. booked the fight into its State, Portland, Me. at $2.95, and the No. Reading Drive-In, Reading, Mass. at $3.30. . . . Thieves broke into the Meadow Glen Drive-In, Medford and escaped with $1,500 after forcing open the safe. . . . A check on the Small Business Administration offices in Boston reveals that no Mass. theatre owners have applied for a loan to rebuild theatres severely damaged by the floods.

Elmer Nolte, Jr., pres. of Allied MPTO of Md., has appointed Leon Back and Meyer Leventhal to represent his group at the IENE convention to be held at Toy Town Tavern, Winchendon, Oct. 24-25. Sid Stern, pres., Wilbur Snaper and Irving Dollinger of Allied of N.J. will also be on hand. . . . Arthur Lockwood of L&G Ents. and Mrs. Lockwood are back from a summer of travel in Europe. . . . The Governors of six New England states have proclaimed Sept. 1-15 as "Jimmy Fund Time," asking full support of the public for the Children's Cancer Research Foundation. Theodore Fleisher and Joe Cronin, co-chairmen of this year's drive, are asking all mgrs. to make a special pitch for theatre collections. . . . Philip Markell, 70, retired head of Markell Sanitary Products, passed away.

Joseph E. Levine, pres. of Embassy Picts., has acquired world-wide distribution rights to "Wiretapper," a new Hollywood film. Incidentally, Levine was tendered a gala surprise party at his new Newton Center estate on his 50th birthday. . . . Robert Coyne, special counsel for COMPO, is to be guest speaker at the Boston Advertising Club luncheon at the Hotel Statler on Sept. 27. Chas. E. Kurtzman, northeast div. mgr. for Loew's, is chairman for the day. . . . Al Keen, head of Keen Adv. Co., was stricken with a mild case of polio and is a patient at Haines Memorial Hospital.

BUFFALO

Harold Bennett, local mgr. for National Screen, worked up the subject matter for the Safety Trailers distributed to theatres here by the Buffalo Police Dept. There are 10 subjects in the series. . . . The 1,000-car Empire Drive-In, Rochester, operated by H. Graden Hodges for the past six years, has been leased to Midwest Drive-In Theas. of Boston. New operators will increase capacity to 1,500 cars and make many other improvements. Berk & Krumgold, theatre realty brokers in N.Y.C. handled the deal. . . . Police in St. Catharines, Ont. broke up an attempt to have 3,000 counterfeit tickets printed for telecast of the Marciano-Moore bout in the Century Theatre Sept. 20.

Davy Crockett Days were declared in S. Buffalo when merchants cooperated with mgr. Charles McKernan of the Seneca in offering 100 prizes for its Davy Crockett matinee. McKernan got front page stories in the

S. Buffalo News on the stunt. . . . Richard D. Walsh, Sr., 58, ad-pnb dir. for the Hayman theatre interests in Niagara Falls, passed away.

Exhibitors and distribution representatives of this area will meet at Variety Club headquarters on the 19th to perfect plans for the Audience Awards campaign. Ralph Russell of the Palace Theatre, Canton, O., one of the members of the original Audience Awards Planning Committee, is expected to be principal speaker. . . . 16-year-old Robert Fohrd of Kenmore was sentenced to six months in Wende Penitentiary for creating a disturbance in the Kenmore Theatre, where mgr. William Brett has been having much trouble with teen-age hoodlums. Fohrd had a record of previous misdemeanors.

CHARLOTTE

J. M. Wallace, former mgr. of the Midway Drive-In, Durham, N.C., is now mgr. of the Sumter Theatre, Sumter, S.C. . . . Amos Boyette, M-G-M booker, appointed sales representative. . . . E. G. Stelling, pres. of Essantee Theatres, Charlotte, announced that L. R. Gilland, Jr. and Perry Reavis, Jr. were elected v.p's. Essantee is the management company of Stewart & Everett Theas. . . . Wm. S. Jordan, mgr. of the State Theatre, Raleigh, N.C., recovering from a back injury suffered in a recent auto accident.

CHICAGO

Abbott Theatre Supply will equip the Marks Bros. Bel-Air Twin Drive-In, under construction in Cicero, with complete RCA sound installation. Work is being rushed for a fall opening. . . . The independent loop Monroe Theatre reduced admissions to 67¢ up to 1 p.m. and 87¢ to closing. . . . Walter E. Heller Co. declared a 20¢ common stock dividend, payable Sept. 30. . . . H&E Balaban's Esquire on the northside premiered "The Virgin Queen," which will have an extended run there. Film has not yet played loop theatres. . . . Elizabeth Wetter, oldest active employee of the Universal exchange, is seriously ill at Wesley Memorial Hospital.

Barger's State Theatre in Roseland reopened after a $100,000 modernization job, with Henry Stevens as mgr. . . . "The Red Shoes" returned to Chicago for an exclusive reshowing at the World Playhouse. Teitel



Cary Grant, star of Paramount's "To Catch a Thief," is touring the U. S., conducting question-and-answer sessions before theatre audiences concerning the industry, Hollywood and the picture. The popular actor is seen here with Louis Krasnow, mgr. of the Astor Theatre, Boston.

Watch These Dates!

Sept. 30-Oct. 2: New Orleans—Women of the Motion Picture Industry second annual convention—Hotel Roosevelt.

Oct. 3-7: Lake Placid, N. Y.—Society of Motion Picture & Television Engineers semi-annual convention.

Oct. 6-9: Los Angeles—Theatre Owners of America national convention — Biltmore Hotel.

Oct. 24-25: Winchendon, Mass.—Independent Exhibitors of New England convention—Toy Town Tavern.

Oct. 24-25: Memphis—Theatre Owners of Arkansas, Mississippi & Tennessee annual convention—Hotel Gayoso.

Nov. 4: New York—Motion Picture Pioneers 17th annual dinner — Waldorf Astoria.

Nov. 5-9: Chicago—Allied States Association convention—Hotel Morrison.

Nov. 6-8: Jacksonville—Motion Picture Exhibitors of Florida annual convention—Roosevelt Hotel.

Nov. 6-9: Chicago—International Popcorn Association convention, Hotel Morrison.

Nov. 6-9: Chicago—Allied States Assn. annual TESMA-TEDA-IPA trade show—Morrison Hotel.

Nov. 13-15: Charlotte—Theatre Owners of N. & S. Carolina annual convention—Hotel Charlotte.

Nov. 17-27: COMPO's first annual Audience Awards Poll—final balloting.

Nov. 21-22: St. Louis — Missouri-Illinois Theatre Owners annual convention — Hotel Chase.

Film Co. acquired distribution rights for this territory. . . . Filmack has completed a series of six shorts in which State Secretary Chas. Carpentier, E. Moline theatre owner, discusses safety on Ill. highways. . . . Lou Kravitz of Filmack was made chairman of Lions Club in Park Forest. . . . Alliance mgrs. and assts. will meet at the Lincoln Hotel, Indianapolis, Sept. 29-30, with execs from the Chicago headquarters, headed by pres. S. J. Gregory. Winners of the showmanship drive will be announced. . . . Motiograph Inc. will sponsor a luncheon for TOA delegates to the Los Angeles convention at the Biltmore Hotel on Oct. 7, hosted by Ben Shearer, Pacific Coast distributor for Motiograph.

Attys. Nass and Topper filed suit for A. Teitel against Astor Theatre Corp., asking for share in profits from sale of the Astor, which is to be replaced by a synagogue. . . . Ritz Theatre, Chenoa, Ill., reopened after extensive remodeling, under new ownership of George Francken of Wisc. Rapids. . . . Max Bonier, Paramount booker, has a new daughter, making it four girls for the Boniers. . . . Stage show will be dropped during loop run of "Guys and Dolls" at B&K's Chicago Theatre, opening Armistice Day. . . . Whiteway Sign Co. is working on a huge outdoor canopy and signs for B&K's Central Park Theatre. . . . Sam Lamasky, head shipper for Columbia and business agent for Unions A and B, his wife and three grandchildren are recovering from injuries received in an auto collision.

New Chicago theatre posts: Larry Laws, co-mgr., Roosevelt; Ben Levi, asst. mgr. State Lake; Al Smith, relief mgr., Congress; Wm. Riordon, asst. mgr., Belmont. . . . James Bikos, owner of the Roxy and Ridge theatres in Gary, Ind., passed away; also Emil A. Kernel, credit mgr. of the Drake Hotel and well known to film trade. . . . Mgr. Max Roth reports Capital Film Exch. will distribute "Great Adventure" in this area. Mrs. Molly Schwartz recently joined the company. . . . Chicago operators got 4% wage increase starting Sept. 1. . . . Chicago Tribune will cooperate in promotion of Audience Awards Poll by carrying nominations made by exhibitors, which public will be asked to vote on. John Balaban and Jack Kirsch are area co-chairmen of the drive. . . . World premiere of "Gentlemen Marry Brunettes" will be held at the Oriental Theatre on Sept. 29.

CINCINNATI

At the recent Variety Club golf tournament, winners of the golf trophy for members was Stuart Jacobson, U-I salesman, and for non-members, Lou Evers. . . . Noah Schechter, veteran theatre man and Variety Club member, was hospitalized for a leg ailment. . . . Alfred V. Isaac, new mgr. of the Whitesburg Theatre, Pineville, Ky., also plans to open the old Liberty Theatre on a week-end basis. . . . The new 300-car Park Drive-In, recently opened in Flemingsburg, Ky., is owned by Mr. & Mrs. Earl Urmston, H. M. Walker, Harris C. Walker and H. M. Walker, Jr. . . . Doris Vacca resigned as asst. mgr. of Loew's Broad, Columbus, O.

CLEVELAND

The Variety Club's newest "Light a Life" fund-raising project for cerebral palsy netted a total of $600 the first two weeks it was run. . . . George Hartnett, formerly of Cleveland, became mgr. of the 40th St. Drive-In, Tampa, Fla., recently acquired by Ochs Mgmt. Co. along with a number of other ozoners in Florida. Ernie Plitz, formerly of the Norwalk Drive-In, left to manage the Auto Park in Tampa, another Ochs acquisition. . . . Loew houses did such a brisk business on Labor Day that extended runs pushed their new shows forward a week. . . . Paramount office mgr. T. L. Irwin became ill the second day of his vacation in Canada and had to return to Cleveland. Jack Grubaugh is a new student booker at the branch.



Manager Jack Silverthorne of the Hippodrome Theatre in Cleveland has tough time picking finalists in "Daisy Mae" contest plugging United Artists' "The Kentuckian." Selection of top prize winner in competition sponsored by Cleveland disc jockeys was made by audience in a run-off held on the Hippodrome stage.





OFFICERS OF JACKSONVILLE AND CHARLOTTE WOMPI: Left photo, seated, l to r: Neva Taylor, 1st V.P.; Janice Claxton, president and Sara Keller, 2nd V.P. of Jacksonville; Standing, l to r: Genell Beaumont, treas.; Pat Thomas, corr. sec'y.; and Doris Poston, rec. sec'y. Right photo, seated, l to r: Rosaline Hutton, 2nd V.P.; Myrtle Parker, president; Mildred Warren, treas., of Charlotte; standing, l to r: Margaret Baker, corr. sec'y.; Gladys Hawkins, 1st V.P.; and Mildred Hoover, rec. sec'y.

DALLAS

The Tower Theatre is selling reservations for the Marciano-Moore heavyweight title bout, scheduled for Sept. 20, at $4.00 for all seats. Event will mark the fifth match presented on the Tower screen since 1953—all involving Marciano. . . . Denton Road Drive-In lost $170 to burglars who broke into the concession stand and helped themselves. . . . The Dallas division of Modern Talking Picture Service moved into new quarters at 1308 Slocum St., Mrs. Earnestine Gilstrap, office mgr., announced.

The Texan Theatre in Clarksville was completely destroyed and the Avalon there suffered smoke and water damage when a fire swept the area in which they are located. Owner Cab Wolf estimates his loss at $50,000. . . . Bay Drive-In, Bay City, managed by J. C. Richetts, has installed a wide screen. . . . Dorothy Mealer who recently set up her own booking agency, is back from a holiday at Buck Tussle, Tex.

DENVER

John Denman, mgr. of the Denver, has been made city mgr. for Fox Inter-Mountain Theatres in Salt Lake City, where he will supervise the houses recently bought from Joseph Lawrence. They include the Uptown, Rialto, Villa, Southeast and the Oak Hill Drive-In, Salt Lake City; the Murray, Murray, Utah, and the Academy, Provo, Utah. Robert Bothwell was moved in from Billings Mont. to manage the Denver. . . . Phil Conway, publicist for Buena Vista from the time the exchange opened, has been moved to Cleveland in a similar capacity. . . . Jim Ricketts, Paramount branch mgr., went to New York to spend a week in the home office observing the routines.

Variety Tent 37 expects to be in its new clubrooms in the Cosmopolitan Hotel by Nov. 1, when a big open house is planned. Mel Glatz of Fox Intermountain is busy getting the rooms in shape. Robert Hill is chief barker, having been elected to succeed John Denman, who left for Salt Lake City to become city mgr. for Fox Inter-Mountain Theatres. . . . Reville Kniffen, asst. to the M-G-M western div. mgr., was in from his San Francisco headquarters calling on theatres and conferring with branch mgr. V. J. Dugan. . . . June Farmer, secy. at Manley, Ind., and Frank Farmer, her former husband, were remarried in Albuquerque, N.M. and went on to Calif. for a honeymoon.

Fox Inter-Mountain is in the midst of its Italian Film Festival, which opened at the Denver and is continuing at the Aladdin, Esquire and Bluebird, with the latter house being concerned with one-night showings of great Italin films of the past 50 years. The affair is tied in with a fashion show, with 50 models and half a dozen Italian film stars doing the modeling, for which the charge is $10 with champagne thrown in. . . . Mrs. Grace Bailey, Universal switchboard operator, quit to join her husband, who is in the air force in Germany. . . . Jerry Jackson, National Screen shipper, escaped with a cut on the forehead when her car was demolished in a skidding accident.

DES MOINES

Valley Theatre in Eddyville, closed by Dwight Hanson in June, was reopened by Frederick Reed, who had planned to open in Aug. but was delayed because of fire damage. Interior of the theatre has been redecorated and a new wide screen will be installed. . . . Stratford Theatre in Stratford has been reopened by Derald Hanson after being dark for several weeks. . . . 200 nuns of the Quad-City area were recent guests of Robt. Williams, mgr. of the Sunset Theatre in Davenport, for a showing of "Rose Marie"

Management of the Time Theatre in Albert City has been assumed by Carl Bruggeman to replace Art Sunde. Mr. & Mrs. Wayne "Bud" Kimber will operate the house until Lowell Bruggeman returns from the Service in about three months. . . . The Regent in Cedar Falls, in cooperation with four local firms, presented a free "back-to-school" show. . . . The last free movie of the season was held in Bayard recently, completing 12 weekly shows sponsored by local merchants. . . . "Appreciation Week" at the Cozy in Morning Sun was held for the purpose of rallying community support by showing the value of movies as good entertainment. The Cozy is a non-profit, community-owned business.

Neal Houtz, mgr. of the Strand and Odeon in Marshalltown, announced the installation of CinemaScope, wide screen and new projection equipment, also a new policy of first-run single features. . . . The Bagley Legion Theatre, continuing its usual Wed. night bargain show, will put in a new show Sat. and Sun. and be closed rest of the week. . . . State Tax Commission reports reveal that Iowans have cut down on their movie-going in the last year by 3.5 percent, represetning a drop of not more than one or two movies a year for the average family.

DETROIT

Almond Sears is opening the new Silver Drive-In at Linden for a short fall season. Another new one, to be called Ottawa Drive-in, is being opened at Spring Lake, with bookings to be handled by Clive Waxman who, incidentally, is exulting in becoming a grandfather for the fourth time . . . An outpost display exhibit in a major downtown bank window has been set up by Bill Green of the Music Hall, showing the public just how Cinerama functions. . . . Morris Yentes, mgr. of the St. George Playhouse, Brooklyn, was a visitor at the home of Joe Lee, Fox mgr here. . . . The Nightingales, film row bowling organization, are opening their 31st season on Sept. 29—bowling at 12:30 noon.

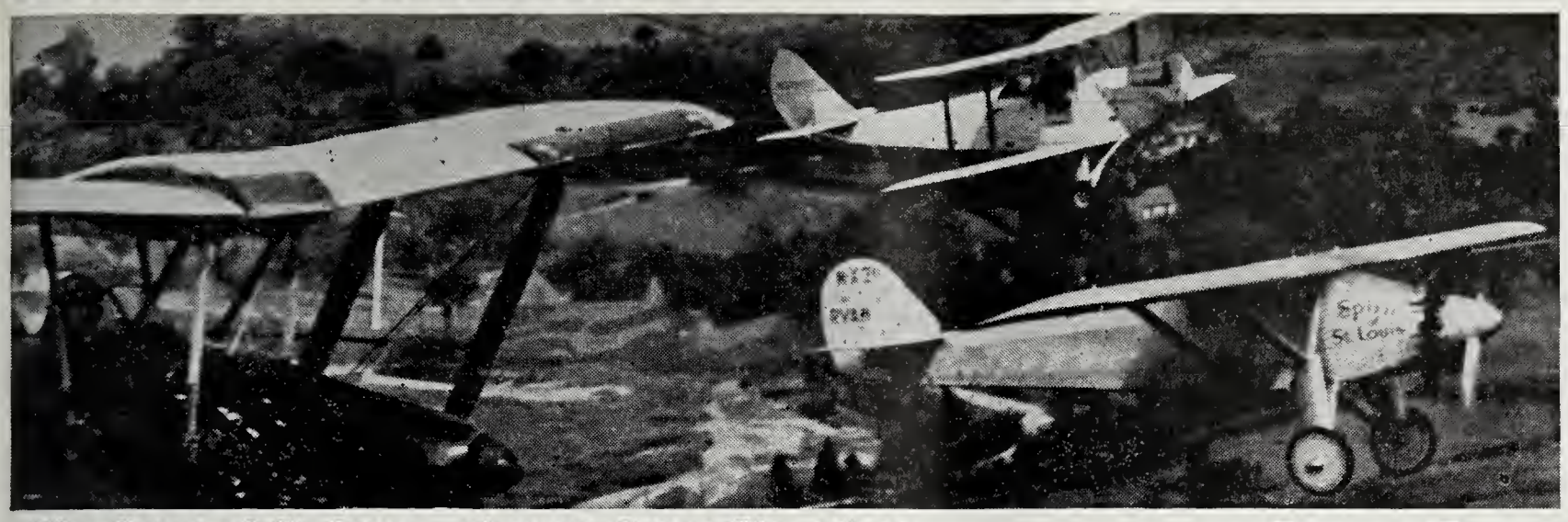
Warren Millard set Sept. 7 for seasonal closing of the Norland Drive-In at Clare—probably the earliest closing date in the state. . . . Jack Hurford, former mgr. of the Fox, was active as a supervisor of gate operations at the Mich. State Fair. . . . Jack Dickstein, now mgr. of the Regent, left for an eastern visit, including a stay with his family in Philadelphia. . . . Emmett Roche, owner of a small upstate circuit, just launched a new 40-foot cruiser which will be berthed at Pentwater. . . . Deaths of four local showmen were reported in one day: Miles C. Spencer, former stunt rider in western silent films; Ford Record, stage mgr. of the Masonic Temple; Roy T. Rogers, head usher at Olympia; and Eugene Mackay, theatrical display designer.

INDIANAPOLIS

Theatre owner Trueman Rebusch, a director of National Allied and a State Fair board member, recently gained recognition as the inventor of a judging stand for the race track which revolves as horses make the circuit of the track. It was used for the first time during the State Fair here. . . . A wide screen is being installed at the Chateau Theatre, Greencastle, by owner

(*Continued on page* 32)

GREAT TALENT MAKES GREAT PICTURES



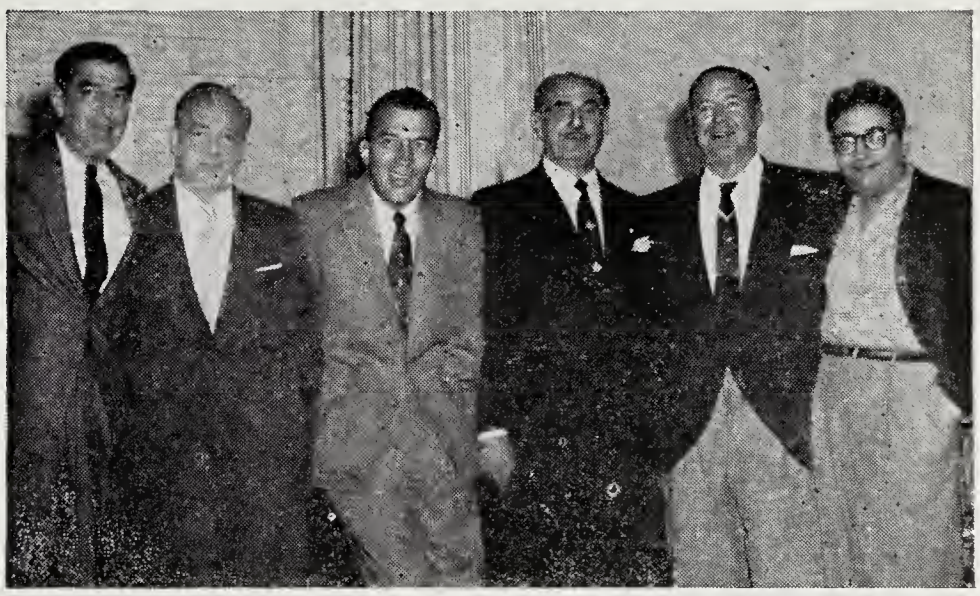


"The Spirit of St. Louis," starring James Stewart as Charles A. Lindbergh, goes into production over Long Island where an exact replica of the famous little monoplane takes to the air with an escort of press planes simulating those which escorted Lindy on May 20, 1927.

Billy Wilder, left, directing the Lindbergh adventure saga, huddles with Producer Leland Hayward and Cinematographer Ted McCord as camera angles are figured in relation to the story points and aerodynamics. *(CinemaScope and WarnerColor).*



With stars John Wayne and Lauren Bacall at helm, William A. Wellman's "Blood Alley" heads for early West Coast engagement. Batjac production for Warner Bros. combines romance and adventure in explosive Far East setting.*(CinemaScope and WarnerColor).*



Ed Sullivan flies into Hollywood and meets Jack L. Warner and some of the team he'll be working with on "The Ed Sullivan Story," the Warner feature starring the famous newspaper columnist and television personality. Left to right: Richard Whorf, who'll produce the Sullivan picture for the studio, Steve Trilling, Sullivan, J. L. Warner, David Butler, who'll direct, and Irving Wallace, writer.*(CinemaScope and WarnerColor).*



Two "first" screen kisses comprise busy day for Liberace in the famed pianist's new feature motion picture "Sincerely Yours." Playing no favorites between his two stellar leading ladies, Liberace follows an ardent embrace with Joanne Dru *(left)* with an equally fervid romantic scene with Dorothy Malone. *(In WarnerColor)*



"Our Miss Brooks" transforms at Warners from a television series to a feature motion picture with Eve Arden starring as America's best known school teacher. On the set left to right are: Jane Morgan, Miss Brooks' landlady; David Weisbart, producing for the studio; Director Al Lewis and Miss Arden. The motion picture retains most of the TV regulars.

WE'RE DOING THINGS HERE AT WARNER BROS.

INDIANAPOLIS (cont'd.)

Harold Reekley. . . . 20th-Fox salesman George Condon was transferred to Philadelphia. . . . Alliance mgrs. and assts. will meet at the Lincoln Hotel, Indianapolis, Sept. 29-30, with execs. from the Chicago headquarters. Winners of the circuit's showmanship drive will be announced.

Ed Kennelly of Terre Haute, dist. supervisor for Alliance, supervised installation of a pizza pie stand at the North Anderson Drive-In, believed to be the only one in Indiana where the pizza is made on the premises by an Italian chef. It cost Alliance $1,200 and response is reported to be terrific. . . . Purchase of $1 or more of school supplies at Walgreen's in Muncie is worth a free movie ticket to the Rivoli for children 12 or under through Sept. . . .Wise Food Market in Muncie distributed 1,000 free drive-in tickets with the purchase of one-half gallon of its ice cream. . . . Ralph Boice is new mgr. of the Boice Theatre, Warsaw, Ind.

KANSAS CITY

Chas. Whittenburg, who managed the 400-seat Strand at Caruthersville, Mo. for Judge G. Carey, is now operating on lease. . . . Commonwealth closed the Boone in Columbus, Mo. and reopened the Varsity. After extensive remodeling, the Hall Theatre in Columbia scheduled a mid-Sept. opening. . . . Harry Hamburg, Paramount mgr., is chairman of K. C. committee for Will Rogers Memorial Hospital fund. . . . Don and Margaret Cutter closed the State at Smithville, Mo. . . . With closing of the IFE office in K. C., Ralph Gregory, local representative, began operation from his home through the Chicago office.,

Dewey Kisor bought R. C. Davisson's interest in the Binney Theatre at Pattonsburg, Mo. and installed CinemaScope. . . . Gen. C. O. Thraser is director for promotion on 20th Fox's "Survival City" in this area. . . . R. J. Bennett closed the Admiral, K. C. . . . Chas. F. Fox installed new screen and lenses in the Cole Camp, Mo. Theatre. . . . Orpheum Theatre, Neosho, has a new front. . . . Ace Theatre, Grenola, Kans., was closed by Bill Hudson, long-time operator. . . . A group of investors, including Bing Crosby, took option on KFEQ and KFEQ-TV in St. Joe, Mo., subject to FCC approval.

K. C. members of committees for Nov. 6-9 convention of Equipment Dealers' Assn. in Chicago are Walter Shreve and Clyde Badger. . . . Republic Theatre at Republic, Mo. has new screen, lenses and decoration. . . . Employees of Fort Drive-In, Leavenworth, Kans, and Cowtown Theatre, St. Joe, Mo., had a picnic at Bean Lake, where a speedboat race between D. W. Craig, Cowtown mgr., and Red Spindler, mgr. of Fort was an attraction.



Luis E. Perez, pres. of Distribuidora Lepa, C. A., of Venezuela, who is celebrating his 20th anniversary as distributor of Republic pictures in that country, visits with Republic pres. Herbert J. Yates. The young lady is Perez's daughter.

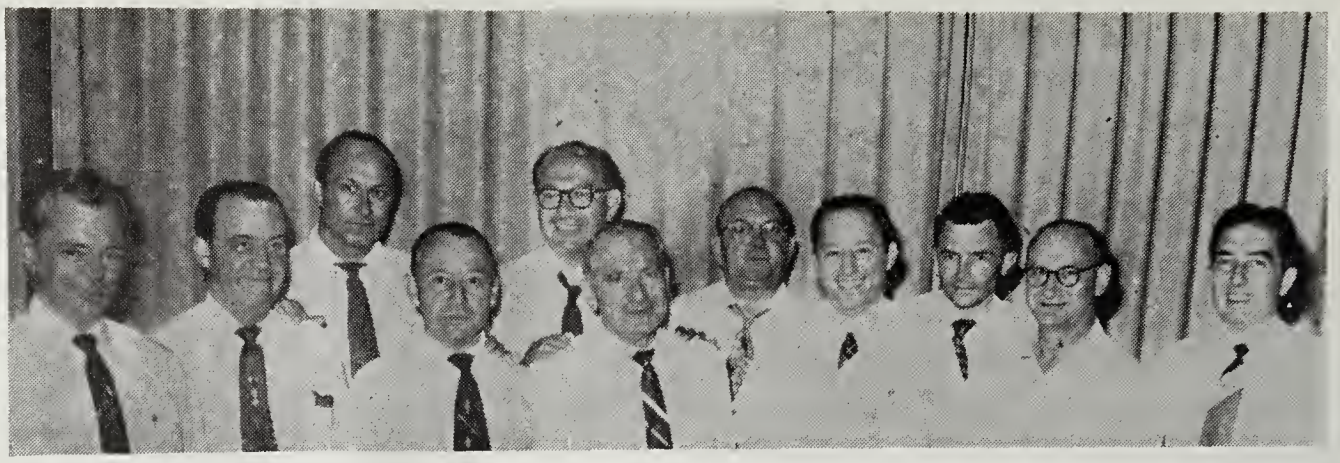
Aug. 29 a new law went into effect in Mo. raising minimum on damages involving wrongful death from $15,000 to $25,000. This covers theatres. . . . Harvie R. Johnson, 60, owner of Bernie Theatre, Bernie, Mo., died. Otis R. Johnson managed the Bernie for his father, who had a number of investments in Mo. . . . Promotion on Warners' re-issue of "Dodge City" included a Cowboy Sweethart contest sponsored by the city's Chamber of Commerce as part of a campaign to establish the town as the cowboy capital of the U.S.

LOS ANGELES

Leo Miller, Stanley-Warner film buyer, resigned to join the Cal-Pac Corp. in a like capacity. Miller is succeeded by Ralph Carmichael, who headed his own theatre service here. . . . Stanley Cohen, salesman for Manhattan Films, resigned to enter the restaurant business. . . . Tom Muehmore has taken over the Mareal Theatre in Hollywood from Murray Gould. . . . Friends of Harry Cohen, who before retiring some months ago was branch mgr. for RKO here, were shocked by his sudden passing.

Irving Levin, Filmakers prexy, headed for England by plane to meet with producer Hal Chester, who is preparing to launch a new feature for release by Levin's organization. . . . A new $20,000 air conditioning system was installed in the Alladin Theatre in Indio. . . . Milton Lefton, who operates the Oriental and Congress theatres, assumed control of the Gordon Theatre, which for many years was under the Fox West Coast banner. . . . Dick Carnegie, United Artists branch mgr., is in the hospital for a minor ailment.

Big event on Film Row was official opening of the new Universal-International exchange building. The modern two-story structure was planned after extensive research of the operational requirements for a complete motion picture sales and distribution center. . . . Jack Kalbo, associate of Everett Cummings, has been elected pres. of the Board of Education in Downey. . . . Services were held in the Church of the Recessional for Henry Herbel, Warner's western dist. sales mgr., following his death from a heart ailment.



Members of United Artists' Los Angeles branch, discarding their jackets in a literal interpretation of the Max Youngstein "Coats Off" drive, greet the UA executive, who discussed product figuring in the sales campaign. Shown (l to r): Andy Heederick, sales; Bert Pollard, sales mgr.; Dick Carnegie, branch mgr.; Bill Scholl, head West Coast exploitation rep.; Youngstein; Bill Warner, sales; Bill Walsh, head booker; Bill Wasserman, sales; Rollie Gunderson, office mgr.; Jack Katz, booker, and Perry Pazmezoglu, exploitation rep.

MIAMI

Signs of the new season getting under way include the following switches in personnel: T. G. Seaborn leaves the Trail to take over the Normandy as mgr.; Sam Cicero, asst. mgr. at Normandy goes to the Circle in same capacity; James Husted goes from the Circle to the Normandy as asst. mgr.; Robt. Owen is new asst. mgr. at the Town.

MINNEAPOLIS

The neighborhood Hollywood Theatre is playing pictures that have won Academy awards, including the accompanying shorts, during the month of Sept. The schedule required some fancy shipping arrangements and location of prints. . . . Frank Campo is a new salesman at Allied Artists. He formerly was a booker at Paramount. . . . Stan McCulloch, formerly at RKO, is now booker at Paramount. . . . John Lewis, new booking clerk at Paramount, formerly managed the World in Duluth and was city mgr. for Sol Fisher's theatres in Mpls.

Vern Huntsinger is new mgr. of the loop Gopher, replacing Ed Linder. He formerly was house mgr. of Cinerama at the Century. . . . Entire first floor of the 20th-Fox exchange has been redectorated. . . . Norm Levinson, M-G-M press representative, is sporting a new red and white Oldsmobile. . . . Ann Allen, branch mgr.'s secy at UA, is back from a vacation in Scotland. Cashier Evelyn Lukes will marry James Glader on Sept. 20. . . . The Volk brothers, operators of the Terrace and Riverview, and Sol Fisher, operator of the Varsity, snared the first-run showings of Alec Guinness' "To Paris With Love" and upped admissions to 85¢.

NEW HAVEN

Harold Cummings named Joe Carroll concession mgr. of the Meadows Drive-In, Hartford, to succeed Henry Pardo, resigned. . . . Anthony DiLorenzo, son of the late Anthony DiLorenzo, pioneer Conn. theatre owner, will be married in Oct. to Hartfordite Colette M. Schauss. . . . Sal Adorno, Jr., owner of the Middletown Drive-In, acquired a station wagon to serve on a standby basis for emergencies. . . . The Conn. trade attended an open house celebration at the W. Hartford home of Morris Keppner, partner in Burnside Theatre Corp. and General Theas., Inc., marking the Keppners 25th wedding anniversary.

New Haven's first-run art house, the Lincoln Theatre, reopened after extensive re-

(*Continued on page* 42)

DEVOTED TO THE BEST INTERESTS OF

YOUR THEATRE

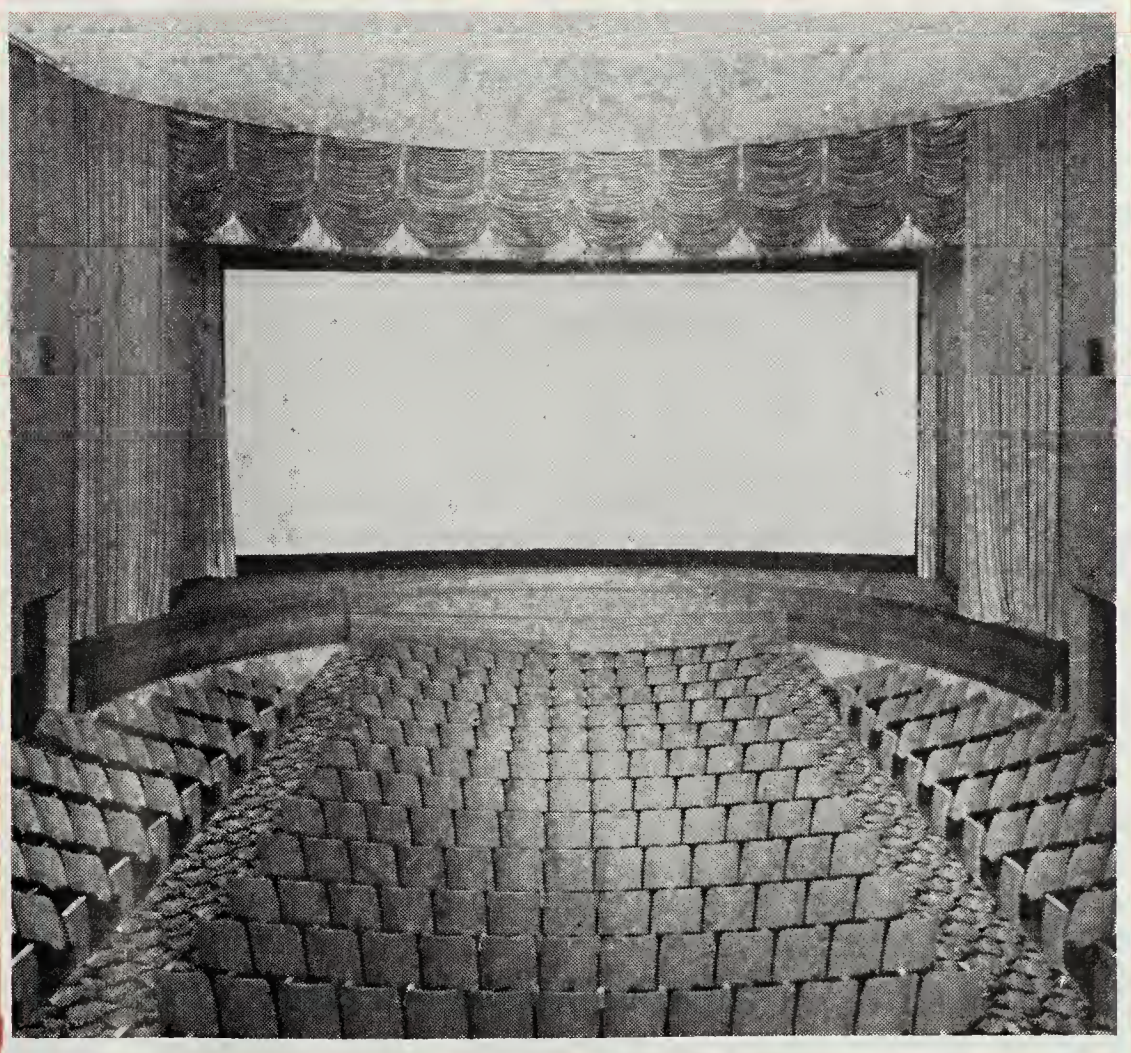


•Trade Shows Selling Out

•New Processes Talks

•Picnicking Aids Airers

•Manley Innovations



Babylon Revisited

(See Page 30)

New Stylings
For Reade Ozoner

TAX DEDUCTION FOR FLOOD DAMAGES

(See Page 40)

TOA Trade Show Near-Sellout; Convention Highlights Revealed

Eighty-two percent of the available equipment show space at the forthcoming TOA convention is sold, according to Orkin Expositions Management, the show's producers. The announcement was made to TOA president E. D. Martin after a meeting with convention co-chairmen Ernest Stellings, Lester Kropp and Joseph Rosenfield.

After a press review which will kick off the show on October 6, Martin will cut the 35mm film ribbon, opening the trade spectacle to the delegates. The show will run through October 9, at the Los Angeles Biltmore Hotel.

Highlights of the equipment showings include the latest version of Century's Model C and Model CC Projector Mechanism. Featuring a new and enlarged observation door for easier viewing of the film, the new model also incorporates a non-condensing water cooled aperture that can be easily changed to accomodate all standard and special sizes for VistaVision, CinemaScope, SuperScope, etc.

The mechanism uses 4 inch diameter high speed lenses, and with adapters can be used for all standard lenses, including CinemaScope. A new lens mount design permits a projectionist to easily focus the critical short focus lens, according to the manufacturer. A lubricant which is impervious to temperature is said to insure perfect uniform focus at all times and under all conditions.

Several new developments in sound will be demonstrated by the Ballantyne company. Among the products to be shown by this manufacturer are Single Cone Speakers, the SX-400 Magnetic Sound Reproducer, the MX Amplification System, and the Dub'l Cone In-a-Car Speaker.

The latter speaker will reproduce sound from four track magnetic stereophonic prints through only two channels of amplification and two in-a-car speakers electrically connected to the respective sound tracks. Both speakers may be used in parallel for added power and speaker capacity to give greater improvement in quality.

B. F. Shearer Company, Pacific Coast distributors of Motiograph Equipment, will have one of the largest exhibit spaces at the show. In addition to the Motiograph line of sound of projection equipment, the Shearer Company will display arc lamps by Ashcraft, Haywood-Wakefield theatre chairs, and carpets by Karagheusian.

Kharagheusian, who are showing Gulistan carpets, claim that theatre owners today can find both beauty and practicality available. Attractive colors can be arranged in carpet designs so that soil marks are minimized. An outstanding example of this is said to be the carpet in Radio City Music Hall,

(*Continued on page* 39)

Manley Presents New Products

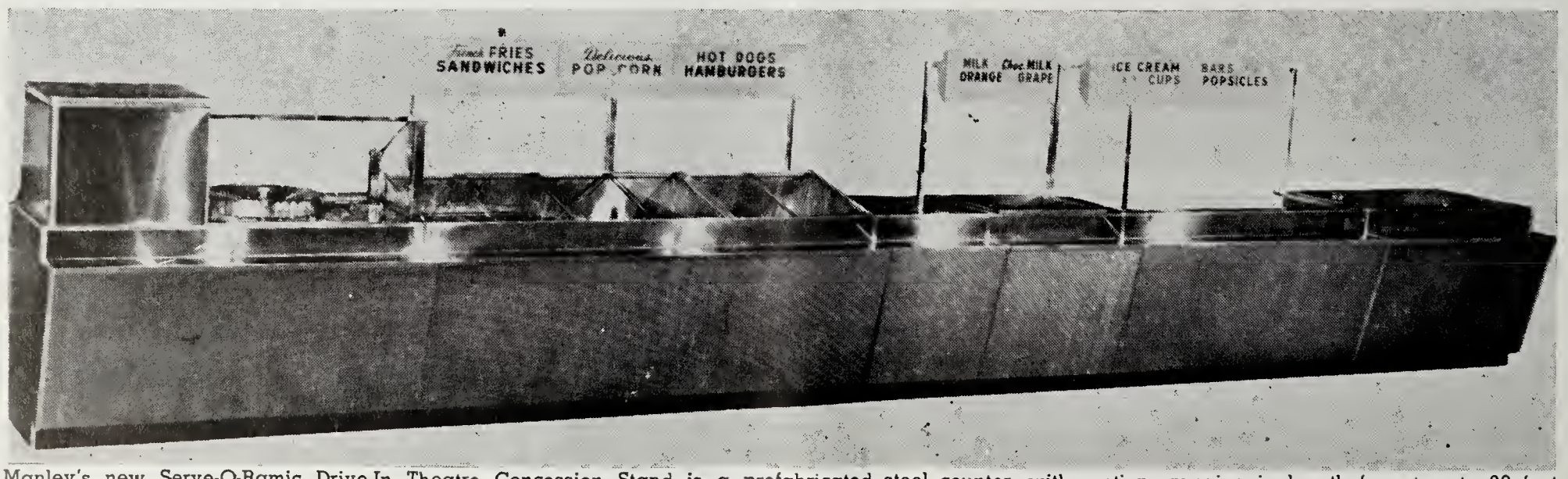
A prefabricated steel counter, with sections ranging in length from two to 20 feet, suitable for assembly in any shape or combination desired, is the new Manley Serve-O-Ramic Drive-In Theatre Concession Stand. Designed exclusively for theatres, the stand will be shown in Booths 7, 8 and 9 at the TOA Trade Show.

Acording to the manufacturer, test locations where the counters have been used showed an increase in sales as much as 5 cents per person, a reduction in payroll cafeteria service by about half, faster traffic flow, and easy rear loading.

Other new products introduced by Manley are the Vistapop popcorn machine, the Refresherette, and the Coliseum, which is a combination of a Manley Ice-O-Bar and Display Console Popcorn machine.

The Vistapop features visual popping which takes place before the customer's eyes. Also, the electrical controls are different from older Manley models, as the kettle heat is controlled automatically within a few degrees, thus making it possible to pop corn without regard for the operator's judgment or fluctuations in electric supply. Another new feature is the popcorn warming pan, which the manufacturers say will keep popcorn fresh and crisp even in the Southern coastal areas.

The Refresherette is a compact snack bar occupying only 14 square feet, designed for operators who want to install food service without the heavy outlay usually required for fountains or kitchens. It combines a 2-faucet soft drink dispenser, a rotary hot dog grill, a 2 cubic foot refrigerator, bun steamer or toaster, three condiment cups, and a maple carving block.



Manley's new Serve-O-Ramic Drive-In Theatre Concession Stand is a prefabricated steel counter, with sections ranging in length from two to 20 feet, suitable for assembly in any shape or combination. The stand, as well as other new Manley products, will be on display at the TOA Trade Show, October 6-9, at the Los Angeles Biltmore Hotel.

Todd AO, Fox 55mm To Be Discussed At Chicago Trade Show

Discussions of the Todd-AO system and 20th-Fox's new 55mm filming and projection process will be featured at the Equipment Forum to be held as part of the Allied-TESMA-TEDA-IPA Trade Show at the Morrison Hotel, Chicago, November 6-9. Invitations to lead the discussions have been extended to L. D. Netter Jr., for Todd-AO, and to Earl J. Sponable, 20th-Fox technical expert, who was prominent in the development of his company's CinemaScope process.

The Equipment Forum, set for the afternoon of November 9, will be moderated by L. W. Davee, Century Projector Corp., one of the prime developers of the old 70mm Grandeur projection method. Plans are to solicit in advance the "most asked" questions received from theatre men.

Lee Koken Moderates

The concession sessions will begin on November 7, chairmanned by Lee Koken, RKO Theatres, with a program designed to interest the conventional theatre operator. Some of the subjects to be discussed have been announced as follows: Popcorn Merchandising and Promotional Aids; The Popcorn Outlook; Buttercorn; Vending Candy by Machine; Ways to Boost Candy Sales; New Methods to Merchandise and Sell Ice Cream; Frozen Custards in Theatres; Are Hot Dogs Posing a Problem; Automatic and Manual Drink Machines; Newest Developments in Equipment, and Regional Merchandising.

Drive-in theatres will be spotlighted on November 7, when discussion leaders, moderated by Bert Nathan, Theatre Popcorn Vending Corp., will talk on: Planning a Concessions Layout, including Storage and Advance Preparation Facilities; Advantages of Cafeteria and Station Operation; New Ideas and Trends in Concessions; New Equipment to Speed Up Service;

Also, Costs Per Person and Averages to Shoot For; Intermissions, Trailers and Playgrounds As an Aid to Snack-Bar Sales; Effect of Cart-Sales and Butchering on Over-All Sales; What to Look For in a Good Concession Operation.

On Wednesday, October 9, a combined concession forum will recap all the information developed on Monday and Tuesday. The Equipment Forum will be presented, as well as discussions of Sanitation for the Theatre Storage Room and Fly Control; Blueprinttion developed on Monday and Tuesday.



SHOW THEM THE DIFFERENCE



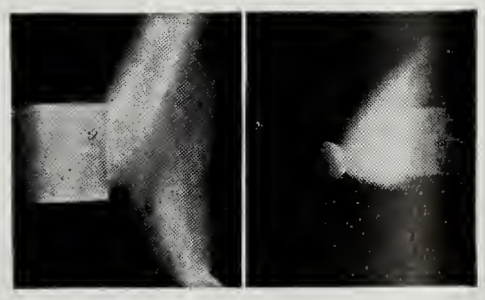
WITH NATIONAL Projector Carbons

TRADE-MARK

Today's giant screens pack an entertainment wallop that *can* mean a big difference in box office — especially when that difference is made brilliantly apparent to all your patrons.

Improved theatres, imaginative promotion, colorful display — all help the successful exploitation of these terrific, new media. But above all, wide-screen showings demand *light* — as much light as you can give them.

Good projection is just good business. Be sure that *your* projection equipment keeps pace with other improvements in physical theatre. And continue to trim your lamps with "National" projector carbons for maximum picture quality.



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BABYLON REVISITED

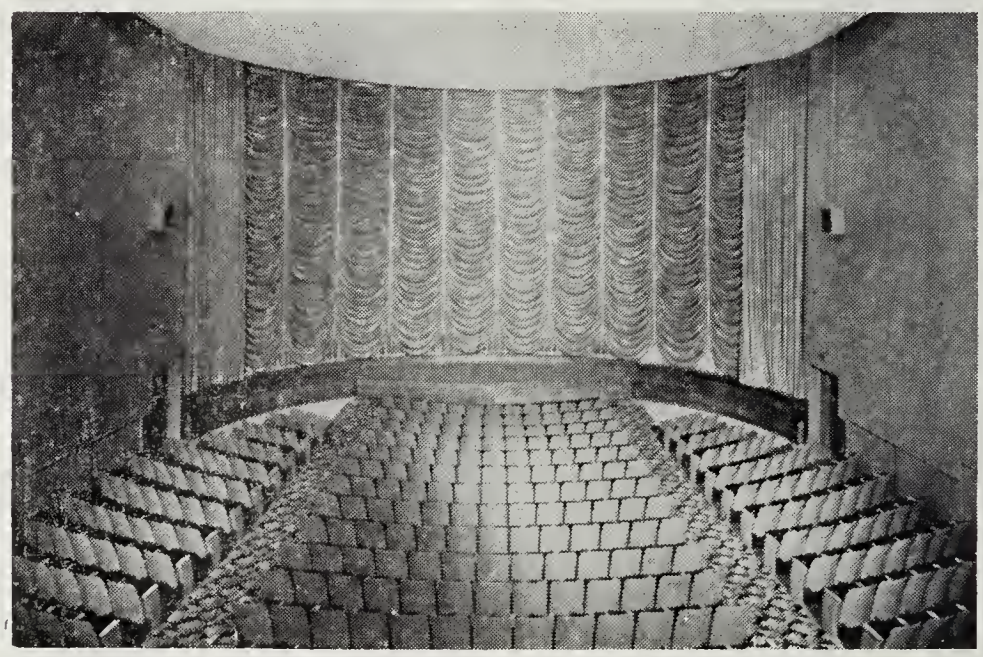
Completely remodeled and re-opened for business is the Babylon Theatre, Babylon, L.I., on the Prudential Circuit. The house was built in 1925, and caught fire April 3 of this year. One day more than three months after the fire, the theatre was re-opened for business. A complete refurbishing had been undertaken in the 91-day time lapse, and the results are obviously most pleasant. Among the many improvements Prudential made in re-constructing the Babylon was the raising of the entire roof structure to permit a maximum screen height within the auditorium of 25 feet. The entire stage was removed also, along with the proscenium, to permit a screen width of 50 feet. Space was provided for the deep curve required for Todd-AO type of projection, and the stage was draped accordingly. The new CinemaScope picture on the Babylon screen measures 20 by 50 with room for a 25 by 50 Todd-AO pictures screen, which Prudential intends to install as soon as possible.



The completely rebuilt Babylon Theatre in Babylon, L.I., was planned by Maurice D. Sornik, architect, with construction undertaken by Herbert A. Shenkin, Inc., a local general contractor. The construction work included replacing the roof trusses and roof in order to accommodate various new screen sizes.



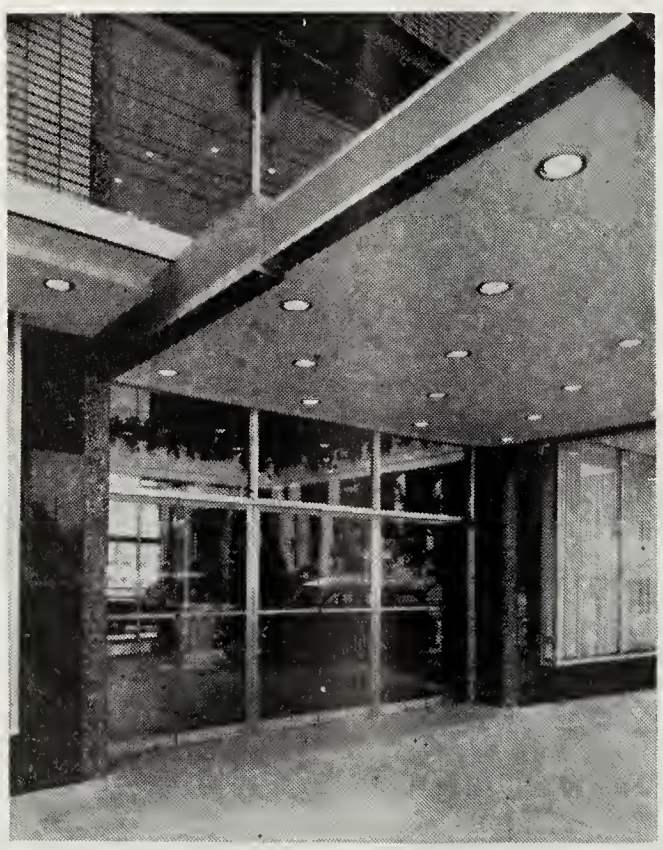
In full view of all patrons within the lobby of the rebuilt Babylon Theatre, Babylon, L.I., is a concession stand built by Samson Berman Associates. Lobby carpeting was by Crestmont, with a new pattern introduced. Lobby itself is two stories high.



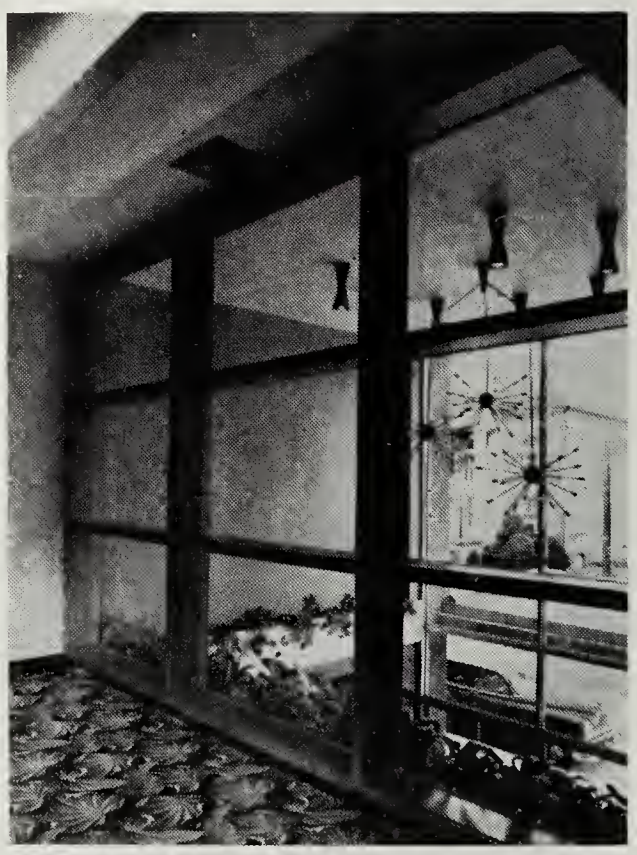
Interior of the Babylon Theatre auditorium contains a novel arrangement of seats laid out to permit maximum viewing comfort as well as seating pleasure. Spacing between rows is 36 inches, with all viewing positions staggered. Surround speakers are mounted on bus duct. Seats are from Heywood Wakefield; Novelty scenic studios supplied stage sets and wall drapes; stage speakers are by Altec Lansing.



Outside the Babylon, attraction frames were mounted from within the plate glass window to serve as both indoor and outdoor displays.



Box office is of the counter type with arrangements for both indoor and outdoor service to keep in tune with weather and traffic requirements.



View from the second story of the Babylon's lobby through the upper portion of the theatre front's 30-foot glass window decoration.

TESS of the West...

without leaving the studio!

Simple . . . easy . . . and fast—nowadays! Either use location shots as rear projections . . . or combine background and studio-made master-positives in the laboratory . . . or make *glass shots.*

In other words, motion pictures—today—often cover the world *without leaving the studio.*

To help solve problems concerning the selection and use of black-and-white or color film, Kodak maintains the Eastman Technical Service for Motion Pictures—offices in strategic centers—inquiries invited.



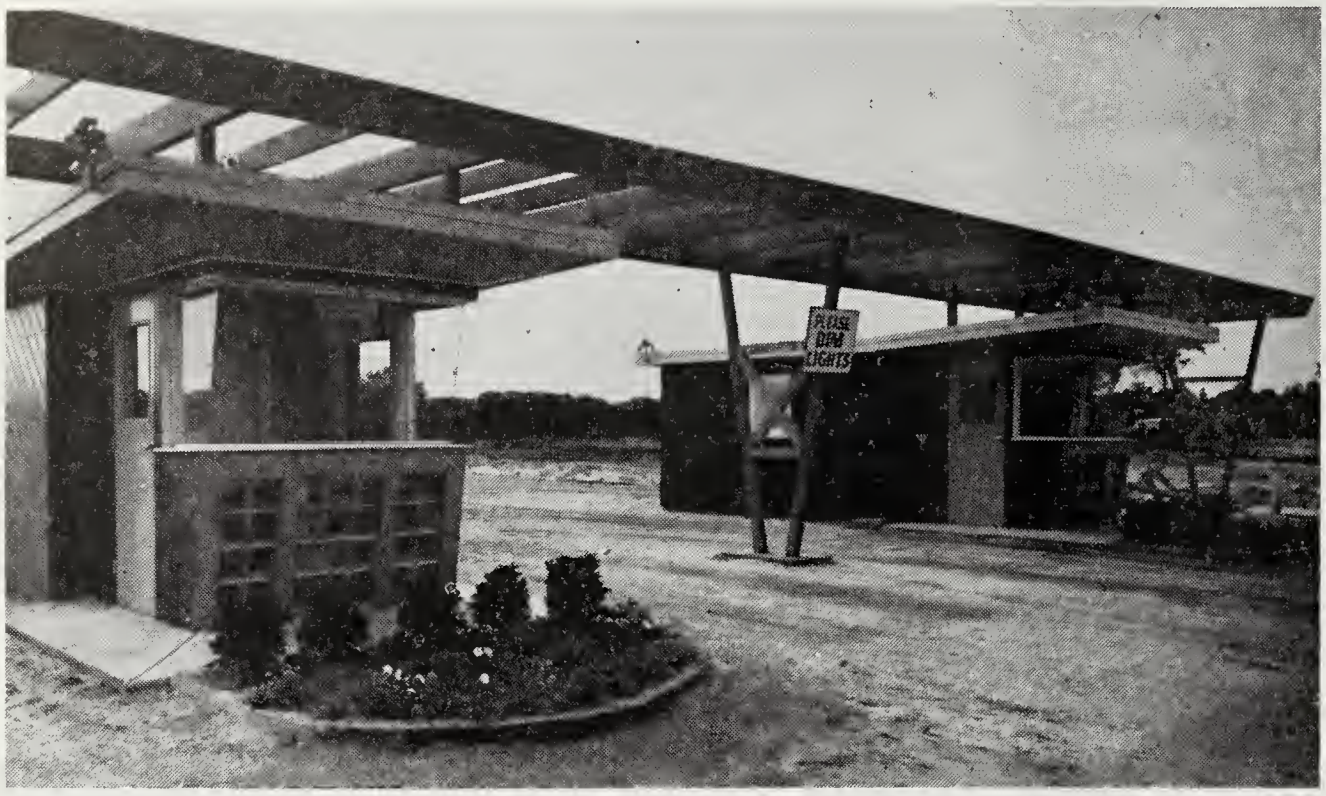
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, N. Y.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

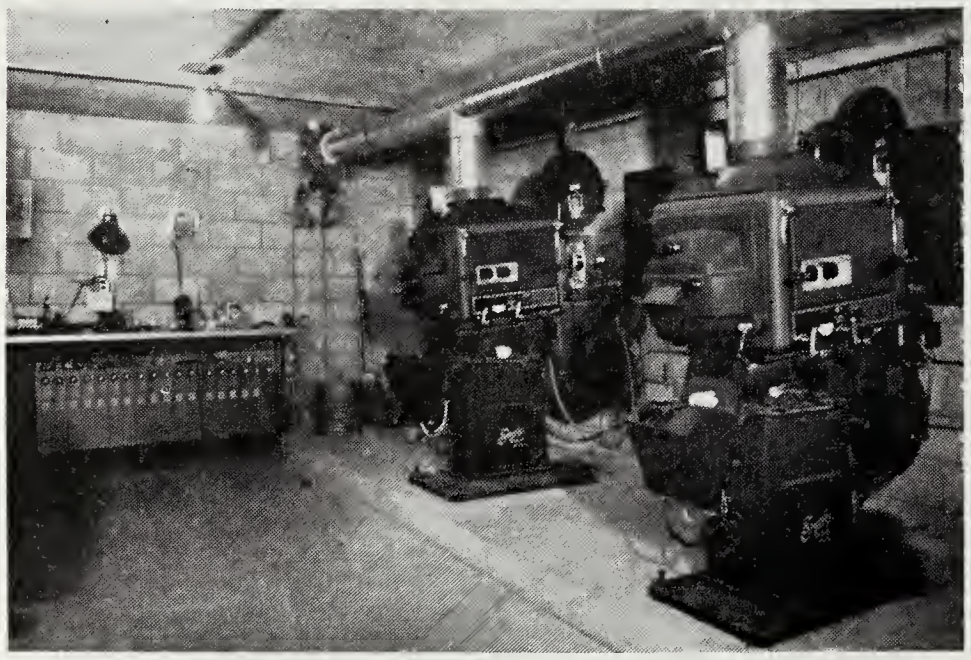
Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

New Styling For Reade Drive-In

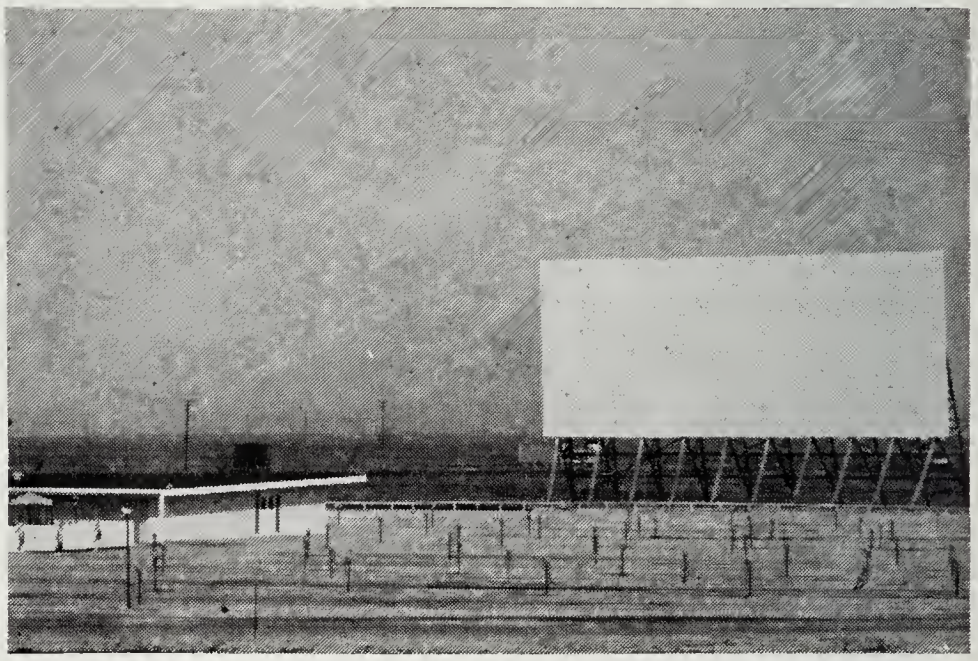


Advantages of the twin box offices at Walter Reade's Absecon, N.J., Drive-In, mean that each booth can service two lanes of cars. Office space behind the cashier posts is used for the manager's quarters and a store room. The box offices, fashioned of California Redwood, are 200 yards distant from the highway.

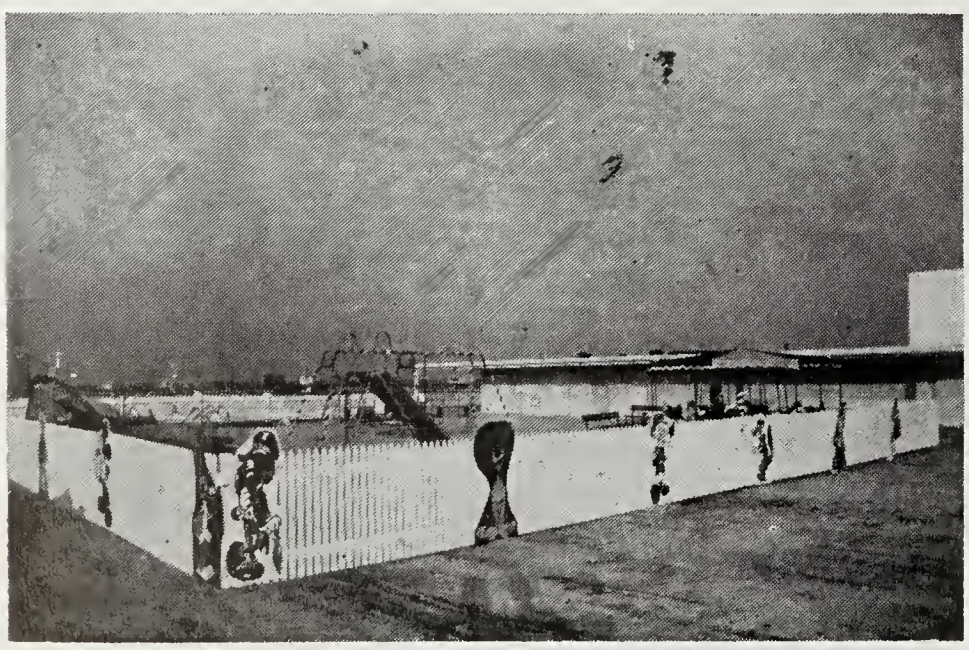
Approximately two miles from the Atlantic City resort area in New Jersey stands the Absecon Drive-In Theatre, which Walter Reade Theatres opened to the motoring public this season. The new ozoner can accommodate 1,000 cars and is the only open air theatre in the area with the exception of the 1,000-car Atlantic Drive-In, operated by the Reade circuit in Pleasantville, N.J. For the new Absecon airer, located on Absecon Blvd., Leon M. Einhorn, Albany, was the architect and I. & O. A. Sultzky, Hunter, N. Y., was general contractor. Cartwright & Morrison, Inc., Holcomb, N. Y., supplied the CinemaScope screen while Miracle Equipment Co., Grinnell, Ia., installed playground equipment. National Theatre Supply affixed projection and sound equipment with in-car speakers by Capitol Motion Picture Supply Co. Electrical work was done by the Cinematic Corp., Bloomfield, N.J. Ezra C. Bell of E. H. & M. Corp., Atlantic City, handled realty arrangements.



Inside the Absecon's modern projection booth are (left) film racks, inspection and repair facilities; and the projectors, which throw a picture 120-ft. wide by 80-ft. high across a 350-ft. distance. Machines rest on a concrete base while the booth provides work space for speaker maintenance.



Walter Reade's new Absecon Drive-In, seen from rear ramp, shows concessions and projection booth at left, with the play area immediately behind the concessions building to rear of picket fence. Space near screen allows building room expansion for greater car capacity in future.



The children's recreation area, which is available free at Walter Reade's new Absecon Drive-In, is located at the rear of the building housing the refreshery and projection booth in the thought that patrons would be kept nearer food counters and enjoy extra convenience of central location.



A maximum of floor space surrounds the three concession counters in the Absecon's refreshery. Storage space is behind the stand and attendants have much freedom of movement due to the nearly 20-ft. depth from the front of the counter to the rear wall. Building is of cinder-block construction.

TOA Conclave Features Named

(*Continued from page 34*)

designed by Gulistan. The 6,200-seat theatre still has the original installation made in 1933, and has met with severe traffic wear tests.

Auto-Photo, manufacturer of coin-operated photographic vending machines, will demonstrate the use of electronic flash lighting in its latest Studio model. "Strobe" lighting permits an extremely fast camera shutter speed, which stops all motion while photographs are being taken. In addition, the new lighting is easier on the customer's eyes than conventional floodlamps.

The machine requires only 30 seconds to take four photographs, and less than three minutes to develop and deliver the strip of four portraits to the waiting operator. The machine is capable of producing 120 strips of four-pose photographs per hour, according to the manufacturer.

Low-Priced Rectifier

Among the new Strong Electric products to be shown at the show is the Red Arrow, a low-priced rectifier. Said to possess features formerly reserved for more costly equipment, the 90-135 ampere selenium rectifier is claimed to exactly match the requirements of all modern high intensity projection arc lamps. It has been designed for efficient conversion of three-phase alternating line supply current to direct current for use at the arc.

Shown at another booth will be an exhibit by Jewel Electric Products, Bloomfield, N.J., manufacturing incandescent and fluorescent lamps and other electronic products. The manufacturer will highlight a 6,000 hour incandescent lamp, and a mercury vapor lamp said to have an inservice performance life of 12,000 hours.

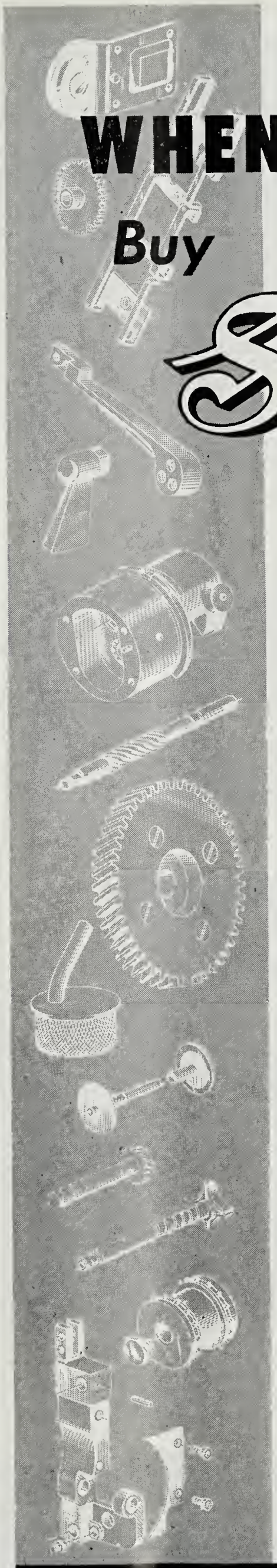
Carbonic Dispenser will show a refrigerated, hi-capacity, multi-flavor soft drink dispenser, while Cole Products will demonstrate the Cole Spa Specials, low-priced drink dispensing machines.

A newcomer to theatre equipment, Miracle Equipment, plans a comprehensive showing of drive-in playground devices in a 45-foot booth. Among the pieces to be shown will be the Pony Ride, a motor-driven merry-go-round which can be assembled by two men in less than an hour, and the Star-Gazer, a ferris wheel.

Loewy Designs Popper

Also, Cretors Popcorn of Nashville, Tenn. and Chicago has announced the showing of a new popcorn machine designed by the famous industrial designer, Raymond Loewy. Named the "Ambassador," the Loewy designed unit features an 18 ounce steel kettle, a fully automatic push-button seasoning pump; a forced-air heat circulation system, and a four cubic-foot elevator well for extra popped corn storage.

Among the other manufacturers and dealers who will participate in the show are Adler Silhouette Letter Co.; Altec Sound Service Corp.; American Seating Co.; Coca-Cola Co.; Eprad; Majestic Enterprises; Mission Dry Corp.; National Carbon Co.; National Theater Supply; Nestle Co.; Pembrex Theatre Supply Corp.; Radio Corp. of America; Stewart-Tans-Lux Corp.; Wagner Sign Service.



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Syndicate Plans Rockland Ozoner

A two-million dollar combination drive-in theatre and shopping center will soon be built at Nanuet, Rockland County, N. Y. by a New York syndicate. The announcement was made by Martin Levine, treasurer of the sponsoring organization, New York Interiors, Inc., and general manager of Brandt Theatres.

The area will serve during the day as a free parking space for shopping center patrons. At night, the area will be used as a drive-in, accommodating 1,800 cars. Construction is slated to begin next month, with the project expected to be in operation by June, 1956. Built on a 50-acre plot, the new enterprise will front on Route 59 (Nyack Turnpike).

A. A. Rosen, president of Plaza Mills, is president of New York Interiors, and Joseph Gluck, president of Jo-Glo Fabrics, Inc. is secretary. Levine, in association with Rosen and Gluck, will build and operate the drive-In.

New Bodde Building

Los Angeles. — The Bodde Screen Company has opened a new building on their property in the San Fernando Valley which will enable the company to manufacture their seamless screens in any size from 47 feet wide to 97 feet long. The company's entire installation now consists of two main buildings, three smaller buildings now fabricated, with another one on thedrawing boards.



YOUR TAX PROBLEM

Tax Deduction For Flood Damage

By S. HOWARD APFEL, C.P.A

Member of N. Y. State Society of C.P.A.'s, Nat'l Assoc. of Cost Accountants, American Institute of Accountants, Federal Tax Forum.

Because of the recent floods and the tremendous devastation to property which they wrought, it is opportune at this time to discuss the income tax treatment which is accorded to theatre owners for damages to their property resulting from floods.

A flood is a "casualty" and, as such, the Federal income tax law permits a deduction for the damages sustained as a result of the flood. Consequently, the Treasury pays a share of this loss depending upon your tax bracket.

Further, if the amount of the damage exceeds your income for this year, you will not only have no tax to pay this year, but you will be entitled to a refund based on the deduction in prior years of a loss carryback of the excess. Finally, if you still haven't gotten a complete deduction for your loss, any balance is deductible as a loss carryforward for the next five (5) years, since the loss was sustained in the operation of your theatre business.

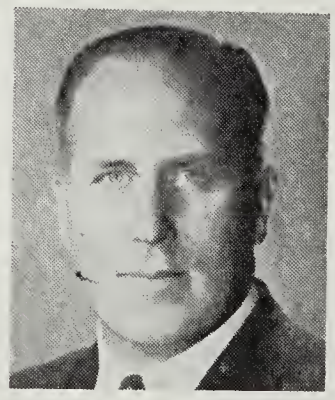
Most important, however, is that you do whatever is necessary to establish and assure for yourself the right to the deduction for the flood loss. Only in this manner can you get the U. S. Government to foot its share of the bill. You should gather and keep complete records of the damages that resulted. Call in a professional photographer and let him take pictures of the destruction. At the same time, call in expert appraisers to get their written opinion as to the fair market value of the property both before and after the casualty occurred. By all means retain all repair bills, which should specify all details of the repair made.

There are certain qualifications to the loss deduction. First, it is limited to the adjusted basis of your theatre property. For example, if your theatre is worth $100,000 and is entirely destroyed by flood, but the net depreciated cost on the books is only $70,000, the deduction is limited to $70,000. By the same token, if the theatre was only partially destroyed, and worth $100,000 before the flood and only $30,000 thereafter, only 7/10 of the $70,000 cost may be deducted since 30% of its value remained. Second, the loss deduction must be reduced by any collectible insurance. Finally, the loss deduction should be reduced by any mortgage liability on the property to which the theatre owner is not subject, and which is wiped out by the destruction of the property.

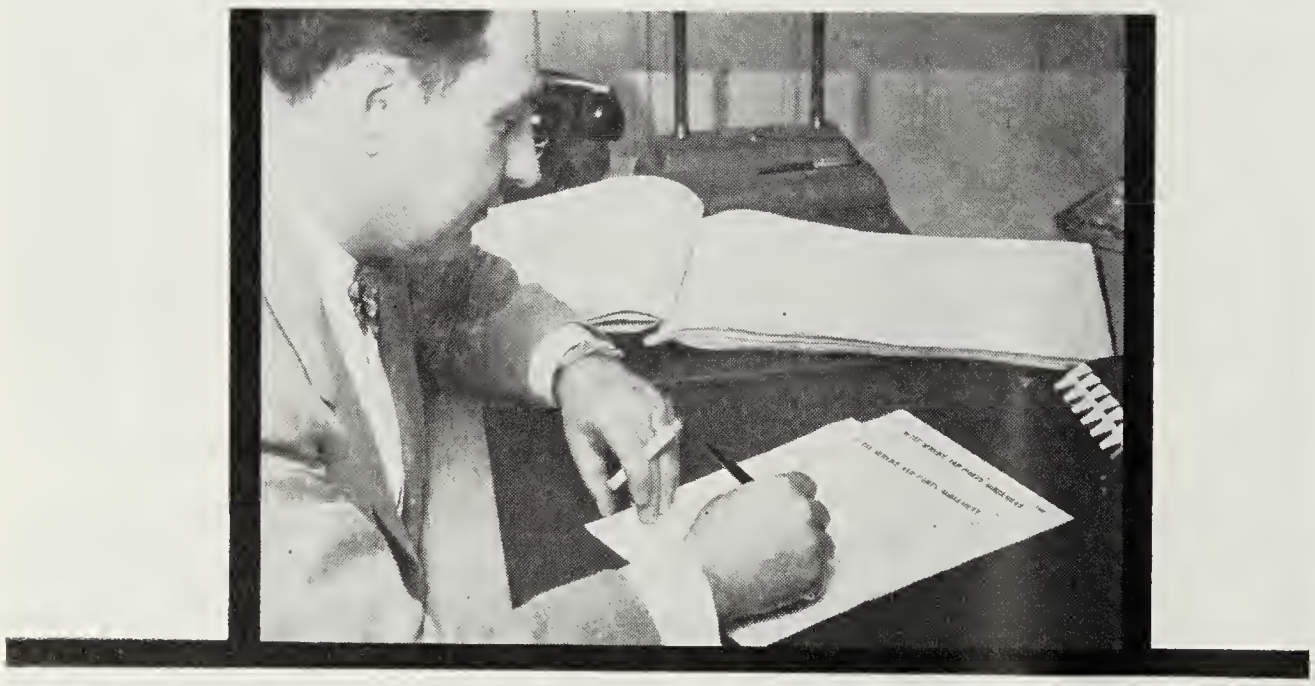
By all means discuss this type of matter with your accountant and/or tax consultant, who can be helpful in many ways. He can help you lay the groundwork for your deduction. He can give you further details as to how the deduction works. He can compute the extent to which your tax for the year will be reduced, and the extent to which you may have a loss carryback. In the latter case he can file a refund claim immediately, and perhaps arrange to get the tax refund dollars to you in quick order so that they may be available to you for reconstruction purposes. If, in fact, you haven't fully paid your taxes for the prior years, he may be able to arrange for them to be abated.

National Carbon Post For Clarence Larson

Dr. Clarence E. Larson, formerly director of the AEC's Oak Ridge National Laboratory, has been appointed vice-president in charge of research for National Carbon Co., a division of Union Carbide and Carbon Corp. According to an announcement from Adger S. Johnson, NC's president, Dr. Larsen will headquarter in Cleveland at the company's new research laboratory, now under construction. Dr. L. M. Currie, formerly vice-president in charge of research, will continue as vice-president and will assume new responsibilities.



DR. C. E. LARSON



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Picnicking Aids Drive-InMagnet

Swings, slides and other playground equipment are already old stand-bys in attracting youngsters to drive-in shows, and now drive-in operators are seeking new gimmicks to draw entire families to their outdoor shows.

According to Ralph Williams, treasurer, American Playground Device Co., Anderson, Ind., a new trend is the providing of picnicking facilities to attract more family trade. These facilities include picnic grills, tables and benches.

A new All-American picnic grill has been developed for this purpose by American Playground. Standing about waist high, it grills, cooks, bakes and warms, and burns charcoal, wood or coal.

Perfect cooking results do not depend upon the direction of the wind, says Williams. The grill revolves on a steel support, and may be turned in any direction to permit cooking to the windward. No longer need the cook stand in the smoke, to be cooked along with his hamburgers.

Complementing the grill, which is available in portable and stationary models, is the American picnic table, also portable or stationary. The table is ruggedly built with all-steel frames, locked together with heavy fittings, and utilizing old growth Douglas fir. Table legs for permanent installation are furnished extra long to permit imbedding 12 inches in concrete, thus assuring longer service and also discouraging vandalism. Tables are eight feet long and accomodate 12 persons.

SodaShoppe Boosts Drink Sales: APCO

The SodaShoppe soft drink dispenser for theatres can pull in from 30 to 80 percent more sales, according to APCO, New York, the manufacturer. APCO says that the secret of SodaShoppe's power is the tremendous interior and illuminated plastic door embellishment.

SodaShoppes are used, in different sizes, in such national chains as RKO, Loew's, Paramount, Randforce, Interstate and Century. The ten-drink Dual Cup Station Theatre Model, for the large house, vends six carbonated and four non-carbonated drinks. This gala model features two cup stations, two coin inserts, and can serve two people at the same time, performing a valuable function during peak loads at picture breaks.

Another available model is the eight-drink size, featuring five carbonated and three non-carbonated drinks. Next in size is the six-drink SodaShoppe, the standard model, with a 1200 cup capacity and 2400 drink syrup capacity. The three-drink SodaShoppe Jr., designed for small theatres, vends two carbonated and one non-carbonated drink, has a 1000 cup capacity.

Equipment Features



APCO's 10-drink Dual Cup Station Soda Shoppe is shown alongside the concession bar at the Randforce Amusement Corp's Meserole in Brooklyn, N. Y. According to the manufacturer, two soda clerks could not serve picture break crowds more efficiently than this 2000 cup capacity machine.



Shown are three new equipment highlights to be shown at the forthcoming TOA convention. L to R: Century's Model C and CC Projector Mechanism, featuring an enlarged observation door; Strong's "Red Arrow" 90-135 Amp. low-priced rectifier; and Ballantyne's Dub'l Cone In-a-Car Speaker, reproducing sound from four-track magnetic stereophonic prints through two channels of amplification.



A Los Angeles drive-in theatre with an unusual and attractive appearance is the 500-car wide-screen Bruen's Sundown Theatre, which used Fenestra building panels throughout its construction. The screen structure, projection house and marquee are made of Fenestra siding panels. The fence also uses Fenestra, button punched together for simplicity of construction and economy. In all, says the manufacturer, 10,800 square feet of Fenestra siding was used in the construction.

Lorraine ORLUX SUPER-CHARGED LARGE-CORED Carbons
For DRIVE-INS & THEATRES with HUGE, WIDE-AREA SCREENS • CARBONS, Inc. BOONTON, N.J.

NEW HAVEN (cont'd.)

modeling, including installation of an air conditioning system. . . . Ted Harris, mng. dir. of the State, Hartford, became a grandfather again with the birth of a boy to his daughter, Mrs. Ozzie Levison. . . . Arthur Alperin of the Colonial Theatre, Southington, has a new son named Richard. . . . Smith Mgmt. Co. scheduled the only Conn. telecast of the Marciano-Moore fight for the 2,018-car Meadows Drive-In, Hartford. Tickets are priced at $3.30, with a minimum of four to a car, and a reserved seat section for 2,000 will also be available.

NEW YORK

William J. (Bill) Quinn, former New York theatre mgr., has returned to exhibition with the purchase of three theatres from the St. Cloud Circuit. They are the Rome, Pleasantville; Cameo, Brewster, and Amenia, Amenia, N.Y. Quinn and his wife, Kay, also a former theatre mgr., will operate the houses.

Radio City Music Hall and the Randforce and Shea circuits will take part in the COMPO Audience Awards election. Emanuel Frisch of Randforce advised COMPO that 30 theatres of his circuit will participate in the balloting, Nov. 17-27. Gerald Shea of Jamestown Amuse. Co., operators of the Shea circuit, indicated that its 41 theatres in Mass., N.H., Pa. and Ohio will also participate.

Ken Bottino of Walter Reade's Strand Theatre in Perth Amboy, N.J., won first and the main weekly cash award for the second time in the fourth week of the company's "Jack Harris Drive." Jack Kelly of the Lyric in Asbury Park took second place. . . . Leon J. Bamberger, pres. of the Cinema Stamp Collectors, announced resumption of that organization's meetings, held on the 2nd and 4th Wednesday of each month at the Hotel Astor, 8 p.m. All collectors in the amusement field, or those interested in taking up the hobby, are welcome

Sigmund Maitles, formerly ad copy chief at M-G-M, has opened an advertising and promotion office at 1560 Broadway, to handle motion picture, television and commercial accounts. Initial accounts of the organization include Cunningham & Walsh, Columbia Picts., United Artists and NBC. . . . Jack Heyman, operator of the Alden Theatre, left on Sept. 14 with Mrs. Heyman for a tour of some seven or eight countries in Europe.



Pictured in the lobby of London's Carlton Theatre at world premiere of the first British CinemaScope production, Sir Alexander Korda's "The Deep Blue Sea," are (l to r): Terrence Rattigan, author of the hit play and the film's screen play; John Ware, 20th-Fox publicity head in London; Kenneth More, who stars with Vivian Leigh in the romantic drama; and Anatole Litvak, who directed the Fox release.

OKLAHOMA CITY

The Fort Theatre, Ft. Gibson, Okla., will reopen with a new owner on Sept. 23. Harold Rigney sold out to Gerald Bullard, who also operates the Star at Morris, Okla. . . . Video Independent Circuit closed its Pow Wow Drive-In, Wewoka, Okla., and the Star at Morris, Okla. . . . Bill Wilson and Wilson Dunn have discontinued all but one change a week in their Lyn Theatre, Thomas, Okla. . . . Eugene Bassar closed his Grove Drive-In at Grove, Okla.

Recently equipped with CinemaScope: New Theatre, Wapanucka, Okla.; Chief Theatre, Seminole, Okla.; State Theatre, Harrah, Okla., and the Liberty, Shamrock, Tex. . . . M-G-M has signed a new contract with Station KFMT in Tulsa for spot tieups to advertise local showing of its product. . . Latest victim in the epidemic of theatre robberies in Okla. City was the Wes Ten, where an unsuccessful attempt to open the safe was made by a 17-year-old boy. . . . Variety Club reports that its Las Vegas Night was a big success.

Not to be outdone by the downtown merchants in Okla. City, the Uptown Merchants, a new organization, held what they called an "Extravaganza," in which 30 merchants and the Tower Theatre participated. Customers registered at these locations and at the end of two weeks a name was drawn and the lucky person awarded $500 and a six-months supply of passes to the theatre. Presentation was made from the stage of the Tower. It is estimated that some 5,000 persons attended the drawing.

PHILADELPHIA

N.J. State Senator Kate C. Smith introduced a bill in the Legislature requiring theatres and other places of amusement to install a stand-by generator for use in the event of a break in electrical light system. Penalty for violation would be fine of not less than $50 or more than $200. . . . Bennett E. Tousley, active in Variety Club projects, resigned his post as gen. mgr. of the Bellevue-Stratford Hotel. . . . Robert Nisenson, former owner of the Roxy and Jefferies theatres in Roxborough, died at the age of 67. He was a brother-in-law of Harry Warner, head of Warner Bros. . . . The Goldwyn Girls, ballyhooing "Guys and Dolls," made their first stop in Philadelphia. . . . John Reese, accused of grabbing a handful of change from Sarah Acre, cashier at the Ridge Theatre, was arrested after a chase by several policemen.

Jack H. Harris of Exploitation Productions announced that his firm has absorbed Screen Guild of Phila., formerly owned by Jack G. Engel, bringing under one roof all the top independent releases currently distributed in this area. Joseph Engel and Harry Brillman remain as branch mgr. and sales mgr. respectively. . . . Dr. Joseph Comerford was appointed chairman of the disaster committee when the Lackawanna County Medical Society went into action to prevent a typhoid outbreak. . . . Tom Jones, mgr. of the Strand in Scranton, played host to 75 youngsters who were champions of various activities in the Scranton playgrounds.

Three mysterious fires in five days swept the Roxy Theatre in Ephrata over the Labor Day week, causing over $100,000 damage. An investigation is under way. . . . Atlantic



Gary Cooper stands inspection for director Otto Preminger and producer Milton Sperling in World War I uniform he wears as an aviation hero in "The Court-Martial of Billy Mitchell," a United States Pictures production for Warner Bros. In another World War I uniform, as Sergeant York, Cooper won the Academy Award.

City, N.J. police have termed the death of Fred Irwin, 78-year-old mgr of the Capitol Theatre there, "definitely homicide." Two suspects were being held for questioning. . . . Hal Seidenberg, area chairman for the Audience Awards Poll, met with industry representatives to formulate plans for promoting prizes for the contest. . . . Ann Hutchins, daughter of National Theatre Supply branch mgr. Wm. J. Hutchins, was married to Dean A. Brainerd of Hamden, Conn. . . . A monument in memory of pioneer exhibitor Morris Spiers was unveiled on Sept. 11.

PORTLAND

The three-story Blue Mouse Theatre building, an entertainment landmark since 1912, is shortly to be demolished to make room for a ramp garage, according to mgr. H. L. Forsythe. . . . H. S. Barber, for some years in the theatre equipment field, has become a partner with John D. Peterson in the Interstate Theatre Equip. Co., 1923 NW Kearney St. Interstate will shortly establish headquarters in Seattle, with Barber as mgr. George Phillips was named asst. to Peterson in the Portland office. . . . Plaza Theatre, at 21st and Hawthorne, operated past year by Mr. & Mrs. McKenzie, has been sold to S. W. Pierce.

Will Hudson, city mgr. for Hamrick, established prices from $3.50 to $6 for the TV showing of the Marciano-Moore bout, following installation of new equipment in the Liberty and Roxy theatres. . . . Moyer Theatres has new headquarters on filmrow at 19th & Kearney, advises Tommy Moyer and office mgr. Mrs. Lucile Adamson. Harry Lewis, Oregon representative for National Screen is also now headquartered in the Moyer Bldg. . . . Joint statement from mgr. Jack Lovett and booker Lew Metzlaar reveals that Oregon Theatre Cooperative is now serving some 38 theatres in the area. . . . Roy Brown Booking Agency, in its third year of operation, is servicing some 20 of the leading Oregon theatres and drive-ins. . . . Katherine Marshall celebrates her 30th anniversary in show business at John Hamrick theatres. Mrs. Marshall started with Fox West Coast theatres in Yakima in her early teens and is now Portland auditor for the Hamrick circuit. (*Continued on page* 45)

Independent Trade Reviews

"The Desperate Hours"

(Paramount) 112 Min.

Cast: Humphrey Bogart, Fredric March, Arthur Kennedy, Martha Scott, Dewey Martin, Gig Young, Mary Murphy, Richard Eyer, Robert Middleton, Alan Reed, Bert Freed, Ray Collins, Whit Bissell, Ray Teal.

Credits: Produced and directed by William Wyler; Screen play by Joseph Hayes; Adapted by Hayes from his novel and play of the same name.

"The Desperate Hours" is a super-charged suspense melodrama of dynamic proportions—one that packs such tremendous voltage of emotional tension that viewers everywhere will be electrified by its reel-by-reel impact. Certainly this tale of how a trio of escaped convicts brutally commandeers the home of a respectable American family is as true-to-life as one could demand. It should prove to be a very big box office attraction. Under the masterful guidance of Producer-Director William Wyler, a highly capable cast performs the many and assorted roles to perfection. And, in black-and-white VistaVision, the proceedings register with perhaps the most realistic degree of visualization to reach the screen to date.

A sizeable pre-sold audience has been waiting for this film. The play of the same name had a Broadway run, for which it won much critical acclaim. As a novel, sales were very high. Audiences unfamiliar with the previous versions of the story will be attracted to runs of the film via the allure of the Humphrey Bogart and Fredric March names. These two screen stalwarts deliver finely etched portrayals of desperate men—one, representing the sinister forces of society, the other, the more respectable elements. The important factors in their performances, however, are that both Bogart and March ring true as real men.

Because of the force of characterization which stems from the players, and the vigor of the direction, "Desperate Hours" succeeds more than the majority of suspense pictures in holding the viewer's attention every inch of the way. The pacing of the story is unquestionably terrific. The plotting is always fresh, ingenious, with rarely a touch of contrivance allowed to spoil the illusion of reality which is so important to this picture. Production values are first rate and, considering the fact that most of the action takes place within the confines of an average-sized suburban home, the camera work is always flexible.

The main situation of "Desperate Hours" is one that could happen to anybody. The anybodys in the story are March and Martha Scott, husband and wife, and their attractive family, Mary Murphy and young Richard Eyer. Because the escaped convicts pose a constant threat to the lives of all, the dramatic elements of courage and heroism are brought into play as vital forces. How March reacts to the criminals, the steps taken by the other members of the family to thwart the menaces, are natural and fascinating developments in the plot.

The dangers faced by the beleaguered family are so deadly that police aid cannot be solicited by any of the group for fear of death to one of their members. As the family attempts to outwit the criminals, a parallel action involving the setting up of a police cordon around the house, slowly unfolds. Eventually, the movements of the police and those of the family coincide. The result is a shattering climax, so dynamic in suspense and exictement that audiences will be bowled over from their emotional participation in its outcome.



Fredric March and Humphrey Bogart topline William Wyler's "The Desperate Hours," in VistaVision from Paramount.

"The Big Knife"

(United Artists) 111 Min.

Cast: Jack Palance, Ida Lupino, Wendell Corey, Jean Hagen, Rod Steiger, Ilka Chase, Everett Sloane, Shelley Winters, Wesley Addy, Paul Langton.

Credits: Produced and directed by Robert Aldrich; Adapated for the screen by James Poe; From the Clifford Odets stage play.

Another entry in Hollywood's growing group of motion pictures to tackle with adult content is "The Big Knife." This picture, in its story about a top film star clinging desperately to ideals against a devastating tide of big-money pressures, deals with such themes as marital infidelity, the integrity of the artist, the buying and selling of lives, and suicide. Latter angle climaxes the picture and, along with the other provocative factors in the plot of "The Big Knife," should generate a good deal of word-of-mouth among the public. Added prestige should be found in film's winning of a Venice Festival award. Picture unreels with a strong and ever-mounting sensation of tension, which producer-director Robert Aldrich carefully builds to the shattering personal climax of the story. Thanks to Clifford Odets, from whose play the picture was adapted, the dialogue is crisp, biting and generally enticing. Performances are in keeping with the story's bitter, caustic atmosphere.

A carefully chosen cast lends "The Big Knife" the dual assets of box office value and dramatic virtue. Jack Palance, playing the lead role, manages to evoke much understanding plus a measure of sympathy for his portrayal. Without his dramatic achievements, "The Big Knife" would have been bowled under by the multitude of personal entanglements of its many sub-plots. Besides Palance, Ida Lupino, Wendell Corey, Jean Hagen and Shelley Winters contribute highly professional performances. Standouts in well-etched roles as an unscrupulous producer and an agent with a soul are Rod Steiger and Everett Sloane, respectively.

As a production, "The Big Knife" is almost completely confined in action to the living room of the actor's home. Clever dramatic pacing of the scenes, together with adept direction, keeps things moving from one dramatic surprise to another. Much of this is strong stuff: definitely adult in nature. The producer in the story is lambasted as a skunk in no uncertain terms. The actor, described as a "half-idealist," is not altogether a very pleasant personality. Big city audiences will find the wry stiuations and acidulous dialogue of the picture to be highly absorbing. With proper selling, "The Big Knife" can make a successful dent in a broader market, as well. This picture has a strong bite, and should rank alongside "Blackboard Jungle" and "Trial" as one of the year's most provocative and controversial subjects.



Shelley Winters and Jack Palance are two of the stars in the United Artists release of "The Big Knife."

"My Sister Eileen"

(Columbia) CinemaScope-Technicolor 108 Min.

Cast: Janet Leigh, Jack Lemmon, Betty Garrett, Robert Fosse, Kurt Kasznar, Richard York, Lucy Marlow, Tommy Rall, Barbara Brown, Horace McMahon, Henry Slate, Hal March.

Credits: Produced by Fred Kohlmar; Directed by Richard Quine; Screen play by Blake Edwards and Quine; Based upon the play by Joseph Fields and Jerome Chodorov; Adapted from the Ruth McKenney stories, which Max Gordon produced on Broadway; Music by Leo Robin and Jule Styne.

An engaging musical comedy, dished up in an attractive CinemaScope-Technicolor package, is presented by Columbia in "My Sister Eileen." Humorous dialogue, daffy plot situations, and some clever dance routines highspot the proceedings. Audience acceptance should be well above average in the general market. The title may prove itself valuable for marquees, since the story, besides having been done as a straight film several years back, appeared on the stage twice; the most recent version had music. The new "My Sister Eileen," which deals with the exploits of two comely small town girls in the big city, boasts top song-and-dance talent in the persons of Betty Garrett, Tommy Rall and Robert Fosse, who also choreographed the dance numbers. Jack Lemmon increases his standing as a romantic type comedian via his performance in the film, and Janet Leigh looks sweet as the title character.

Songs and dances are spotted at appropriate intervals to give all the performers suitable vocal workouts. Top romantic ditty, "It's Bigger Than You and Me," is brought home in neat style by Lemmon and Miss Garrett. Latter, however, steals the show every time she kicks into a dance. Finale, a free-for-all conga, concludes the picture on a wild and happy note. Elsewhere, a novel dance between Fosse and Rall stands out for its unusual manner of presentation.

Plot finds the two sisters, the Misses Garrett and Leigh, trying to break into New York editorial work and show business, respectively.



Janet Leigh and Betty Garrett co-star in Columbia's CinemaScope-Technicolor musical, "My Sister Eileen."

Since Miss Leigh appears the prettier of the two, she wins a male following, but no jobs. Miss Garrett, via the stories she has written about her sister, wins the admiration of Lemmon, a magazine editor. Lemmon, however, falls in love with the personality described in Miss Garrett's stories. It is then up to Miss Garrett to prevent Lemmon from meeting her sister. Involvements become acute and reach a comic impasse when a group of Brazilian naval cadets invade the Greenwich Village apartment in which the girls live. Outcome finds Miss Garrett and Lemmon clinching, with Miss Leigh in the arms of Bob Fosse, an affable soda jerk.

Indication of audience response to "Eileen" was heard at the Loew's 72nd St. Theatre, N.Y.C., where patrons at a sneak preview roared and tittered during the proceedings. Columbia is backing up this presentation with a sure-fire publicity and advertising campaign featuring a series of humorous cartoon drawings.

"Gentlemen Marry Brunettes"

(United Artists) CinemaScope-Technicolor 97 Min.

Cast: Jane Russell, Jeanne Crain, Alan Young, Scott Brady, Rudy Vallee, Guy Middleton, Eric Pohlmann, Ferdy Mayne, Leonard Sachs, Gido Lorraine.

Credits: Russ-Field Corp. presents a Voyager Prod.; Executive Producer, Robert Bassler; Produced by Richard Sale and Robert Waterfield; Associate Producer, Mary Loos; Directed by Sale; Written for the screen by Mary Loos and Sale; Story by Anita Loos.

A gay, free-wheeling, expertly constructed and slightly naughty musical romance, with exteriors stunningly photographed in Paris, is UA's Technicolor-CinemaScope "Gentlemen Marry Brunettes," starring Jane Russell and Jeanne Crain. Lavishly produced and a frankly escapist fantasy, "Brunettes" offers delightful visions of the goofball side of the Roaring Twenties in Paris, when champagne, so they say, flowed like water. The film should register solidly at the box office, with the only selling drawbacks possibly the lack of a male star drawing card and the title, which suggests many recent musical offerings. (Title is an answer to the best-seller of the Twenties, "Gentlemen Prefer Blondes," by Anita Loos.) However, the female stars are buxom and exploitable, and good word-of-mouth plus UA's intensive promotion campaign for this film may overcome these difficulties.

The story is about two struggling sisters, song-and-dance performers, who try their luck in Paris, and learn that their mother and aunt, as the original Jones Sisters, were the wicked darlings of the Twenties. Amidst sparkling dialogue which contains plenty of double entendres, the sisters are promoted into a modern version of the old team. Entering into an adventurous and fabulous life, they fall in love, find stage success, and finally decide to marry and settle down. Misses Russell and Crain perform with great charm, and Scott Brady, as an expatriate U.S. theatrical agent, and comic Alan Young, as an incognito millionaire, are excellent as their romances. Playing himself, Rudy Valee parodies the Vagabond Lover "before and after," as a matinee idol who courted the original sisters and acts as patron to the daughters.

Flashbacks bring the audience into the post-World War I period and suggest some of the crazier Parisian customs as the sisters play dual roles. Many of their song-and-dance routines suggest Helen Kane, Clara Bow, and tho Dolly Sisters, and Vallee recreates his old song-and-saxophone performance. Along more modern lines, there is a mock strip tease. A lavish "loot" scene includes a fashion show of Christian Dior gowns, as the girls are showered with gifts from an "unknown admirer." Best of the musical numbers have Miss Crain and Young dueting "My Funny Valentine" in a Paris museum, amidst a background of magnificent Rodin sculptures; and Young, dressed as a gorilla, singing "Ain't Misbehavin'." With the exception of the title song, all tunes are superior evergreens and include: "You, You're Driving Me Crazy," "I've Got Five Dollars," "Daddy," "Have You Met Miss Jones?" and the old Helen Kane favorite, "I Wanna Be Loved By You." All in all, mark down "Gentlemen Marry Brunettes" as a superior musical.



United Artists' "Gentlemen Marry Brunettes" stars Jeanne Crain and Jane Russell. It was produced in CinemaScope and Technicolor.

"Seven Cities Of Gold"

(20th-Fox) CinemaScope-DeLuxe Color 103 Min.



From 20th-Fox comes "Seven Cities of Gold," in CinemaScope and De Luxe Color, featuring Michael Rennie, Richard Egan and Anthony Quinn.

Cast: Richard Egan, Anthony Quinn, Michael Rennie, Jeffrey Hunter, Rita Moreno, Eduardo Noriega, Leslie Bradley, John Doucette, Victor Juncos, Julio Villareal.

Credits: Produced by Robert D. Webb and Barbara McClean; Directed by Webb; Screen play by Richard L. Breen and John C. Higgins; Additional dialogue by Joseph Petracca; From a novel by Isabelle Gibson Ziegler.

The story of how a Spanish priest founded religious missions in the Amerian Southwest of 1769 is recounted in off-beat and diverting style in this CinemaScope-DeLuxe Color outdoor entry. Above average grosses in the general audience should be the result. Michael Rennie plays the priest to satisfaction, and his co-stars, Richard Egan and Anthony Quinn, portray in capable fashion a couple of military leaders in the Spanish army of Conquistadores who wrested gold from the Indians. Religious incident alternates with soldiers vs. Indians battles throughout the film to give proceedings an interesting pace. A romance between Egan and Rita Moreno, who plays an Indian maiden, is worked into the story for added effect. Production trappings, in attempting to capture the atmosphere of the Spanish New World, contribute a handsome background for "Seven Cities of Gold"

Conflict between the military and the religious as to treatment of Indians starts off the story, as Quinn and Egan lead their Spanish troops into Southern California in quest of the legendary title cities. Rennie favors the peaceful approach to the aboriginies and, in the course of events, the tactful strategm is shown to be superior to the rifle and cannon. Eventually, Rennie establishes a mission outpost and becomes partially successful in converting the Indians to the ways of Christianity. Due to a romantic falling-out between Egan and Miss Moreno, sister of the local chief, Rennie's efforts appear headed for destruction by the natives. Through a newly found feeling of faith, Egan, blamed for causing Miss Moreno's death, sacrifices himself to the angry Indians and the threat to the mission is ended. Quinn then allows Rennie a free hand in expanding his religious activities.



The stars of Allied Artists' "The Warriors" are Errol Flynn and Joanne Dru. It was shot in CinemaScope and Technicolor.

"The Warriors"

(Allied Artists) CinemaScope-Technicolor 85 Min.

Cast: Errol Flynn, Joanne Dru, Peter Finch, Yvonne Furneaux, Patrick Holt, Michael Hordern, Moultrie Kelsall, Robert Urquhart, Noel Willman, Frances Rowe, Alastair Hunter, Rupert Davies, Ewan Solon.

Credits: A Walter Mirisch Production; Produced by Mirisch; Directed by Henry Levin; Story and Screen play by Dan Ullman.

"The Warriors" is a top of the bill entry in Technicolor and CinemaScope that is slated for average business in the general market. The film's basic story is so familiar that there are no surprises or suspenseful situations and there is also a great deal more talk than action. Errol Flynn and Joanne Dru handle their roles well along with Peter Finch, known in England and rapidly gaining recognition in the U.S. The big battle scenes are well staged and Walter Mirisch and Director Henry Levin have used the British landscape and castles to advantage. Filmed in Technicolor and CinemaScope, some of the shots are pictorially inspiring. There is no doubt that Flynn's marquee power is still a potent force in the U.S. and it is probably this fact and this alone that will help "The Warriors" sell the tickets it does.

Prince Errol Flynn, in 1358, is left the command of the Aquitaine by his father, Michael Hordern, who has defeated the French. French lords Peter Finch, Noel Willman and their followers still feel that the British should be driven out. To rekindle fighting, they kidnap Lady Joanne Dru and her children, Vincent Holland and Richard O'Sullivan, from their estate. Flynn, disguised as the Black Knight, goes with his friend, Sir Rupert Davies, in an attempt to rescue Joanne. In a fight near Finch's castle, his visor is cut open and he is recognized as the Prince and he escapes with Davies, after he rescues Joanne and her children. They are followed to Flynn's castle where heavy fighting starts. Finch is killed and Willman yields. Lady Joanne embraces Flynn and peace reigns again.

Supreme Court Has Jury Trial Question In Trust-Fraud Action

WASHINGTON.—The Supreme Court this week had before it two opposing briefs relating to the question of whether a jury trial should be ordered in the case of the major distributors against four Rhode Island exhibitors for alleged percentage-film fraud, and the countersuit of the exhibitors on anti-trust grounds.

Narragansett Pier Amusement, Artcraft Pictures, and Meyer, Joseph and Max Stanzler, operators of theatres at Narragansett Pier, Wakefield, East Breenwich and Wickford, all in Rhode Island, seek the jury trial. The major distributors respond that present proceedings before a special master are sufficient.

The complicated case began when five of the distributors sued the exhibitors alleging a conspiracy to defraud through false statements of admission receipts on films licensed on percentage terms. The exhibitors then instituted three separate counter-actions on anti-trust grounds, and the other major distributors is in turn launched counter-suit on fraud conspiracy charges.

The Federal District Court lumped all these matters into one proceeding. The distributors asked for and the exhibitors opposed referring the case to a special master, and the exhibitors lost. They also lost in the Appeals Court and have now asked for a Supreme Court review.

The exhibitors claim that the district judge abused his discretion and exceeded his jurisdiction, and argued that public policy requies be conducted expeditiously in open court, because anti-trust litigants should not be discouraged by the prospect of long and unreasonable delay and expense, which would be the result if such suits are to be referred to special masters.

The distributors told the Supreme Court that proceedings are already under way before the special master, and have been in process since Aug. 10, with the prospect of conclusion before Oct. 1. The whole matter might be "moot," since the case might be closed before the Supreme Court has a chance to act on the jury question.

Quotes . . .

"The trouble with the Production Code is that too many producers adhere to the letter of the Code, but violate its spirit. This is hypocritical. In the advertising of movies, for example, displays of violence and sex go beyond the limits of good taste. I don't know a single woman who really looks like those malformed creatures in the motion picture ads."—OTTO PREMINGER, producer, discussing his problems with the Production Code on "The Man With the Golden Arm."

* * *

"Is there a market for 'serious' films? Why, certainly! But first you must create an interest. The problem is to design and merchandise them properly. On the stage, our production of 'Don Juan in Hell' grossed $3,218,000 throughout the country at a four-dollar top. 'John Brown's Body,' with even less 'popular' appeal, grossed $1,764,000. Pictures offer still greater opportunities for grosses on serious works. I have great faith in 'Night of the Hunter.'"—PAUL GREGORY, producer of UA's "Night of the Hunter" and the forthcoming "Naked and the Dead."

ST. LOUIS

Bloomer Amuse. Co.'s 1,000-car Cahokia Drive-In near Alorton, Ill. will have its grand opening Sept. 22. Designed by Geo. M. Peterson of Cleveland, O., the project cost around $400,000 to construct. . . . Mrs. Madge Chamness, widow of Herman Chamness of Carbondale, Ill., and his stepson J. R. McGinnis, will continue operation of the Illinois Film Service. . . . The 500-seat Grand Theatre in Eldorado, Ill. was reopened on a part-time schedule, operating Fri. and Sat. nights. John Falk is mgr. . . . Mrs. Edith Major announced that her Main Street Theatre at Paris, Mo. will be closed during Sept. . . . Wm. E. Jackson reopened his Rex Theatre at Waverly, Ill.

Mrs. Winona Allen of Springfield, Mo., widow of Doc Allen who was Dallas, Tex. branch mgr. for National Screen, is a partner with John Castner in the 60 Drive-In and Cameo Theatre, Mountain Grove, Mo. . . . Lester Kropp, MITO prexy and co-gen. mgr. of the Wehrenberg Theas., has purchased a new home at 10 Dorclin Lane, Dorclin Acres, and will move in later this month. . . . W. Robert Johnson put his Scenic Theatre at Assumption, Ill. on full-time schedule. . . . At Arcola, Ill., the 263-seat Ritz was closed by the Hugh McGregor estate and is for sale, as is the Oakland at Oakland, Ill., also owned by the estate.

Jimmy Frisina, buyer for Frisina Amuse. Co., had the second lowest qualifying score for amateurs to participate in the National Amateur golf championship of 1955. . . . Appointed to the Mo. Library Commission by Gov. Donnelly, to serve a 3-year term, was Mrs. A. H. Toma, a past pres. of the Better Film Council. . . . The Grand, Market at Sixth in St. L., only burlesque house in the city, opened for the season. . . . "Martin Luther" in 16mm prints will be made available to churches, libraries, schools and other organizations this fall.

SALT LAKE CITY

Seven Utah theatres were taken over by Fox Wasatch Corp., a subsidiary of National Theatres, from the J. L. Lawrence interests. They are the Uptown, Villa, Rialto, Southeast, Murray and Oak Hills Drive-In in Salt Lake City, and the Academy Theatre at Provo. They will be under supervision of Jack McGee, dist. mgr. for Fox intermountain, and John O. Denman will be city mgr. Installation of concession stands and snackbars was one of the first changes made.

Stan Sorenson has been appointed booker for Republic, where a new salesman has been added in the person of Jack Haigh, former mgr. of the Rialto, now being managed by Ralph Gardner. . . . Richard Epperson was appointed head booker at Universal to succeed Art O'Connell who resigned. . . . The Utah Theatre, managed by Lou Sorensen, will present the Marciano-Moore championship telecast, with reserved seats at $2.80 to $4.42.

SEATTLE

Modern Theatre Supply installed CinemaScope lenses in the Havre Theatre, Havre, Mont., and the Star-Lite, Forsythe, Mont. . . . A new drive-in is being built for Pat Tappan at Moses Lake, Wash. . . . The Liberty Theatre of Seattle is being demolished and a parking lot will take its place.



Scene at the M-G-M Studios, when a group of ABC Television executives visited Culver City for a preview of "The MGM Parade," Metro's weekly TV show which premiered over the ABC network this week, with George Murphy as emcee. Shown (l to r): FRONT ROW—George Murphy, Mrs. Leonard H. Goldenson, John Balaban, Leonard H. Goldenson, Ann Blyth, Mrs. M. C. Callahan, Mr. & Mrs. A. H. Blank, Anthony Augelli, Mrs. Charles T. Fisher, Jr., Les Petersen. SECOND ROW—Robert M. Weitman, E. Chester Gersten, Mrs. Robert Hinckley, Robert Wilby, Mrs. John Balaban, Mrs. David Wallerstein, Sidney Markley, Mrs. Robert O'Brien, M. C. Callahan, Robert Huffines, Mrs. Robert E. Kintner, Edward J. Noble, Mrs. Robert Huffines, Robert O'Donnell, Earl J. Hudson. THIRD ROW—David Wallerstein, Jo-Ellen O'Brien, Mr. & Mrs. Jerry Zigmond, John Coleman, Mrs. Harry Haggerty, Robert Hinckley, Mrs. Hugh McConnell, Robert E. Kintner, Harry Haggerty, Hugh McConnell, Robert O'Brien and Charles T. Fisher, Jr.

STORMING THE SOUTH AND SOUTHWEST WITH A SATURATION BOOKING- SEPT. 22

203 DATES SET FOR ANOTHER BLOCKBUSTER FROM THE MAKERS OF "BEACHHEAD"!

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ON THE GIANT WIDE SCREEN

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thru

THE Independent FILM JOURNAL

DEVOTED to the BEST INTERESTS of the MOTION PICTURE INDUSTRY

In this issue

WS

EK ARBITRATION
RAFT APPROVAL

STRIBS DENY CONSPIRACY
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CIAL FEATURE

MPLETE TEXT OF
BITRATION DRAFT

VIEWS

ges 32-34

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Sir Galahad?

NO, SIR!

FOR well over four years now, the major film companies have been charged with conspiracy in refusing to sell their backlogs of theatrical features to commercial television.

For an equal length of time, these companies have been subjected to all sorts of bureaucratic compulsions, duress and threats of dire consequences if they did not correct the alleged anti-trust violations by playing "Sir Galahad" and turn over their film inventories without regard to compensation to the competitive medium.

It is most gratifying to note that these companies have not succumbed to these unjust demands and are prepared to fight the issue to a clear-cut decision in

(See Page 3)

GET NOISY!

If you haven't posted this free teaser 1-sheet in your lobby order it now from your M-G-M Branch! Free teaser trailer, too! Sock 'em! Shock 'em! A great show for showmen!





THE NATION BEGINS TO POINT AGAIN!

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October 1, 1955
Vol. 36 No. 6

THE Independent FILM JOURNAL

Editor: MORTON SUNSHINE

DEVOTED TO THE BEST INTERESTS OF THE MOTION PICTURE INDUSTRY

(*Continued from cover*)

the trial of the action that is now under way.

During the past few weeks, considerable pressure was brought to bear on defendant companies to compromise their position and submit to a consent decree similar to the one signed by Republic, but, we are happy to report, this is unlikely. It must be observed that the consent decree which dropped Republic as defendant in the action requires no change whatsoever in the company's existing policy toward sale of its feature films to television. Republic has been making its pictures available to television over a number of years.

The government is proceeding with the civil prosecution of this case before the Federal District Court in Los Angeles. The sole remaining defendants are Fox, RKO, Warners, Columbia and Universal. It is almost ridiculous but we must point out that M-G-M and Paramount were never included in the suit as party defendants because they did not have any general domestic distribution organizations for 16mm film. Yet, it is well known that many television markets are equipped for 35mm projection.

What has best been described as a "hodge podge" of documentary evidence is presently being introduced before the Federal Court by the Department of Justice in order to bolster its conspiracy charge against the remaining defendants. Government witnesses will begin to take the stand next week. Strangely enough, the deposition of one witness, David Sarnoff, RCA board chairman, was released by government attorneys last week and revealed his conviction that if producers denied 16mm prints to non-theatrical consumers "on economic grounds" it was their own business.

With this statement, General Sarnoff put his finger on the crux of the entire situation. The economics of the situation must be taken into account. When TV can pay the price, it will be able to buy. It must be recognized that a unanimity in sane business policies is not to be confused with conspiracy. Nor must one industry under the free enterprise system be coerced to turn over its property rights to a competitor.

We have often wondered what motivations prompted the Department of Justice to go ahead with this suit, for which it has already taken a sound editorial spanking in the nation's press. It might have been good politics several years back to give the television-viewing public the idea that all entertainments should be subject to the public domain of home reception but time has brought home to the set owner the realization that he has no vested interest in programs merely because they are capable of transmission.

However, in the last few years, many independent producers and many film companies have seen fit to release feature films to television because it paid off. More than 4,000 theatrical pictures have already been televised and many hundreds more are in prospect. Virtually all of the defendants are proceeding full blast with the production of many programs for the commercial TV medium. There was no compulsion and no duress. It was just a matter of good common sense.

And so we are expecting the defendant film companies to be vindicated in their position and not asked to be "sugar daddies." Justice must also be tempered with common sense.

The Arbitration Draft

As a service to our readers, we are publishing in this issue the complete text of the arbitration proposals prepared and endorsed by the joint committee of distributors and exhibitors.

The system of arbitration and conciliation procedure outlined in the draft is designed to reduce industry lawsuits while serving as an effective means of affording exhibitions prompt relief in the settlement of trade disputes at a minimum of expense. Use of the arbitration machinery will be entirely voluntary and does not preclude any theatre owner of prior recourse to litigation.

The arbitration plan, before it can become operative, must get the green light from the Department of Justice and the Federal Statutory Court. This is virtually assured when all the groups which participated in the draft accept its terms. It will then operate for one year on a trial basis. Its remedies will be available to all exhibitors regardless of affiliation.

Establishment of an industry-wide arbitration system and its practical application to current situations will do much to further a reciprocal feeling that the business can resolve its own problems without resort to the courts or legislative halls.

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Seek Arbitration Draft Approval

After more than 17 months of negotiations, agreement on an arbitration and conciliation plan for the motion picture industry was finally reached this week by the Joint Arbitration Committee. Copies of the final 65-page draft, called the "Voluntary Arbitration Text," have been forwarded to each of the participating exhibitor organizations and to each of the distributing companies for approval.

First of the industry organizations to approve the document was the Independent Theatre Owners Association, which passed a resolution approving the document at its Fall meeting.

If approved by all concerned, the draft will be submitted to the Department of Justice and to the Federal Court, following which the plan would be put into operation as soon as possible, for a trial run of 12 months.

Twelve-Month Trial Run

According to the Joint Committee, the proposed system of conciliation will solve "many problems" without the necessity of going to arbitration. Problems include complaints bearing on clearance, runs, competitive bidding, the conditioning of one license upon another and contract violations.

There is no provision in the plan for the arbitration of film rentals. National Allied withdrew from the deliberations of the Committee because of the impasse resulting from the insistence of other members that film rental arbitration should not be included.

The Joint Committee was established at the Hotel Astor conference of exhibitor organizations and distributing companies which met earlier at the call of Eric Johnston and exhibitor leaders. Representing exhibition on the committee are S. H. Fabian, Mitchell Wolfson, Leo Brecher and Max Cohen, with Herman Levy as counsel. Distribution representatives are Charles Reagan, Abe Montague and Al Lichtman, with Adolph Schimel as counsel.

Draft High-Points

High-points of the draft are as follows:

The organizational task must be completed no later than three months after approval by the U.S. District Court. The system must thereafter remain in operation for a 12-month test period.

At the end of this period, if the agreement is not renewed, the system shall nevertheless continue in effect "until all arbitration proceedings instituted prior to the expiration of the test period have been finally disposed of, but in no event longer than three months after the expiration of the said 12 months' test period. . . ."

There will be a National Administrative Committee, whose job will be "to organize and supervise the arbitration system." The national committee will consist of ten members, three designated by TOA, one each by MMPTA, ITOA, SCOTA and International Drive-in Theatre Assn., and three by the distributors signing the agreement.

There will be a Local Arbitration Committee in each exchange area organized by the national committee and subject to its supervision. The local committees would consist of an equal number of distributor and exhibitor representatives chosen by the

(*Continued on page* 16)

Complete Text Of Arbitration Agreement

VOLUNTARY ARBITRATION AGREEMENT

Including the rules and procedure under which the arbitration system shall operate.

THIS AGREEMENT was entered into on the date shown in the concluding paragraph by and among the defendant distributors in the case of United States v. Paramount Pictures, Inc. et al. and certain non-defendant motion picture distributors (parties of the first part) and certain associations of motion picure exhibitors (parties of the second part) for the purpose of establishing and maintaining a voluntary system of arbitration to serve as an expeditious and inexpensive means of settling controversies of the kind hereinafter specifically described between motion picture distributors and exhibitors.

This Agreement shall not become effective unless or until it is consented to by the Attorney General of the United States.

ARTICLE I

AVAILABILITY OF ARBITRATION

A system of Regional Arbitration Tribunals (and a National Appeals Board) as hereinafter more particularly described shall be organized, maintained, and operated by the joint action of the motion picture distributors and motion picture exhibitor organizations signing this Agreement.

The work of organizing the system shall be completed within three months after the entry of an order by the United States District Court approving the Voluntary Arbitration Agreement. The system shall remain in operation for a test period of 12 months beginning on the day that the National Administrative Committee shall proclaim that the Regional Tribunals (and the National Appeals Board) are open and ready to function.

The Regional Arbitration Tribunals shall hear and determine complaints of the kind described in Art. II when any such complaint is filed by a qualified exhibitor against any distributor* that is a party to this Agreement; and any other distributor* or qualified exhibitor* may intervene in the proceeding as an additional respondent* upon a showing that its business or property may be affected by the award.

A "qualified exhibitor" is a person, firm, or corporation who has a theatre or theatres which may be affected by the award and which, at the time he files his complaint or seeks to intervene (a) he is actually operating, or (b) is temporarily closed, or (c) is a new theatre about to open.

The Regional Arbitration Tribunals (and the National Appeals Board) shall have only the powers and shall perform only the duties granted to or imposed upon them by this Agreement and the rules and procedure herein prescribed, and in rendering decisions and making awards, they shall comply strictly with this Agreement and said rules and procedure.

If, at the end of the 12 months' test period, this Agreement is not renewed, the arbitration system herein provided for shall nevertheless continue in effect and the obligations of the parties hereto shall continue until all arbitration proceedings instituted prior to the expiration of the test period have been finally disposed of, but in no event longer than three months after the expiration of the said 12 months' test period provided for herein. Any complaint filed prior to the expiration date of the test period may proceed to hearing during three months following the expiration of the test period.

Any complaint in which there is no award in the regional arbitration tribunal prior to the expiration of three months after the expiration of the test period, shall be dismissed without prejudice in the same manner as though the complaint had never been filed. All appeals to be heard by the National Appeals Board, whether pending at the expiration of the test period or arising from awards made during the three months' period after the expiration of the test period as above provided, shall continue to be heard until all such appeals have been heard and determined by the National Appeals Board.

It is of course understood and agreed that no new proceedings nor proceedings for a modification of an award upon the ground of changed conditions shall be instituted after the expiration of the test period. The provisions of all arbitration awards and judgments entered thereon, except those denying or awarding damages and judgments entered thereon which are unsatisfied, shall terminate and cease to be effective and binding on a date 12 months (hereinafter called the final date) after the expiration of the test period.

Such termination shall be without prejudice to the rights of any party to prosecute at law or in equity any claim for violation of an award occurring prior to the final date or to prosecute at law or in equity any claim for relief in regard to the subject of the award predicated upon changed conditions arising during the period between the expiration of the test period and the final date. The rights of any such party shall, however, be subject to the provisions of subdivision (c) Section 7 of Article V hereof.

ARTICLE II. SCOPE OF ARBITRATION

SECT. 1—CLEARANCE

Controversies arising upon the complaint of an exhibitor that at the time of the filing of the complaint—

A. clearance is being granted by the distributor* against complainant's theatre and in favor of a theatre or theatres not in substantial competition with complainant's theatre; or that

B. clearance is being granted by the distributor* against the complainant's theatre and in favor of a theatre or theatres in substantial competition therewith in excess of what is reasonably necessary to protect the licensed competitor theatre on the run or runs granted to it shall be subject to arbitration.

Claims in respect of clearance arising after the inauguration of this arbitration system shall be evidenced by a written request for a change in clearance, or the elimination thereof, addressed to the distributor's home office or exchange and such requests for a change in or an elimination of clearance will be deemed to have been refused

(a) when the exhibitor has received a written refusal; or (b) if not granted within twenty-one days after receipt by the distributor of such request.

Clearance as used in this Agreement means the period of time stipulated in license contracts between runs of the same feature within a particular area or in specified theatres. Clearance, resasonable as to time and area, is essential, in the distribution and exhibition of motion pictures, and arbitrators in deciding clearance complaints shall give effect to this principle.

In any proceeding under this section the burden of sustaining the reasonableness of the clearance complained of shall be upon the distributor who granted the clearance.

In determining whether any clearance complained of is reasonable, the arbitrators shall take into consideration the following factors, according to them the importance and weight to which each is entitled, regardless of the order in which they are listed—

(i) The admission prices of the theatres involved as set by the exhibitor*; (ii) The character and location of the theatres involved including the size, type of entertainment, appointments, transit facilities, etc.;

(iii) The policy of operation of the theatres involved, such as the showing of double features, gift nights, giveaways, premiums, cut-rate tickets, lotteries, etc.; (iv) The rental terms and license fees paid by the theatres involved and the revenues derived by the distributor* from such theatres;

(v) The extent to which the theatres involved compete with each other for patronage; (vi) The fact that a theatre involved is affiliated with a circuit of theatres shall be disregarded; (vii) All other business considerations.

The power of the arbitrators in deciding any such controversy shall be as follows:

(a) If the arbitrators find in favor of the distributor*, they shall make an award dismissing the complaint; (b) If the arbitrators find in favor of the complainant under subdivision A of this Section that the theatres involved are not in substantial competition, they shall make an award directing the distributor* to cease and desist from granting clearance between them; if the arbitrators find in favor of the complainant under sub-division B of this Section, they shall make an award fixing the maximum clearance between the theatres involved which may thereafter be granted by the distributor*;

(c) If the complainant asked for damages and the arbitrators find in his favor, they may also award him damages from the date of a written demand for a change of the clearance complained of but only for the period of time during which the clearance complained of was in force, and subject to the provisions of Art.

(*Continued on page* 29)

PLEASE NOTE:

Whenever the word "distributor," "exhibitor" or "respondent" is followed by an asterisk, the singular shall include the plural if consistent with the context.

Unless otherwise stated, the word "distributor," when used to designate a respondent, may include not only a distributor defendant but any distributor signing this agreement.

Whenever the term "respondent" is used hereinafter it shall be understood to include the distributor* complained against, and any intervening distributor* or exhibitor*, depending upon the context.*

Set Pledge Forms, Rules For Audience Awards Balloting

Elmer C. Rhoden, national chairman of COMPO's Audience Awards Committee, announced this week that theatre enlistment pledges for the Audience Awards election are on their way to every circuit operator and theatre in the country. He also made known the rules governing the balloting.

The pledge form, containing the official rules governing the balloting from Nov. 17 to Nov. 27, emphasizes that no entrance fee is required of participating theatres. Nor does the signing of the pledge commit them for the expenditure of any money except that which they may deem necessary for promotion, Rhoden made known.

During the voting period, from Nov. 17 to Nov. 27, official ballots and ballot boxes will be available in lobbies of all participating theatres. Only official ballots prepared by COMPO may used.

Voting Restrictions Named

Patrons will be permitted to vote as often as they visit the theatre but only once at each visit. Although facsimiles of ballot may appear in local newspapers, etc., all voting must be done at the theatre.

A total tabulation shall be made by each theatre under the general supervision of a committee of local citizens. These results shall be forwarded on an official form provided by National Screen Service, to the nearest branch office of Price, Waterhouse & Co. for receipt not later than Nov. 30.

Participating theatres shall retain all ballots in their possession for 30 days following closing of the poll.

Earlier, a sampling of newspaper comment on the election, made public by COMPO, indicated widespread interest by editors and motion picture columnists. Typical of comment received was an editorial in the Richmond (Va.) "News-Leader":

"Biggest news to come out of the movie industry in many months is the decision to let the theatregoers bestow their own Oscars. COMPO has hit upon a scheme that should benefit just about everyone who is interested in the movies."

Distribs Deny "Conspiracy" As 16mm Suit Under Way

HOLLYWOOD. — The Government's 16mm anti-trust case against the movie industry was expected to move into high gear next week as Government lawyer Samuel Flatlow promised to have his first witnesses on the witness stand by October 4. Meanwhile, the prosecution was busy introducing as evidence some 1,500 exhibits of documents, presumably showing conspiracy between the defendants.

During the first trial sessions this week, defense lawyers Homer I. Mitchell and Macklin Fleming both denied charges of distributor conspiracy.

"Each action and agreement was individual with respective studios," Mitchell said, "in each instance based on sound business judgment." By releasing 16mm feature films to television, the studios would undergo "unreasonable loss of revenue," he said.

Fleming added that "apparently the Government has no proof of a conspiracy," but instead have in their possession a "hodge podge of documents." He said that facts produced in testimony will reveal that the box office lost from 25-50 per cent of its revenues principally through the impact of TV, and that release of better films on TV would have hurt receipts even more.

"Hodge-podge" of Documents

Flatlow's statement that M-G-M and Paramount were not named as defendants because they have not made 16mm for general domestic distribution came under sharp attack.

Television and 16mm gauge films are "not necessarily related," Fleming said, pointing out that some TV markets use 35mm gauge film as well. He continued, ". . . only 50 percent of producers of motion pictures in amount of total product are before the court. We think it is an important point of evidence as to whether 50 percent of an industry would conspire to suppress television exhibition . . . and an important point is whether 50 percent could conceive that they could accomplish this result which the Government charges."

Included among the first 20 witnesses to be called by the Government are the following:

David G. Sarnoff, RCA board chairman; Frank Stanton, CBS president; Arthur Lockwood, former president, TOA; Eliot Hyman, TV-film distributor; Peter G. Levathes, formerly Fox short subjects manager; Joe Schoenfeld, "Variety;" George Nasser, California exhibitor; John L. Dales, executive secretary, Screen Actors Guild.

Also Edward Sargoy, lawyer specializing in copyright and motion picture law; Sidney Schreiber, general counsel, MPA; Herbert Erlanger, lawyer, MPEA; Arch Reeves, formerly advertising manager, 20th-Fox, and Philip Marcus, former government attorney.

Gen. Sarnoff has already said, in a deposition released by Government attorneys, that if the producers had denied 16mm prints to non-theatrical consumers "on economic grounds" that was their own business. He added that it was "not false economics from their standpoint."

Charge "Restraint Of Trade"

The Government's complaint, which was originally filed in July, 1952, charges certain defendants and co-conspirators with restraint of trade and other illegal practices in the exhibition of 16mm versions of theatrical features. Specifically, defendants are charged with refusing to license the exhibition of 16mm feature films "in any place or manner that would compete with the exhibition of 35mm films" since 1945.

The Government will attempt to prove that the distributors conspired to deny pictures to TV in 16mm form. If the Government wins, the distributors would be forced to release their films to TV after only a short time lapse.

The defendants concede that the exhibition of 16mm prints has been restricted, but not because of a conspiracy. They contend that each distributor concluded it was serving its own best economic interests by not licensing films to TV, and their similarity of action was an unavoidable coincidence.

The five companies fighting the case are 20th-Fox, RKO Radio, Warner Bros., Columbia and Universal. Theatre Owners of

(*Continued on page* 16)

Remember?

THE NEW YORK TIMES
FRIDAY, AUGUST 8, 1952.

TV AND THE MOVIES

The Department of Justice has started an anti-trust suit against a number of Hollywood motion picture producers for the express purpose of forcing them to make their films available to television. In our opinion it is a suit born of fuzzy bureaucratic thinking that clearly flouts economic reality.

The department is asking the producers to sell to television the 16 mm. duplicate prints of the 35 mm. films normally shown in the nation's picture houses. Traditionally, these prints have been shown in churches, clubs and military service camps, and the producers understandably have imposed restrictions on their use lest they jeopardize business at theatre box offices. Now the department demands the removal of those restraints so that the TV broadcasters can have access to Hollywood's reservoir of feature attractions.

The basic absurdity of the suit is its assumption that Hollywood not only must accommodate its chief competitor but do so on terms ruinous to itself. At its present stage of development television as a whole can afford to pay a total of about $25,000 in rental fees for a Hollywood film made some years ago, whereas showing the same film for another run in theatres

NEW YORK
Herald Tribune

Thursday, August 14, 1952

Another Administration Mistake

The politically tinged Department of Justice has shown time and time again in its interpretation and administration of the anti-trust law that it simply does not understand the basic economics of the business world today. In some actions the Department has been able to justify its complaint but in many others it seemed that the Department was seeking to penalize efficiency or "bigness."

Its most recent foray into the field of profits and losses (an unfamiliar place for too many government agents), provides a striking illustration of the inability or unwillingness of this arm of the national administration to understand the free enterprise system and the daily problems that must be overcome if red ink or bankruptcy is to be avoided. The motion-picture industry, the experts in Washington seem to have decided, must be compelled to commit economic suicide. This industry, which represents an investment of more than two and a half billion dollars, should not be permitted to protect the investment against its closest and yet most

Journal NEW YORK American
TRUTH, JUSTICE — PUBLIC SERVICE
SATURDAY, AUGUST 16, 1952 ★★★★

Movies and TV

A STATEMENT a few days ago by Spyros P. Skouras, president of 20th Century-Fox Film Corp. points up as flagrant and absurd an example of governmental bureaucratic interference as we have come across in quite a while.

It is this: The Department of Justice started last month an anti-trust suit against a number of Hollywood motion picture producers to compel them to make their films available to television and TV advertisers.

In other words, the motion picture producers are kindly requested to cut their own throats.

The Government is demanding that TV have access to Hollywood's feature attractions under conditions that practically guarantee ruin. In the words of Skouras: "If the Government can force us to sell our finest pictures to television companies and advertisers at a ridiculously small price, this would be practically confiscatory."

If this thing should go through it is not wild-eyed alarm to say that it

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"Give Light and the People Will Find Their Own Way"

FRIDAY, AUGUST 15, 1952

Editorials

A Phony Antitrust Suit.

Under the laudable pretext of doing something for shut-ins, hospital patients, church and club groups and members of the Armed Forces, the Department of Justice has filed an antitrust suit against a number of film companies. It wants the courts to compel them to sell 16mm film to all comers virtually without strings attached.

Actually this suit strikes us as being as phony as a $3 bill. The film companies already are well looking after the interests of those with a legitimate stake in the 16mm films. They are not, and for perfectly obvious reasons, looking after the interests of the television industry and the fly-by-

EDITORIAL PAGE OF THE DAILY MIRROR
NEW YORK, MONDAY, AUGUST 18, 1952

"Ye shall know the truth and the truth shall make you free."
—John, viii, 32

Blundering Bureaucrats

GOVERNMENT LAWYERS, sticking their noses into a delicate business they know nothing about, have filed an anti-trust suit against 12 major movie companies, charging them with a "conspiracy" to keep 16-mm. feature film prints from being grabbed by television.

The anti-trust laws were created to curb business pirates who got together in the dark to eliminate competition by criminal means. They were not devised to arbitrarily coerce one industry to turn over its basic property rights to a competitive industry at a gigantic, possibly a ruinous, loss.

The motion picture theatre industry, which represents an investment of more than two-and-a-half billion dollars, has found it would be committing hara-kiri by releasing its costly films for cheap televised showing and destroying their value for theatre exhibition. This would appear to be a sound decision made by men who don't want to see the essential product of their industry confiscated by government fiat.

What kind of "conspiracy" do the busybody government lawyers see in that sane business policy?

The Government's anti-trust suit against the motion picture industry, instituted in July 1952 for the purpose of forcing film producers to make their films available to TV brought on a barrage of editorial opinion opposed to the Government's position. Above are facsimiles of editorials which appeared in New York's leading newspapers during this period, including the "Times," "Tribune," "Journal-American," and "World-Telegram."

From 20th in October:

THE RISE, THE FALL OF

THE GIRL IN THE R



LIFE MAGAZINE'S PICTURE OF THE WEEK! See Sept. 12 issue

COL

From penniless model to mistress of $40,000,0







RAY MILLAND • JOAN COLLINS • FARLEY GRANGER in "THE GIRL IN THE RED VELVET SWING" with Luther Adler • Cornelia Otis Skinner • Glenda Farrell • Frances Fuller • Philip Reed • Gale Robbins • Produced by CHARLES BRACKETT • Directed by RICHARD FLEISCHER • Written by WALTER REISCH and CHARLES BRACKETT

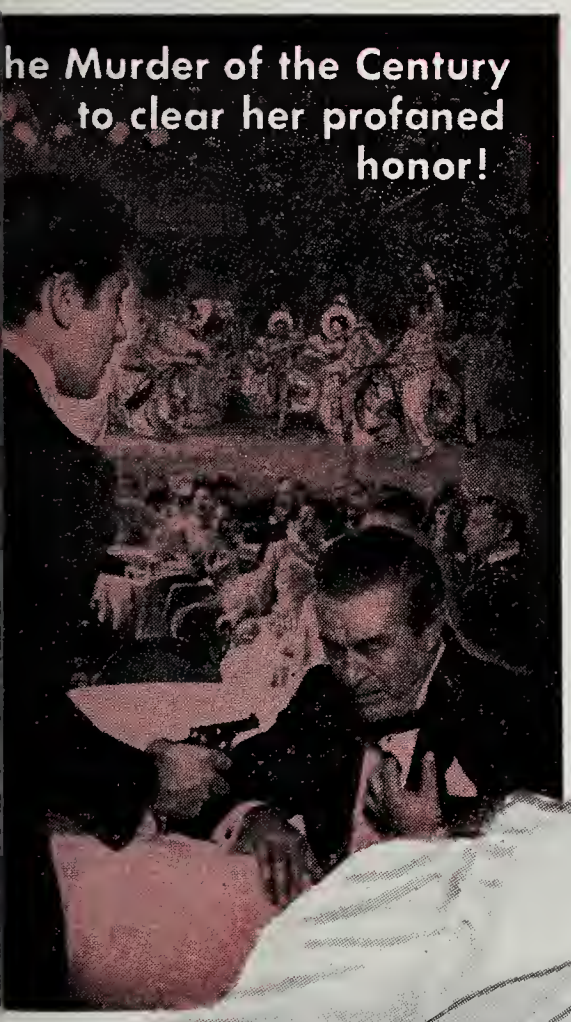


"it's a pleasure to do business with 20th!"

ELYN NESBIT THAW

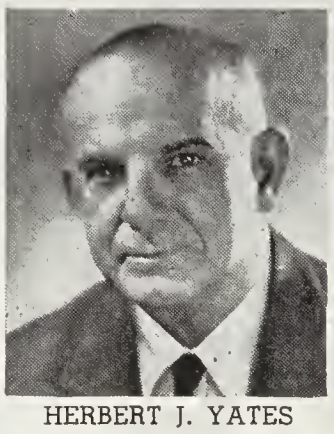
VELVET SWING

DE LUXE CINEMASCOPE®



Republic In Peak Filming Period; Industry Faces Best Years: Yates

With Republic Studios production activity at its highest level in the company's history, President Herbert J. Yates has forecast the brightest outlook for Republic and the film industry in many years.



HERBERT J. YATES

Yates pointed out that all 19 stages on the Republic lot are occupied with theatrical feature production and television activity. He said that all technical departments are working overtime to complete the company's greatest production program which has seen 15 features already completed this year.

More than $1,000,000 will be expended before the end of the year on additional construction, technical equipment and further development of Republic's new Cinepanoramic lens, it was announced. "Domestic and foreign business will show increases this year," said Yates. "This, together with the current saturation peak activity points to a most optimistic outlook for the industry during the final quarter of this year and the first six months of 1956," the Republic president stated.

Activity Described

A breakdown of activity at Republic shows seven features and TV productions shooting on the sound stages, two features being scored and dubbed and at least 17 story properties in preparation and slated to roll in the near future.

Republic features before the cameras include "The Maverick Queen," a Zane Grey story starring Barbara Stanwyck, Barry Sullivan, Scott Brady and Mary Murphy, which is being filmed in Trucolor and Cinepanoramic, Republic's new anamorphic lens, with Joe Kane the associated producer-director; "Shot in the Dark," a William J. O'Sullivan production with Marjie Millar, John Hudson and Tony Caruso with R. G. Springsteen directing, and "Stranger At My Door," toplining Macdonald Carey, Patricia Medina and Skip Homeier which William Witney is directing for associate producer Sidney Picker.

Currently on Republic scoring and dubbing stages are the Trucolor feature production "Come Next Spring," starring Ann Sheridan and Steve Cochran and co-starring Walter Brennan, Sherry Jackson and Richard Eyre which R. G. Springsteen directed, and "Circus Girl," now being dubbed under the supervision of associate producer-director John H. Auer.

The future Republic schedule is one of the studio's heaviest with 17 properties in various stages of preparation. Many of these will be filmed with the new Cinepanoramic lens and in Trucolor. They include "Lisbon," scripted by John Tucker Battle for Ray Milland. Milland is currently in Lisbon scouting locations for the top budget feature. "Annie Jordan" written by Irmgard Von Cube and Harold Erickson and assigned to associate producer-director John H. Auer. "Portrait of A Hero" with the same associate producer-director; "Little Lady of the Big House," a William Dieterle production which Herb Meadow is adapting from the Jack London story; "Brother Van," which writer Warren Duff is preparing for associate producer-director Joe Kane; "Man of Violence," and "The Deerstalker," directed b Kane.

Product Listed

"The Long Watch," which is being scripted by Casey Robinson; "Back of Beyond," written by Thames Williamson and assigned to assoeiate producer William J. O'Sullivan; "Renegades and the Woman," scripted by Barry Shipman and to be produced by Sidney Picker; "Jesse James Was My Neighbor," the Homer Croy story adapted by John Butler for associate producer Rudy Ralston, who has also been assigned to "And Suddenly You Run"; "Below the Sumit," authored by L. Bush-Fekete and Mary Helen Fay and "Lady in Lace," a Robert Blees story which is on the schedule of associate producer-director Steve Sekely; "Sophisticated Lady" for R. G. Springsteen; "The White Leopard" and "The Long Way Back," being prepared by Richard Landau for associate producer Edward J. White. Frank Lloyd and Mickey Rooney productions are also stated.

On the basis of current studio peak activity and the future product lineup, Yates stated that 1955-56 will be the greatest production year in Republic's 20 year history.

Marciano-Moore Tote

Theatre receipts for the Marciano-Moore heavyweight fight have been estimated at $1,240,000 by Theatre Network Television officials. According to TNT, 90 percent of the 129 houses carrying the fight did capacity business. Only a shortage of equipment prevented the addition of 50 more theatres, said TNT.

Continental Plan Expands: Reade

An ambitious expansion program, encompassing the domestic release of as many as 12 British and foreign-language motion pictures in one year, is envisioned by Continental Distributing, Inc. In a press conference this week, Frank Kassler, president, and Walter Reade Jr., board chairman, disclosed that the sights of their company are set on the acquisition and distribution of "quality" offerings only.

Continental, which now has "To Paris with Love" in distribution nationally, has concluded negotiations for the American release of five pictures produced overseas. Four: "The Night My Number Came Up," from England and starring Michael Redgrave; "Adorable Creatures," from France and starring Martine Carol; "The Snow is Black," French, from a Georges Simenon novel, and "Hill 24 Doesn't Answer," multi-lingual Israeli production, are set for release before the end of the year.

A fifth picture, "The Ladykillers," in which Alec Guinness stars, has been aequired by Continental for distribution during 1956, it was pointed out.

Plan Reviewed

Both Reade and Kassler were of the opinion that the Continental sales force will be expanded during coming months to handle the newly acquired product. Pietures will continue to be sold first run under "The Continental Plan," which Reade introduced six months ago when his company acquired "To Paris."

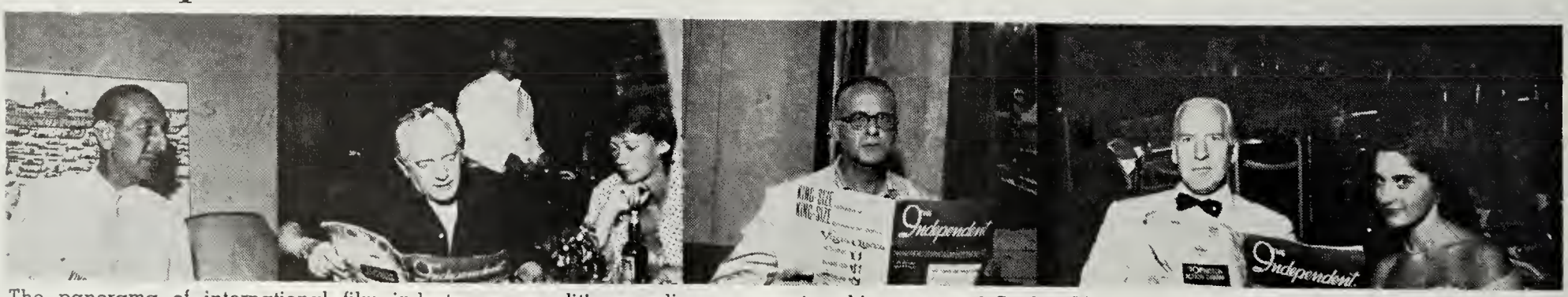
Under the "Continental Plan," exhibitors desiring first run area showings of Continental imports subscribe pereentage-wise in the capitialization of the picture, Reade said.

"We feel," said Reade and Kassler," that the effect of the aequistion of this important new product, the applieation of 'Continental Plan' and the expansion of our sales force, places Continental in a very unique position. We are building a niche for ourselves in the industry with virtually no eompetition for our type of organizational step."

In addition to importing and distributing, Reade maintained that Continental will, if all goes well with "Hill 24," partieipate in arrangements leading to the co-produetion of Israeli-American motion pictures.

He said also that Continental is not averse to handling domestic American product, and feels that many a picture requiring specialized handling could have, in the past, profited by distribution via an outfit such as Continental.

The Independent Is Read . . .



The panorama of international film industry personalities reading your Favorite Industry Publication at the recent Venice Film Festival includes (l to r): Ottavio Croze, Festival director and veteran organizer of international film celebrations; Anatole Litvak, whose picture "The Deep Blue Sea" (20th-Fox) was among the many American films entered in competition this year, and Sophie Malgat, journalist; Edward Harrison, American distributor of "Gate of Hell," who delivered a talk on the problems of independent distribution in the U. S. and presented his short on Goya, and John G. McCarthy and daughter, Lily. McCarthy is partnered with Richard Davis in United Motion Picture Organization.

Bingo Up In Air Despite Ruling

The legality of bingo playing in New York City—an issue that has for long been a thorn in the side to Gotham exhibitors—was somewhat clarified this week by an opinion delivered by the city's corporation counsel, finding the game within the law if played under terms of a Court of Appeals decision of 1952.

That decision held bingo legal if played in conjunction with "an entertainment" and if tickets were sold for the entertainment and not for the bingo game.

The corporation counsel's opinion meanwhile served to set the wheels of the City Counell in motion toward advancing laws that would make the game legal for charitable groups.

Effect Noted

Extent of Metropolitan area bingo playing as it affeets exhibition can be gleaned from the situation in which Albert Greene, owner of the neighborhood Avenue U Theatre, Brooklyn, became involved this week.

Discerning that five different local organizations, including houses of worship, held bingo games on five respeetive evenings weekly, Greene decided to counter by inaugurating a game called "Cha-Cha" next week at his theatre. The game is similar in form to bingo.

The corporation eounsel's ruling was made in response to a request from Mayor Wagner. It centered on the interpretation that bingo generally is in confliet with the law against lotteries. In every lottery, the three essential elements, counsel noted, are "chance, payment of a consideration for the chance, and a prize."

Bingo may be legal provided one of these elements is missing, counsel emphasized. He then asked that the police provide "a judgment as to the presence or absence of the essential statutory elements of a lottery."

Essaness Trust Action Settled Out Of Court

CHICAGO.—Attorneys for both sides this week arranged an out-of-court settlement in the Essaness Circuit's anti-trust action against the major film companies. Louis Nizer, representing the defendants, made the motion in Judge William Campbell's court, and also moved for the dismissal of suit by the estate of Sidney Speigel against the film companies.

Essaness had claimed a record-breaking figure of $35,440,000 in damages from the defendants.

JDA Award Winner



William J. German congratulates Danny Kaye upon the latter's winning the first JDA "Human Relations Award" as Harry Brandt, JDA industry division co-chairman with German, looks on.

Danny Kaye will be awarded the first "Human Relations Award" given by the motion picture division of the Joint Defense Appeal, for his work in spreading democracy throughout the world. The announcement was made by JDA co-ehairman Harry Brandt, at a conferenee attended by JDA industry chairman William German, JDA industry awards committee member Barney Balaban, and Kaye. The award will be presented at a testimonial luncheon on Oet. 19.

Meanwhile, a world-wide gross of $300,000 was predicted for Danny Kaye's "Assignment Children," produeed and released by Paramount for UNICEF. Earnings are being re-invested in additional prints to insure widest possible release. At a press conferenee at UN headquarters, Kaye revealed that the feature, now narrated in 18 languages, has been seen by about 50 million persons in the U.S. and Canada.

Extend Anglo-U.S. Pact

LONDON.—British and U.S. negotiating teams have agreed to extend the Anglo-American motion picture agreement for another year without change. The agreement permits U.S. distributors to remit $17 million of their British film earnings unconditionally during the year from Oct. 1.

Also continued in the arrangement reached last year in Washington whereby U.S. companies voluntarily waive their right to transfer $2.25 million of additional earnings from the operation of the Eady Plan. With Eady earnings estimated at $4.5 million annually, the final total remittance is put at $19,250,000.

ITOA Ratifies Arbitration Draft, Urges Tax Drive

First of the industry organizations to endorse the draft of the proposed industry-wide system of arbitration was the Independent Theatre Owners Association, who passed a resolution approving the document at its Fall luncheon meeting.

Other resolutions were adopted urging a new Federal tax campaign drive by COMPO for the complete elimination of the excise tax on admissions, and expressing ITOA's opposition to proposed efforts to foist Government regulation on the industry. Announcement of the resolutions were made by ITOA president Harry Brandt.

Cohen Explains Draft

The arbitration draft was explained at the meeting by Max A. Cohen, who served as ITOA's representative on the all-industry committee. Ratification of the document eame shortly after a question-and-answer period.

The new directors of the Association are as follows: Richard Brandt, Samuel Einhorn, Norman Elson, Sam Freedman, Jack Hattem, Ben Knobel, Larry Kurtis, Murray LeBoss, Martin Levine, Al Margolies, Melvin Miller, Walter Neithold, Irving Renner, Ray Rhone, Jack Rochelle, Al Shukat and David Weinstock. Guest speaker at the luncheon was Hon. Bernard J. O'Connell, Commissioner of the Department of Licenses.

Regional Allied Meet Slates Major Topics

BOSTON.—The regional convention to be held by Independent Exhibitors, Inc. of New England together with Allied units from Connecticut, New Jersey and Maryland on Oet. 24-25 at Toy Town Tavern, Winchendon, Mass. is shaping into one of the most aetive and important conventions to be held by IENE in some time.

Under general chairman Edward W. Lider and co-chairman W. Leslie Bendslev and Norman Glassman, the program committee has set up a tentative list of topics to be discussed. They include: Allied's film rental regulation bill and its legislative program, film rentals generally, drive-in theatre subjects and COMPO.

Irving Dollinger, who is treasurer of National Allied and the national delegate of Allied of New Jersey, is scheduled to make the keynote address.

. . . All Over The World



Among the film industry figures from nations the world over to attend the recent Venice Film Festival and glean trade news of activities back home from your Favorite Industry Publication were (l to r): Francesco Anfodillo, vice-director of the Festival; Mrs. Ilya Lopert and Edward Kingsley, distributor and recently appointed head of the new importing subsidiary of Columbia Pictures; Ilya Lopert, distributor-producer who was awarded a special medal of honor from the Italian government for producing "Summertime" (UA), and Joseph F. Beattie, who headed up the official U. S. delegation to the annual fete at which Robert Aldrich's "The Big Knife" (UA), won a Silver Lion.

RU A

NEW SCREEN EXCITEMENT

SCREEN ACHIEVEMENT

Now! THE YEAR'S

Jane Russell

"GENTLEMEN MA

in

ANITA LOOS'

starring

Alan Young

Scott Brady

Rudy Vallee



CINEMASCOPE

COLOR BY TECHNICOLOR

Written for the screen by MARY LOOS & RICHARD SALE

Directed by RICHARD SALE

Produced by RICHARD SALE & ROBERT WATERFIELD

Executive Producer ROBERT BASSLER

BIGGEST MUSICAL!!

RRY Jeanne Crain BRUNETTES!!

IT'S
THE BIG,
BUXOM,
BEAUTIFUL
XTRAVAGANZA!



Never Such a Parade of Great Song Hits!

"GENTLEMEN MARRY BRUNETTES"

"YOU'RE DRIVING ME CRAZY"

"MISS ANNABELLE LEE"

"HAVE YOU MET MISS JONES?"

"MY FUNNY VALENTINE"

"I'VE GOT FIVE DOLLARS"

"I WANNA BE LOVED BY YOU"

"AIN'T MISBEHAVIN'"

"DADDY"

"ITS ASSETS ARE SO MANY THAT ITS BOXOFFICE POTENTIAL CAN BE CALCULATED WELL IN ADVANCE!"
—M. P. Daily

Academy "Oscar" Dates Suit Exhib Convenience

The 28th Academy Awards presentation ceremonies will be telecast Wednesday, March 21, 1956, over NBC; following telecast of Awards Nominations ceremonies on either the 13, 14, 15 or 16 of next February, according to George Seaton, Academy of Motion Picture Arts and Sciences president.

Weekend shows are being avoided for 1956 by the Academy in deference to motion picture exhibitors, Seaton explained. He added that a week-day date for Academy telecasts affords more general press coverage by all newspaper editions.

TOA Conclave Highlighting Host Of Exhibitor Problems

Discussions of arbitration, COMPO, the audience awards and subscription television will highlight the annual convention of the Theatre Owners of America, as announced this week in the final agenda of the conclave. The meeting will be held from Oct. 6-9 in Los Angeles, California.

After the opening of the convention by E. D. Martin, on Thursday, Oct. 6, the following addresses will be heard: Keynote Address, Mitchell Wolfson; Nominating Committee Report, Walter Reade Jr.; Audience Awards, Elmer C. Rhoden; Subscription TV, Alfred Starr; and Convention Announcements by J. J. Rosenfield, Ernest G. Stellings, and Lester R. Kropp.

The afternoon session, chairmaned by Mitchell Wolfson, will feature a production seminar conducted by Y. Frank Freeman. At 7 P.M., a "Hollywood Evening," with cocktails and buffet supper, will be hosted by the Association of Motion Picture Producers.

On Friday, Oct. 7, committee reports and discussions at the Biltmore Theatre will be concerned with the following topics: Joint Allied-TOA Committee—E. D. Martin; Arbitration—Mitchell Wolfson, Herman M. Levy; EEFG Report—Samuel Pinanski; Field Activities—George Gaughan; Organization and Membership—George Kerasotes, Walter Morris and Art Adamson; Insurance—Arthur H. Lockwood.

Also, COMPO—Sam Pinanski; National Legislation—A. Julian Brylawski; State & Local Legislation—LaMar Serra and Robert Bryant; Film Reviewing—H. F. Kineey; Labor Relations—Abe Blumenfeld; Building and Safety Codes—Henry Anderson; Public Relations—Jack Keiler; and "Planned Theatre Safety and What It Means For You"—C. J. Seroka, The Travelers Insurance Co.

After luncheon (which includes a Hollywood studio tour for the ladies), an afternoon seminar, with Frank Whitbeck moderating, will discuss advertising and promotion. Participants will be Jerome Pickman, Paramount; David Lipton, U-I; Frank Rubel, Central States Theatres; and Thornton Sargent, Fox West Coast Theatres. A Trip to Disneyland will follow the panel discussion.

On Saturday, Oct. 8, a Conventional Theatre Forum, moderated by R. M. Kennedy, will discuss trade practices, film rental, reports, discussions on operations, concessions, equipment, advertising, and promotion.

After luncheon, a Drive-in Theatre forum will discuss the same subjects as they apply to ozoners. Other features are discussions of Problems of Small Theatre Owners, and a Speak-You-Mind session. The day concludes with a cocktail party and the President's Banquet, at which the star-of-the-year award will be presented by E. D. Martin.

On Sunday, Saturday's agenda and unfinished business will be concluded, if necessary.

One of the features of the Oct. 6-9 Los Angeles convention of Theatre Owners of America will be a "Show Shop" from M-G-M, consisting of a visual, 50-foot walk-around displays of the film company's 33 promotion aids for theatremen. Display was arranged in compliance with requests from Walter Reade Jr., of Walter Reade Theatres, who is also TOA board chairman, and Herman Levy, TOA general counsel.

The exhibit was desired in the wake of the successful series of Metro Ticket-Selling Workshops, at which the promotion aides served as focal points. Mike Simons, Metro customer relations director, will be on hand to supervise the display, at Booths 39, 40 and 41.

Theatre Owners of America will closely study and explore the operational methods of Great Britain's Cinematograph Exhibitors Association, according to TOA general counsel Herman M. Levy. Returning from a six-weeks trip abroad, Levy reported that he was greatly impressed with the "closely-knit" manner in which CEA's branch meetings were conducted. ". . . at present, our own affiliate groups are holding their own regional conclaves without supervision and advice from national headquarters," he said.

M-G-M Sets Four, Plus Two Specials

M-G-M has announced four new productions for general release, six reprints and two new additional releases for "special engagements only" during the three months starting Oct. 7.

In October, M-G-M will offer "Trial," in widescreen, Glenn Ford-Dorothy McGuire starrer; "Quentin Durwood," CinemaScope-Technicolor, starring Robert Taylor and Kay Kendall; "The Philadelphia Story," James Stewart-Cary Grant-Katherine Hepburn starrer, and "Green Dolphin Street," starring Lana Turner and Van Heflin.

Leadoff picture for November will be "The Tender Trap," Eastman Color-CinemaScope, starring Frank Sinatra, Debbie Reynolds, David Wayne and Celeste Holm. Reprints scheduled are "A Guy Named Joe," with Spencer Tracy, Van Johnson and Irene Dunne in the leads, and "Thirty Seconds Over Tokyo," starring Tracy and Johnson.

Listed for "special engagements" are Sam Goldwyn's "Guys and Dolls," with Marlon Brando, Frank Sinatra, Jean Simmons and Vivian Blaine top-cast, bowing in October and November; also "I'll Cry Tomorrow," Susan Hayward starrer, slated for December.

"Kismet," starring Howard Keel, Ann Blyth, and Dolores Gray with be M-M-G's Christmas-New Year's attraction in Eastman Color and CinemaScope.

Court Hears NT Petition

National Theatres is seeking to acquire a 1,200-car capacity drive-in at Las Vegas, Nev., the Justice Department revealed this week. There will be a hearing at 2 P.M. on Monday, October 10, before Federal District Judge Clancy in New York City, Justice officials said. Interested parties may testify. At present, National does not operate any theatres in Las Vegas. The drive-in it wants to buy is already in operation, but the present owners wish to dispose of it.

Technicolor Takes First Step In Diversification Plans

Another example in the trend towards diversification in the motion picture industry was revealed this week by Dr. Herbert T. Kalmus, president and general manager of Technicolor Motion Picture Corporation, who announced that his company, as the first step in its diversification program, would engage in the business of processing amateur Kodachrome film when such film becomes available from the Eastman Kodak Company.

No further information on the new service is available at the present time, said Kalmus, who also revealed that Technicolor profit after taxes for the first three quarters of 1955 is $1,775,000, or 89 cents per share. This compares to $1,427,000 or 73 cents per share for the corresponding period of 1954.

Dividends of 25 cents per share on common stock were also announced, payable on Oct. 25 to stockholders of record on Oct. 10.

An interesting example of diversification "in reverse" was reported from Tulsa, Oklahoma, where purchase of the controlling stock in four downtown Tulsa theatres by the William Brothers Co., pipeline contractors, was announced by president John H. Williams.

Theatres involved are the Ritz, Orpheum, Rialto and Majestic, formerly controlled by Theatre Enterprises, Inc., Dallas. It was rumored that management will be taken over by Jack Hull, who now operates a booking agency in Oklahoma City with his brother, James.



Among leading theatremen to view the first 20th-Fox "New Stars" short subject were L to R: W. C. Gehring, Fox exec. asst. sales mgr.; Bill Howard, RKO Theatres; Sid Markey, AB-PT; Harry Mandell, RKO Theatres; Harry Kalmine, SW; Eugene Picker, Loew's; Sol A. Schwartz, president, RKO Theatres; Leonard H. Goldenson, president, AB-PT; and Al Lichtman, Fox distribution director.

For complete story, see page 13.

Dana Wynter



Richard Egan



Sheree North



Joan Collins



Fox, Para Trailers Boosting 'New Faces'

Complying with exhibitor requests for special promotions of new personalities, both 20th-Fox and Paramount are now making available specially-prepared trailers which plug their most promising "new faces."

Top theatre circuit executives were the guests of 20th-Fox for a screening of a CinemaScope short, announced as kicking off a major public relations campagin developed at the Fox studios. Attending were Leonard H. Goldenson, AB-PT president; Sol. A. Schwartz, RKO president; Harry Kalmine, SW executive; Edward Hyman, AB-PT; Eugene Picker, Loew's, and many other industry figures. Fox executives Charles Einfeld, Al Lichtman and W. C. Gehring were hosts.

Gehring, introducing the film, underscored company policy recently announced by president Spyros P. Skouras and production head Darryl F. Zanuck to bring new and exciting faces to motion picture audiences in top-budgeted films.

Pictured in the four-minute and 20-second short in informal poses and scenes from their next attractions were Dana Wynter, English star of "The View From Pompey's Head," Joan Collins, star of "The Girl In The Red Valvet Swing," and Sheree North, star of "The Lieutenant Wore Skirts." Other new Fox personalities headed for stardom, such as Richard Egan, will be seen in forthcoming featurettes.

The subject will be made available to exhibitors within a few weeks, and was planned to aid theatre men in advance campaigns for the productions in which the new personalities are topcast.

Meanwhile, Paramount screened two shorts of new personalities as a prominent feature of the annual meeting of AB-PT affiliates held in Spring Lake, N. Y. The theme of the entire conclave was the subject of new, young talent in pictures, and a large brochure distributed at the meeting listed short biographies of young new talent on various studio rosters.

Don Hartman, executive producer at Paramount, introduced a short subject revealing some of his studios "new faces" in scenes from their upcoming films. The personalities included Carol Ohmart and Tom Tryon, unknowns making their screen bows as stars of Michael Curtiz' "The Scarlet Coat," and Shirley McLaine, soon to be seen in "The Trouble With Harry" and "Artists and Models."

Hartman then presented to the meeting a second short, "Bing Presents Oreste," in which Crosby does a piece of business with the new star of "The Vagabond King," and calls him "the greatest singing voice of all times."

Paramount ad-publicity-exploi director Jerry Pickman was quoted in the brochure as writing to AB-PT executive Edward Hyman: "This short is fine enough to be shown with pride at any theatre in the world. As the narrator, Bing Crosby could not possibly be topped or even equalled. . . . I feel this will carry more weight than any other introduction which Oreste could possibly have been given."

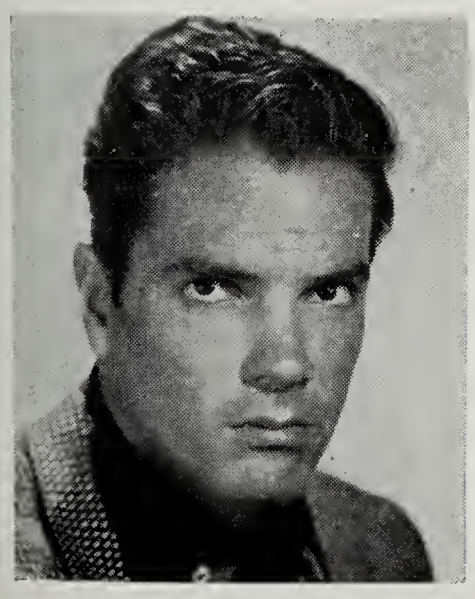
After the AB-PT meeting, Goldenson again advocated the development of new faces as serving a two-fold purpose: to eliminate the shortage of box-office names, and to enhance the movie interest of teen-agers with young faces attractive to them.

The current situation, he said, wherein about a dozen stars practically control the industry by demanding exorbitant sums with the resulting steadily increasing costs to everyone involved, would be considerably alleviated by the appearance of fresh personalities on the theatre screens.

Both AB-PT, in a special resolution, and Fox, in its part of the brochure, urged exhibitor cooperation in this drive to establish new personalities firmly in the public's mind.

Said Fox: "Unless the exhibitor stops saying, 'Who's in it?' and starts saying, 'What's it about?' this business will dig itself deeper into the rut in which it now finds itself. . . . Twentieth feels that the exhibitor has an obligation to introduce these new stars . . . and join hands in aggressively publicizing these stars to the public."

Tom Tryon



Carol Ohmart



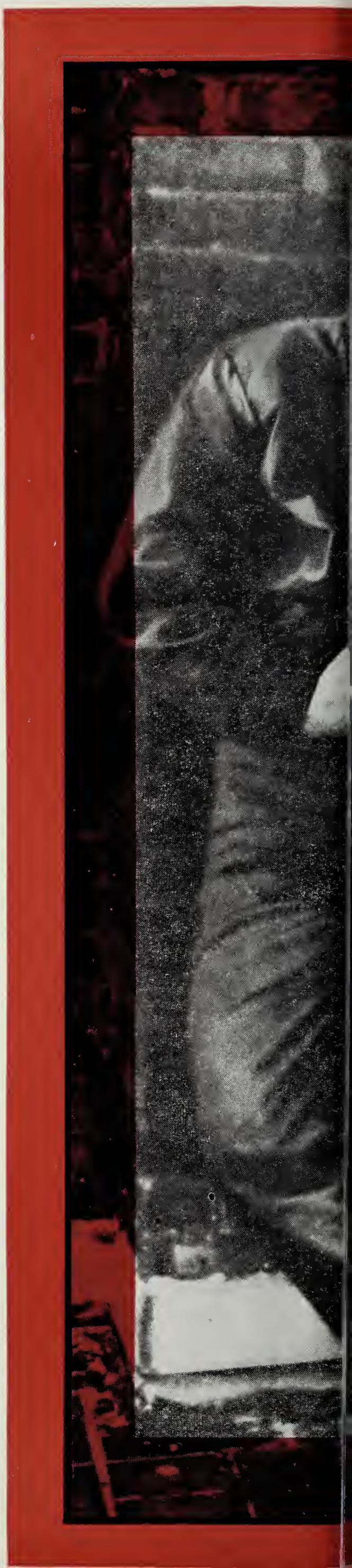
Oreste



Shirley MacLaine



There will be nationwide applause for "Rebel Without A Cause!"



REMINDER FROM COMPO: DID YOU MAIL YOUR NOMINATIONS FOR AUDIENCE AWARDS?



The reception committee for the new kid on the block!



JAMES DEAN

The overnight sensation of 'East of Eden' becomes the star of the year!

Warner Bros. put all the force of the screen into a challenging drama of today's juvenile violence!

"REBEL WITHOUT A CAUSE"



CINEMASCOPE
WARNERCOLOR

also starring
NATALIE WOOD with SAL MINEO
JIM BACKUS · ANN DORAN · COREY ALLEN
WILLIAM HOPPER · Screen Play by STEWART STERN
Produced by DAVID WEISBART
Directed by NICHOLAS RAY
Music by Leonard Rosenman



...and they both come from 'good' families!

Distribs Deny 16mm Conspiracy As Anti-Trust Trial Under Way

(*Continued from page 5*)

America was named as sole co-conspirator in the original complaint, but on Feb. 9, 1955, the government received court permission to amend its complaint and add six other alleged co-conspirators: National Allied, Independent Theatre Owners Assn., Metropolitan Motion Picture Theatres Assn., Pacific Coast Conference of Independent Theatre Owners, Southern California Theatre Owners Assn., and COMPO.

From 125 to 150 witnesses may be called to testify at the non-jury trial, which is expected to last three months. Presiding is Federal Judge Leo R. Yankwich.

Films Inc. and Pictorial Film, distributors of the companies' 16mm version, who were named as defendants, had previously followed the example set by Republic Pictures and became parties to consent decrees. They were ordered to offer their feature films for TV showings within 90 days. However, the number of films was not indicated.

Myers Speaks Out

Earlier, Allied general counsel Abram F. Myers termed the consent degree granted to Republic a "phony," in a bulletin which discussed the decree for Allied's membership. Myers said: "Republic's defection occurred a long time ago. The decree . . . serves merely as an occasion for the U. S. Government of Justice to pin a shoddy feather on its cap."

"To exhibitors," Myers said, "the decree is significant only as indicating what the Government is seeking in this strange litigation. The fact that one defendent has surrendered may influence the court in its consideration of the evidence relating to the others, but this is highly speculative."

Seek Arbitration Draft Approval

(*Continued from page 4*)

national committee.

There will also be a National Appeals Board, consisting of three "impartial non-industry members" unanimously agreed upon by members of the national committee.

Should the arbitrators find in favor of the complainant they may award damages if they have been requested. Besides actual damages, they may award "exemplary damages," which must not exceed the amount of the actual damages awarded.

Each distributor who is a part to the agreement is entitled every 12 months to designate two pictures of "unusual character" for exclusion from the provision of the plan, until they are announced for general distribution.

The text of the draft as released does not specify how the operations of the arbitration system are to be financed.

New Posts

GEORGE J. SCHAEFER, veteran film executive, has been elected a vice-president of the USO as well as a member of the board of directors, the executive committee and the nominating committee.

P. R. BIALS has been appointed sales service mgr. for American Seating Co.

ROBERT J. SHAPIRO, mng. dir. of the New York Paramount Theatre, has been appointed to the newly-created post of executive vice-president of New York's Cinema Lodge of B'nai B'rith.

GEORGE BOLE has been promoted to production vice-president of United World Films, subsidiary of Universal Pictures.

J. HULL has been assigned as Altec Service Corp.'s eastern division mgr. He replaces J. A. Childs, recently resigned to join Todd-AO in a technical supervisory capacity.

ROBERT GORDON EDWARDS has been appointed to the new post of public relations director of Titanus Films. He has been in charge of I.F.E.'s Rome public relations office for the past two years.

JOE HYAMS, with Columbia's special events-exploitation department since 1947, has resigned to join the office of Bernard M. Kamber, motion picture producers' rep.

JOHN C. DE WAAL, formerly RKO Radio H.O. representative in branch operations, has been promoted to manager of branch operations, replacing William J. McShea, deceased.

MORRIS RELDER, Universal sales mgr. in Kansas City, has been promoted to branch mgr., replacing Jack Langan, resigned.

JOHN N. KRIER was named vice-president and general manager of Inter-Mountain Theatres, Inc., subsidiary of American Broadcasting-Paramount Theatres in Utah and Idaho. Krier was booker and buyer for the circuit prior to the recent death of Ray M. Hendry, whom the appointee replaces.

ROGER CARAS joined Columbia Pictures' home office exploitation department. He has for 12 years worked in the promotion field of motion pictures and stage, television and radio shows, and was most recently affiliated with the Myerberg-RKO release of "Hansel and Gretel."

Pick Balaban, Murphy

WASHINGTON.—President Eisenhower has appointed Paramount president Barney Balaban, and Hollywood actor George Murphy to be members of a commission of 21 to plan for a vast national civic auditorium and civic center to be built in the capital.

Record Seen For "Hell"

"To Hell and Back" looms as the greatest grossing picture in Universal-International's 43-year-old history, according to Charles J. Feldman, vice-president and general manager. The prediction is based on what is claimed as the phenomenal box office performance to date of the picture in its first 300 dates.

Peck, Bartlett Firm

Actor Gregory Peck and Writer Sy Bartlett this week announced the formation of Melville Productions, Inc., to produce independent films. Offices of the company will be opened in November in New York and Hollywood, and announcements regarding the first production are expected shortly.

Dividends

American Broadcasting-Paramount Theatres has declared dividends of 25 cents per share on both outstanding preferred and common stock, payable Oct. 20 to holders of record on Sept. 23.

* * *

Earnings of Universal Pictures, in the 39 weeks ended July 30, rose to $2,987,521, compared with $2,636,415 in the comparable period of last year. Earnings are equal to $2.76 per share on 1,018,644 common shares outstanding, compared with $2.49 per share on 988,574 shares outstanding the year before.

* * *

The directors of Warner Bros. this week declared a dividend of 30 cents per share on the company's common stock, payable Nov. 5 to holders of record on Oct. 14.

Altec Service Sets Conclave For Chicago

Nation-wide get-together of Altec Service Corp. representatives will be held in Chicago following the closing in mid-November of the TESMA convention, according to H. M. Bessey, Altec executive vice-president. Sessions are scheduled for the Drake Hotel Nov. 10-12, and Bessy will preside. Various phases of company activities will come under discussion.

Attending from New York headquarters, along with Bessey, will be Marty Wolf, sales manager; C. S. Perkins, operating manager; A. J. Rademacher, assistant operating manager; P. F. Thomas, treasurer; S. M. Anderson, merchandising manager; D. L. Demarest and M. Bender, of headquarters engineering staff, and Bert Ennis, publicity and advertising director.

Metropolitan Exhib Group Doubles Size Of Board

The Metropolitan Motion Picture Theaters Association has voted an increase from 12 to 24 board members, in order to permit wider representation and to make available a larger force to draw upon for MMPTA activities. At its annual, the Association also approved the request of the United Hospital Fund for permission to solicit contributions for the organization's mid-November drive.

Named to fill 11 of the 12 new places on the board were Emanuel Frisch, Walter Brecher, James F. Gould, Philip F. Harling, Bernard Helfand, Murray Lenekoff, Harry Mandel, Martin Newman, Donald S. Rugoff, and Morris O. Strausberg.

Zinnemann In WB Deal

Director Fred Zinnemann has formed the F. R. Z. Company through which he will produce a minimum of four independent features which Warner Bros. will release, it was announced on the Coast this week. Details of the first film will be disclosed shortly, according to Jack L. Warner, production vice-president of the major.

Promotional Budget At $500,000

UA Greeting "Brunettes" With Hoopla Reserved For "Stranger"

With an eye to the tremendous boxoffice results generated by the slam-bang promotion for "Not As A Stranger," United Artists is giving the same treatment—with a few flourishes added—to "Gentlemen Marry Brunettes," the company's first big CinemaScope musical.

To the tune of a $500,000 promotional budget, UA is ringing in "Brunettes" with an all-media campaign that puts the emphasis on big-space ads, blanket radio-TV penetration, hefty national co-op support and music plugging on the grand scale.

A key feature of the advance activity lifting the lid on the multi-million-dollar production is a personal-appearance tour by stars Jane Russell and Jeanne Crain. In stands in New York and Chicago, to be followed by a Coast swing and a multiple-city Texas jaunt, the girls, accompanied by producer-director Richard Sale, rolled up pages and pages of local and syndicate news breaks.

Round-the-Clock Invasion

Their round-the-clock invasion of radio and TV studios solidly plugged "Gentlemen Marry Brunettes" to millions of listeners and viewers across the country. The Ed Sullivan Show alone carried the message to an audience of more than 38,000,000 when it starred Jane and Jeanne in a broadcast of the musical highlights of the UA release. In all, the stellar twosome appeared on 23 top-rated radio and television fixtures.

To capitalize on the strong advance penetration and exploit the lively selling angles of the film, United Artists is sending a roving team of ad-publicity-exploitation specialists into the field to personally supervise the $500,000 program.

The co-op support is spearheaded by a $370,000 slate of national and newspaper ads designed to beat the drums for "Brunettes" over a period of three months and reach a combined readership of 132,000,000. Coordinated activity for this phase of the campaign was blueprinted jointly by UA, circuit heads and promotional representatives of the participating manufacturers, distributors and retailers.

Lead-off event was a $75,000 contest sponsored by Exquisite Form Bra. The winner, chosen from among 63,000 entrants in eliminations staged at 2,300 theatres in the United States and Canada, earned a $10,000 modeling contract and a raft of breaks for "Gentlemen Marry Brunettes."

Another blue-chip tie-up backed by Lux employs full-page color ads, featuring Jeanne Crain, in the American Weekly, Parade and This Week Sunday supplement groups, which have a circulation of 38,000,000 in 25 major market areas throughout the country.

Co-star Scott Brady keys a series of Richman Brothers Clothing ads that will bally "Brunettes" in 53 key cities. The Richman stores will provide additional support via big-space window and counter displays. Maximum penetration for the program, timed to coincide with area openings, is detailed in a special promotional mailing to all distributors.

The United States Lines is cooperating in a letter-writing contest that will award a free round trip to France aboard the United States or the America to the winner and a companion. The competition will back first runs and subsequent engagements via theatre activity, newspaper publicity and displays at thousands of travel agencies.

Lane Bryant Cooperates

The 54 Lane Bryant women's department stores are coming aboard the campaign bandwagon with a slate of newspaper co-op ads and multiple-window store displays in 52 cities. The ads and promotional materials feature Jane Russell and banner puffs for "Brunettes." A full-color photo of Miss Russell with picture credits will be carried on the cover of the Lane Bryant catalogue, which has a nation-wide circulation of 500,000.

Miss Russell also spotlights the top-budget CinemaScope musical in a slate of Honeybug Slipper ads running in Glamour, Mademoiselle, Movie Life, Movie Star Parade, Intimate Romance, Personal Romances, TV Star Parade, True Love Secrets, Movieland, Real Romances and Real Story. Window and counter displays are being spotted at shoe stores, department stores and women's specialty shops in 32 exchange areas.

More mass-circulation penetration will come from ads featuring Jeanne Crain, including a Lustre Creme display in Life, a Home Decorators Silverware insertion in Glamour and full-page Amelia Earhart Luggage ads in Charm, The New Yorker, Fashion and Travel magazine and The New York Times.



Jane Russell and Jeanne Crain, with producer-director Richard Sale, arrive in New York to begin their personal-appearance tour spotlighting UA's CinemaScope-Technicolor "Gentlemen Marry Brunettes." A West Coast swing and a multiple-city Texas jaunt are also on the agenda for the musical's stars.

Freund & Freund Pillow Ticks is developing national attention for "Brunettes" in a Good Housekeeping ad carring a big-space photo of Miss Russell, supported by displays at furniture, house furnishing and department stores. Purofied Down Pillows is also running an ad in Good Housekeeping. One million special pliofilm pillow wrappers imprinted with a picture of the star will hypo the tie-up.

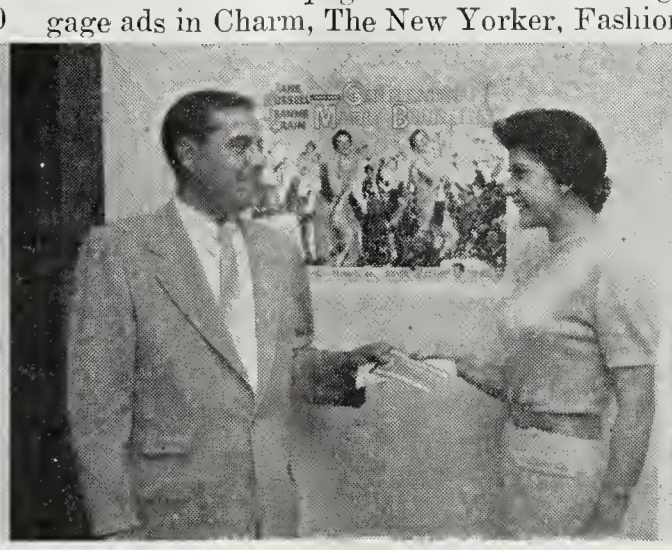
Hit Songs Promoted

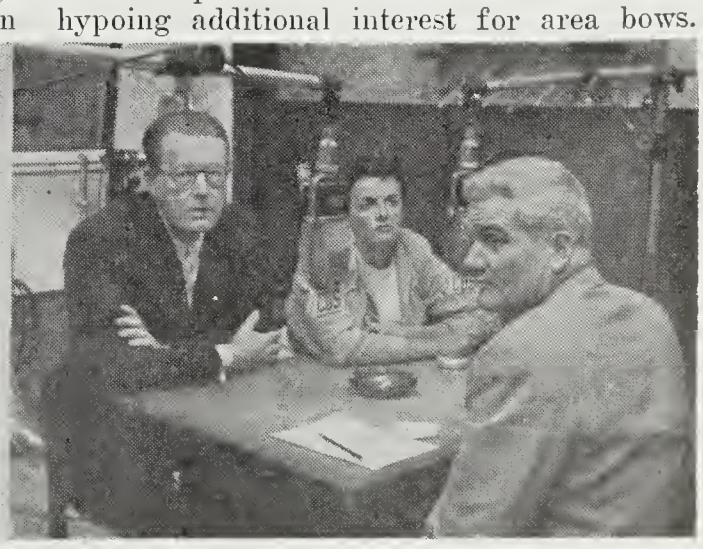
Special displays in music shops, record stores and department stores are tied to the Coral album of the "Brunettes" score, taken from the sound track, as well as the Coral recordings of the title tune sung by Johnny Desmond, and Jane Russell's rendition of "Daddy" and "You're Driving Me Crazy."

Coral is distributing special streamers and display pieces to thousands of dealers throughout the country. UA has prepared a special tune promotional kit for retailers containing posters, cards and scene stills, which will be employed in window builds and counter displays. Participation by dealers, who have been hosted at a series of preview showings of the CinemaScope musical, will be timed to back local openings.

Leading disc jockeys in 220 cities have also been treated to advance screenings and will drumbeat "Brunettes" with round-the-clock plays of the eight songs by Rodgers and Hart, Walter Donaldson and other first-rank composers. Name-the-tune contests are hypoing additional interest for area bows.







LEFT: Jane and Jeanne appeared with Ed Sullivan on his TV show, presenting, musical highlights from the multi-million dollar musical to an estimated audience of 38 million. CENTER: As one of many promotional stunts, Marvy Mayer, winner of the $75,000 "Gentlemen Marry Brunettes"—Exquisite Form Bra contest, heads for a Hollywood screen test with an airplane ticket and check presented by UA publicity mgr. Mort Nathanson. She was chosen from among 63,000 entrants in eliminations staged at 2,300 theatres. RIGHT: CBS Radio Reporter Bill Leonard interviews Miss Russell and Sale in one of their 23 TV-radio stints figuring in the pre-premiere promotion. Jumbo air plugging carried "Brunettes" message to every exchange area.

HERE COMES *Unstaged!*

ENTERTAINMENT!

HERE COMES *Unrehearsed!*

EXCITEMENT!...

HERE COMES *Unbelievable!*

BOX-OFFICE!

NATIONAL RELEASE—OCT. 31

"...strong box office..."
—*MOTION PICTURE DAILY*

"...ranks with the best..."
—*HARRISON'S REPORTS*

"...strong box office pull..."
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Studios Pushing Locations Search

Along with its search for new stories, new talent and new directors and producers, Hollywood is also spending every minute of the day looking for new locations where it can film its stories. Today, an eager public is tired of backdrops and artificial sets and demands actual locale. Hollywood's moviemakers have gone to the four corners of the globe in search of realistic settings to please John Q. Public and his family.

Warwick Productions' "Safari," which Columbia will release and which stars Victor Mature and Janet Leigh is shooting in East Africa. Paramount's "The Mountain," a tale of the Alps, is shooting in the Alps in Chamoix, France. Warner Brothers is shooting "The Old Man And The Sea" in Havana, actual locale of the famous story.

M-G-M is shooting "Lust For Life," the story of Van Gogh in the actual towns and villages where the famous painter lived. 20th Century-Fox is shooting the musical, "Carousel," in Maine with Gordon MacRae and Shirley Jones starring.

Pictures now being scripted already have location scouts out searching for something gigantic, breathtakingly new for the cameras to capture for the public. It is just as difficult a task to find those new locales as it is to find those new faces.

This era of TV competition requires that motion pictures, with its new processes and widescreen, show the beauties of nature off in panoramic splendor on vast screens, laying out a visual carpet of beauty in color for America's movie-goers. That's a big attraction, when we realize that motion pictures are more international today, than they have ever been since their beginning.

Locations have recently caused the purchase of stories, because a new locale could be used and fire the imagination of the public.

AA Schedules Six Before Year's End

Six productions, of which three will be in CinemaScope, have been scheduled for filming at Allied Artists before the year runs out, according to Walter Mirisch, company's executive producer.

First picture in the group will be "The First Texan," with Joel McCrea starring as Sam Houston. Mirisch will produce in CinemaScope. On Oct. 25, the CinemaScope "The Legionnaire" will roll with Richard Heermance as producer.

"Three For Jamie Dawn" follows from Hayes Goetz Nov. 6. Story deals with 12 jurors in a bribe situation. On Nov. 22 Vincent M. Fennelly will start work on "Crime in the Streets," based on a Reginald Rose TV play and script.

"Cattle King" will begin production Dec. 6 in CinemaScope with Mirisch producing and George Montgomery starring. Billy Wilder's first for AA, "Ariane," will be launched Dec. 13 with Audrey Hepburn starring. Meanwhile, the cameras have started rolling on "The Friendly Persuasion," which William Wyler is producing and directing.

HOLLYWOOD ...on the wire

RICHARD BERNSTEIN, *Editor*
Hollywood Offices:
8245 Beeman Avenue
North Hollywood. Tel.:
ROgers 7-2347

Samuel Fuller has been signed by Columbia to direct and write the screen play of "The Long Chance," a novel by David Mark recently bought by the studio in advance of publication, and added to Fred Kohlmar's slate. Fuller, under contract to 20th Century-Fox, is permitted one outside picture a year. "The Long Chance" is the story of a horseplayer, trapped by the insanity of gambling as surely as an alcoholic is tyrannized by liquor, who spends one last nightmarish day at the racetrack, vainly trying to recoup and stave off the inevitable. Between races, his life and the lives of the women who have been associated with him, pass in review before him.

* * *

Otto Preminger is bringing Robert Strauss and John Conte from New York for key roles in "The Man With The Golden Arm," which will co-star Frank Sinatra, Eleanor Parker and Kim Novak. Film will be released by United Artists. . . . Alain Berheim has closed a deal with Documento Films of Italy for Charles Boyer to co-star with Sofia Loren in "It's Lucky To Be A Woman," which will shoot in Rome with Blassetti directing. . . . Antonio Triana, concert stage star in Spanish dance presentations, has been signed by Warner Brothers to dance in "Serenade," Mario Lanza starrer, now shooting in Mexico with Joan Fontaine, Sarita Montiel and Vincent Price co-starring and Anthony Mann directing. Henry Blanke is producing the feature.

* * *

Two of the strongest dramatic properties looming on the Fall literary horizon have been acquired by Jack Warner for screen production at Warner Brothers Studios. One is "Band of Angels," a new novel by Robert Penn Warren, who wrote "All the King's Men." The other is "Valor Will Weep," a play by Henry Denker and Ralph Berkey, which will be presented on Broadway by the Theatre Guild this Fall. "Band of Angels" is a Civil War story whose central character is a woman storm tossed by the war into turbulent love affairs. . . . Allied Artists will release "The Four Seasons," a La Salle Production, which goes before the cameras this week with David Wayne starring and Josef Shaftel producing and directing. The film, which will be shot in color, is based on an original story by Helen S. Bilkie. . . . U-I signed Ziva Shapir, Israeli actress, to a long-term contract. She has appeared in three Israeli films and was signed after a successful screen test at the studio, directed by Valentine Davies.

* * *

Gail Russell was signed as the femme lead in "Seven Men From Now," Batjac Production for Warner Brothers release," which stars Randolph Scott and Lee Marvin. Budd Boetticher directs the feature. . . . John Lupton was signed for Walt Disney's Fess Parker starrer, "The Great Locomotive Chase," which rolls this week in Clayton, Georgia. . . . O. W. Fischer, top European star signed a five picture deal with U-I.

* * *

Columbia Pictures has announced that Sam Spiegel's Horizon Productions has acquired the screen rights to "End As A Man," the novel and play by Calder Willingham, and will film it this Spring for Columbia release. The story of the experience of young men in a military school, it was produced off-Broadway two years ago and was such a hit that it moved to Broadway. Spiegel has started negotiations with Ben Gazarra, who played the lead in the play to critical raves, for the film, which will be filmed in New York and also on location at a military academy. This will be Spiegel's second film under his pact with Columbia. He will first get underway "The Bridges Over the River Kwai," which will shoot on location in December in Ceylon and Malaya.

* * *

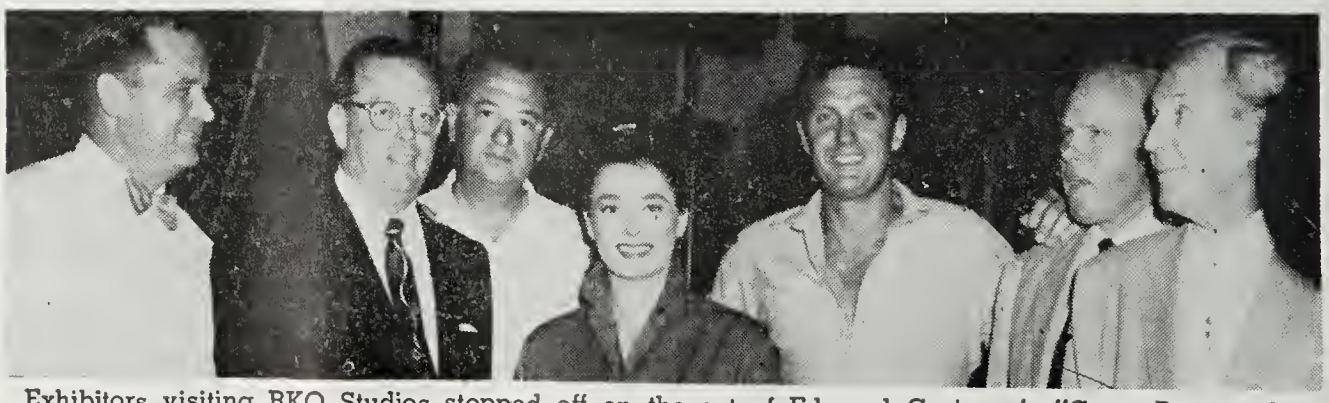
Producer Betty Box and Director Ralph Thomas have arrived in Hollywood from London for confabs with co-producer Harry Saltzman and Writer Ben Hecht regarding the final script of the M-G-M release, "Not For Money." The film is slated to go before the cameras on Nov. 28 in London with Bob Hope and Katherine Hepburn starring.

* * *

Van Johnson has been signed by U-I to star in Everett Freeman's original story, "Kelly and Me," which has been purchased by the studio. Robert Arthur will produce the picture, which will roll early next year. Set in the 1930's, it is the story of a song and dance vaudevillian, who is a flop until he accidentally teams up with a dog.

* * *

Republic puts another feature, "A Shot In The Dark" before the cameras this week. It stars Marjie Millar and Tom Drake and R. G. Springsteen will direct for associate producer William O'Sullivan. Screen play



Exhibitors visiting RKO Studios stopped off on the set of Edmund Grainger's "Great Day in the Morning" to visit with the producer and met two of the stars of the RKO Superscope-Technicolor release. (L. to r.): Producer Edmund Grainger; Ed Zabel, general manager of Fox West Coast Theatres; Director Jacques Tourneur; stars Ruth Roman and Robert Stack; Pete Londgren, assistant buyer for National Theatres, and Herb MacIntyre, RKO's western division sales manager.



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INDIANAPOLIS—10 WEEKS · WASHINGTON, D. C.—16 WEEKS · SAN FRANCISCO—12 WEEKS

BOSTON—8 WEEKS · ST. LOUIS—9 WEEKS · NEW ORLEANS—3 WEEKS

BALTIMORE—11 WEEKS · DETROIT—8 WEEKS



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Fans Enjoy 'Shock Treatment,' Says Director Robert Parrish

By
Richard Bernstein

"If you shock an audience by what they see on the screen,, they'll participate and believe," director Robert Parrish stated at a luncheon interview. Parrish, one of the outstanding young directors in Hollywood, is currently at Paramount Studios, where he is prepping the story of Red Nichols, at present titled "Red Nichols and His Five Pennies."

The "shock treatment" mentioned above would relate to a sequence in the feature, "The Purple Plain," which starred Gregory Peck and introduced Win Min Than. Parrish directed this film for J. Arthur Rank and it was released by United Artists. The "shock" was watching a Mosquito plane crash and then seeing the aftermath from the pilot's eyes, he said. "The Purple Plain" was produced by John Bryan.

In doing the story of Red Nichols, one of the most colorful figures in the realm of music, Parrish moves into another field that allows him a lot of directorial scope. He will have Red Nichols himself as technical advisor. The original story for the film is by Robert Smith, with screen play by David Shaw.

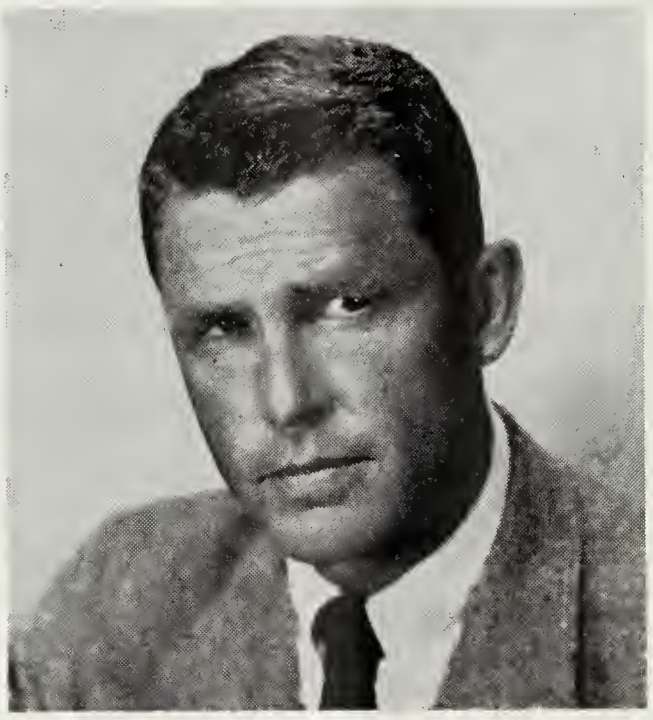
For his star, Parrish has Danny Kaye. "Danny Kaye is doing a departure in this film," Parrish stated. "He is doing a believable character with a dramatic impact." One of the big sequences in the film deals with Atlantic City and Parrish and producer Pat Duggan plan to bring the real Atlantic City as it played a part in Red Nichols' life to the screen.

This is Parrish's second directorial stint for Paramount of late. The first was the Pine-Thomas feature, "Lucy Gallant," a story of the Texas oil fields and their people, which starred Jane Wyman and Charlton Heston.

In "The Purple Plain," motion picture critics felt that the big news in the picture



"Our Miss Brooks" transforms at Warners from a television series to a feature motion picture with Eve Arden starring. On the set (l. to r.) are: Jane Morgan, Miss Brooks' landlady; David Weisbart, producing for the studio; Director Al Lewis and Miss Arden. The motion picture retains most of the TV regulars.



ROBERT PARRISH

was that Parrish had signed a Burmese girl to play a Burmese girl. The fact that the girl had what critics called "the talent of stillness" and also could act like a veteran thespian in her first film was another amazing thing. "New faces," director Parrish said, "require a lot of time and careful direction."

After "Red Nichols and His Five Pennies," which will be made in VitaVision, Parrish will enter the independent production field again, as a producer-director. The project will be the work of a friend and an outstanding literary figure, Tom Lea's "It's A Wonderful Country."

Parrish worked on "The Brave Bulls," the screen version of Lea's other best selling novel and it was during this period that he and Lea agreed that he would direct the screen vrsion of the author's next book, which turned out to be "It's A Wonderful Country."

"This book is the story of Martin Brady and his horse, Lagrimas, which means 'Tears,'" Parrish explained. "It is the story of a man who has no home, no money and no family. He has courage, however, and throughout his travels and his adventures, he never loses that courage." The film will be made for United Artists release.

The story of Robert Parrish is an interesting story in itself. An Academy Award winning film editor, he has always had an exceptional knack for story values, which he explains he learned "from cutting films and seeing other people's story mistakes. I became sensitive to what makes a good story and I learned that even if a film is technically smooth and perfect, the story is still the most important factor," he said.

Although he insists that "the best directors come from writers," Parrish has proved himself to be an exception. His direction of "Cry Danger," which starred Dick Powell and was produced by Sam Weisenthal for RKO release, helped to make the film "a sleeper."

HOLLYWOOD...

for the feature is by Frederic Louis Fox and John K. Bulter. . . . MacKinlay Kantor's forthcoming novel, "Andersonville," has been purchased from the galley proofs by Columbia Pictures and will be produced during the coming year. Chosen as the November Book of the Month and to be published by the World Publishing Company, it has also been selected by the Readers Digest Book Club and the New American Library. The story deals with a Yankee prisoners' stockade in Georgia during the Civil War. Combining a love story with the dramatic saga of four Southerners who rebel at the deliberate plan by a psychotic Confederate general to kill 17,000 Yankee prisoners by starvation and inhuman treatment.

* * *

Allied Artists additional news about Producer Josef Shaftel, announcing that it will distribute "No Place To Hide," recently filmed in DeLuxe color by the producer in the Phillipine Islands with David Brian and Marsha Hunt starred. The screen play for the feature was written by Norman Corwin. Boris Petroff will put "City of Women" before the cameras Oct. 10 under his Boris Petroff Productions banner with Stephen Longstreet directing from his own screen play. Joe Juliano will produce. . . . Abner Biberman will direct "Cry Innocent" at U-I. Howard Christie will produce the feature, which rolls Oct. 2. . . . Franz Waxman left for Europe after completing the scoring of Warner Brothers' "Miracle In The Rain." . . . Jack Warner announced that John Beck has joined the Warner Brothers Studio production staff in an executive capacity. Beck has produced a number of films himself, as well as serving at various studios in an important studio supervisory capacity.

* * *

Warner Brothers also announced that Henry Fonda will star in "The Wrong Man," the suspense drama which will be Alfred Hitchcock's next picture at Warner Brothers. Maxwell Anderson is preparing the screen play for "The Wrong Man," which is based on a real life story of a New York musician arrested for a crime of which he was innocent. The production on the picture is scheduled for a January start.

* * *

Officers for Curtleigh Productions, Inc., the new production company organized by actor Tony Curtis have been named. They are Curtis, president; Manual Schwartz, vice-president; Myrt Blum, secretary, and Roger Graham, treasurer. E. W. Wheeler and Fred Morrison are assistant secretaries in the new corporation. Curtleigh will produce feature motion picture and also TV films. Curtis last week purchased Leo Rosten's Cosmoplitan Magazine story, "Cory," for feature filming.

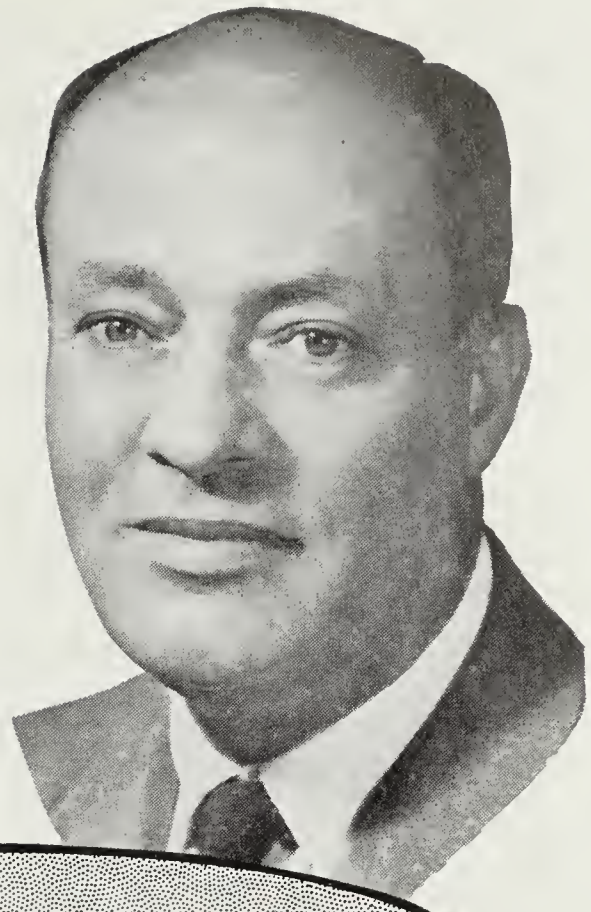
* * *

Robert Bassler has purchased Audrey Erskine Lindop's best selling British novel, "The Singer Not the Song" and will produce it with a screen play being written by novelist-playwright Allan Scott. The locale of the novel is a small Mexican village and it tells of the conflict between a priest and a bandit for the control of the people of the era. A Libra Production, Bassler plans a November start in Mexico.

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REGIONEWS

ATLANTA

Capital Theatre, Chattanooga, Tenn., recently remodeled at a cost of $85,000, will stage a formal opening in Oct. Jay Soloman of Ind. Theas. says it will be one of the South's most modern and is first in that area to be redesigned for CinemaScope. . . . Exhibitors in this exchange area are being asked to cooperate with Howard Wallace's Film Exchange drive, week of Oct. 16-22. . . . Until further notice, H. H. and Don Sisson will run their Riverview Drive-In at Indian River City, Fla. week-ends only. . . . Gold Coast Picts., headed by Arthur Davis, opened an office at 3770 W. Flagler St., Miami, Fla. . . . Victoria Theatre, Algood, Tenn., has been purchased by H. L. Huddleston from Joe Demonbrun and Billy Uffelman.

Mgr. Jim Poindexter reports that Floriland Drive-In has been enlarged, new speakers installed and snackbar considerably expanded. . . . Parents of five children killed in theatre collapse in the Vicksburg, Miss. 1953 tornado, and an injured woman filed suit against Paramount-Gulf, asking $35,000 for each of the former and $20,000 for the latter. . . . Bob Morales, former 20th-Fox booker, opened a booking and theatre service in Tampa, Fla. Mary Sheppard, formerly with Claughton, is his asst. . . . CinemaScope was added to Blossom Trail Drive-In, Orlando, and J. M. McKinney Jr.'s Princess Theatre, Cross City, Fla. . . . John V. Lawson, new owner of the New Theatre, Palatka, Fla., made improvements including remodeling of the front, new lobby and concession stand.

The local office of IFE has been closed and all business will be handled from the home of branch mgr. John Jarvis. . . . Atlanta WOMPI's welcomed into the club new members Marilynne Hendrix, Ann Jones, Barbara Fills and Betty Townley. Reinstated after reentering the film business were Frances Waldrop and Frances Hopkins. . . . Bob Anderson, supervisor of Main St. Drive-In, Jacksonville, opens his parking area to worshippers every Sunday morning and serves free coffee and doughnuts at the concession stand. . . . T. A. Macdougald, mgr. of the Clay and Cove in Green Cove Springs, Fla., announced that every time the local football team wins, the entire squad will be his guests.

Bob Moscow, mgr. of the Rialto, Atlanta, obtained southern franchise for Messerschmidt autos. . . . Jack Riggs resigned as Florida sales rep. for UA to open his own booking office. . . . The $2,500,000 shopping center in Tampa, Fla., to be called Britton Plaza, will include an 1800-seat theatre designed by James A. Casale. . . . Scheduled to open soon are the new Wesconnett Drive-In, Jacksonville, and the Sevon Drive-In, Avon Park, Fla.

Al Stevens, in show business for 40 years, was appointed dist. mgr. for Murrie Stahl Theas. in Fla., and will headquarter at the Roxy Theatre, St. Pete. . . . Florida State Theas. was named defendant in a $6,000 damage suit by Mrs. Ida Marsh, who sustained leg injuries in a fall at the Florida Theatre, St. Pete. . . . Lyric Theatre at Whitewell, Tenn. closed for lack of business. . . . S. E. McDaniel acquired the Jackson Drive-In, Graceville, Fla., from S. C. King.

BOSTON

The Jimmy Fund was given a tremendous lift when Herman and Julian Rifkin, Michael Redstone and Philip Smith voluntarily gave their six suburban drive-ins for a night of personal appearances by Ted Williams and Big Brother Bob Emery. Admission was a Jimmy Fund container, which brought in a total of $23,610.26 for the evening. . . . "Public Relations and the Motion Picture Industry" was the subject of an address given by Bob Coyne, special counsel for COMPO, at recent weekly luncheon of the Boston Advertising Club. Head table guests included Martin J. Mullin, Samuel Pinanski, Arthur Lockwood, Nathan Yamins, Edward Lider, Theodore Fleisher, Paul Levi and chairman for the occasion, Chas. E. Kurtzman.

Sol Hayes has taken back the lease on the Strand Theatre, Boothbay Harbor, Me., which was operated by E. M. Loew Theas. for the past three years with Hayes as mgr. . . . Jack Hill, well known booker, was called in to substitute for Allied Artists' head booker Charlie Wilson when doctors ordered a prolonged rest. . . . Ted Rosenblatt, who was a patient at Miriam Hospital, Providence, is expected to take over operation of his theatre in R.I. soon.

BUFFALO

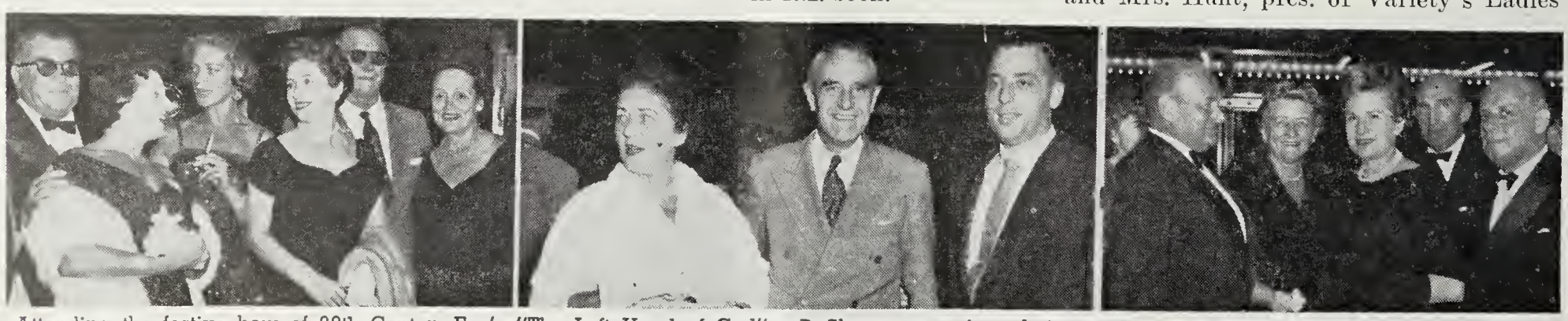
Marvin Jacobs, Variety Club's heart committee chairman and 1st asst. chief barker, doing a job on collections for the club's Cerebral Palsy Clinic fund, hopes to raise most of the additional $19,000 set for balance of this year with theatre collections during Thanksgiving Week. Mary M. Ryan, M-G-M office mgr., is in charge of the Women's League committee for this drive. . . . George H. Mackenna, gen. mgr. of Basil's Lafayette, and Ben Felcher, Columbia branch mgr., presided over a meeting of local exhibitors and distributors at which Bob Coyne of COMPO talked on the Audience Awards Poll.

Cohen & Slotnick did so well with "Marty" at their Cinema Theatre that they decided to hold it for a sixth week after announcing the fifth as the final week. . . . Walter E. Saxer, 63, who was first violinist in the old Shea Court St. theatre as well as concertmaster of the first Buffalo Symphony, passed away in St. Petersburg, Fla. . . . Ernest D. Anderson, Jr., son of ad. mgr. of the Buffalo Evening News, having concluded his headline-spreading services to John Huston and "Moby Dick," for the present, is focusing attention on the Buffalo perfected Todd-AO process and Todd's current project, "Around The World in 80 days."

CINCINNATI

A farewell testimonial dinner will be held at Shuller's Wigwam on Oct. 3 for Paramount branch mgr. Herb Gillis, who is being upped to mgr. of the Washington, D.C. branch. Among many out-of-towners expected are Paramount execs. Ted O'Shea, Chas. Boasberg, Sidney Deneau, Hugh Owen and Howard Minsky. . . . Price Coomer reopened his Opera House, Lexington, Ky., after installing a new stage, CinemaScope and new projectors. House was closed after a fire in early spring. . . . Walter Lewis is installing CinemaScope in his Palace Theatre, Hyden, Ky. . . . A. O. Perkins reopened his Lynn Theatre, Woodbine, Ky., with CinemaScope. It had previously been leased to Charles Ray.

Herman Hunt, circuit theatre owner here, and Mrs. Hunt, pres. of Variety's Ladies'



Attending the festive bow of 20th Century-Fox's "The Left Hand of God" at the Roxy Theatre in New York, for the benefit of Boys Town of Italy, are (l to r): George P. Skouras, pres. of United Artists Theatre Circuit; Mrs. Samuel DiFalco, wife of the Supreme Court Justice; Lauren Bacall; Mrs. Carmine DeSapio; Democratic leader Carmine DeSapio; Mrs. George P. Skouras, premiere chairman; Mrs. Averill Harriman, Governor Harriman; Fortune Pope, publisher; Charles Einfeld, Fox v.p.; Mrs. Einfeld; Murray Silverstone, pres. of Fox International, and in the background are the parents of Lauren Bacall.

CINCINNATI (cont'd.)

Auxiliary, left for a month's stay in Calif., where Hunt will attend the TOA convention Oct. 6-9. . . . Elston Dodge installed a 24-hour recorded telephone service in his Elstun Theatre, which gives feature attraction, stars, starting time and other information. . . . Theatre Owners Corp. assumed booking and buying for Julan Hardoerfer's Family Theatre, Milford, O. . . . Marie Fledderjohn, States Film Service head inspectress, is improving at home from recent major surgery. . . . Columbia Theatre, Coldwater, O., reopened under management of Braun and Gast.

Partners Frank Yassenoff and Harold Schwartz have acquired a 50-acre site in Columbus and contemplate starting a twin drive-in late in the fall. . . . A new ozoner, called the Skyline, was recently opened in New Lexington, O. by James Eptefano, with booking and buying handled by Midwestern of Columbus. . . . New daughters arrived at the homes of exhibitors Robert Urling, Wayne, W. Va., and Sam Scheidler, Hurricane, W. Va. . . . When Pietro Muscari opens his new Mary Land Auto Theatre in Marietta, O., it will feature a swimming pool. Mid-West Theatre Supply is equipping the project. . . . Mrs. Owen Rouse, Jr. changed operating policy of her G&S Theatre, Midway, Ky. to weekends only.

Jack Kaufman, former sales mgr. for 20th-Fox, is now with the Ethel Miles Circuit, Columbus, as gen. supervisor. . . . James Conn, mgr. of National Theatre Supply, was present at recent opening of the new Marietta Drive-In, Marietta, O., owned by M. E. Rose, which holds 650 cars and has a concrete block wall around front of the theatre. . . . Don Womack is new student booker at RKO. . . . Realart acquired two new John Hall pictures, "Thunder over Sangoland" and Phanton of the Jungle," both Lippert productions. . . . Charles Palmer, W. Va. salesman for Columbia, received a Longine watch on his 25th anniversary with the company.

CHARLOTTE

Lawrence Terrell is new mgr. of the Paramount Exchange. Booker Bobby Maner was given an office party before leaving to go with Uncle Sam. Gus Heffner resigned to go with an insurance firm. . . . High water recently caused the closing for five days of Hal Jordan's Centerview Drive-In, located between Dunn and Erwin, N. C. . . . H. H. Everett of Everett Ents. has been elected a v.p. of the Brevard Music Festival. . . . R. H. Jackson of Carolina Delivery Service became grandfather of a baby girl. . . . Buena Vista opened an office in the Addison Bldg., Charlotte, with Robbie Robinson as mgr.

CHICAGO

Duke Shumow, son of former Warner branch mgr. Jack Shumow, is taking over operation of the Times Theatre from Marks Bros., giving his chain three house, including the Deluxe on Wilson Ave. and the Brandt in Harvey, Ill. . . . Bob Lewis was named publicity rep. for Republic. . . . Fred Mindlin named mgr. of Olympic Theatre, Cicero. . . . Chicago Water Dept. will have to spend large sums for increasing water intake due to wide use of air conditioning, which will affect water fees of loop theatres. . . . Peerless Theatre, Kewanee, under lease to Rud Lohrenz Theas., will not reopen this fall, according to Tom Pierce, owner of the property. . . . The John Balabans have a new granddaughter, born to Mrs. Sherwin Scully. . . . Leonard E. Gale of Lewis Film Service has a new daughter named Janice Eileen.

Vic Bernstein was named sales mgr. at Allied Artists; Dan Goldman, office mgr., and Nat Nathanson advanced to div. mgr. . . . Sheraton chain is sending invitations to patrons for its closed TV program of the Notre Dame games, to be shown at Sheraton hotels here and elsewhere. Admission for each game will be $4 per person. . . . Will Methe, veteran B&K mgr., entered Hines Veterans Hospital for surgery. . . . Robert L. Meroz, elected v.p. of Paromel Electronics Corp., where he will be in charge of sales, brings to the post a broad experience with 35mm sound equipment as formerly manufactured by DeVry Corp. . . . 20,000 fans viewed the Marciano-Moore fight in two drive-ins and seven regular theatres here, while several thousand were turned away.

Starlite Drive-In advertised "4 Smashing Shocking Shockers" on one bill, including chicken dinner at $1, golf and Kiddeland attractions. . . . Dave Barrett, mgr. of the Carnegie Theatre, is in London, Eng. on a business trip. . . . "Maddalena," IFE release, pinked by Chicago Censor Board, can be shown to adults only. It is now at the Ziegfeld Theatre. . . . "Red Shoes," reissue handled by Fine Arts, Inc., after an absence of three years, established a new revival record at World Playhouse, according to mng. dir. Abe Teitel.

John Jones of Southern Theatre Properties reported settlement of anti-trust suit filed in Newark, N. J. against film companies, covering operation of Oriental Theatre here back in 1941. Details of settlement were not revealed. . . . Atty. Seymour Simon returned from Indianapolis after out-of-court settlement of Alliance and Fourth Ave. circuit cases. . . . R. F. Hart, associate M-G-M attorney in Chicago, is honeymooning in Italy. Bride is the former Kathleen Shepherd of Highland Park.

Watch These Dates!

Oct. 3-7: Lake Placid, N. Y.—Society of Motion Picture & Television Engineers semi-annual convention.

Oct. 6-9: Los Angeles—Theatre Owners of America national convention — Biltmore Hotel.

Oct. 24-25: Winchendon, Mass.—Independent Exhibitors of New England convention—Toy Town Tavern.

Oct. 24-25: Memphis—Theatre Owners of Arkansas, Mississippi & Tennessee annual convention—Hotel Gayoso.

Nov. 4: New York—Motion Picture Pioneers 17th annual dinner — Waldorf Astoria.

Nov. 5-9: Chicago—Allied States Association convention—Hotel Morrison.

Nov. 6-8: Jacksonville—Motion Picture Exhibitors of Florida annual convention—Roosevelt Hotel.

Nov. 6-9: Chicago—International Popcorn Association convention, Hotel Morrison.

Nov. 6-9: Chicago—Allied States Assn. annual TESMA-TEDA-IPA trade show—Morrison Hotel.

Nov. 11-13: Los Angeles—Colosseum of Motion Picture Salesmen of America convention—Ambassador Hotel.

Nov. 13-15: Charlotte—Theatre Owners of N. & S. Carolina annual convention—Hotel Charlotte.

Nov. 17-27: COMPO's first annual Audience Awards Poll—final balloting.

Nov. 21-22: St. Louis — Missouri-Illinois Theatre Owners annual convention — Hotel Chase.

1956

March 21: Hollywood — 28th Academy Awards presentation.

DALLAS

Tom Bridge, Dallas branch mgr. for Paramount, was upped to southwest div. mgr., succeeding Al Kane, who resigned. Frank Rule, asst. branch mgr., is now mgr. . . . Cinerama Theatre here has adopted Trip-Charge Inc.'s Charge Plan, which went into effect Sept. 18. . . . Actress Jane Russell is scheduled for personal appearances at the Palace Theatre in Dallas on Oct. 6, and at the Palace in Ft. Worth, Oct. 7, to help promote "Gentlemen Marry Brunettes." The Palace in Dallas now has a complete Vistavision installation, mgr. Cherry announced.

DENVER

Special preview showing of IFE's "Madame Butterfly," new Technicolor opera film, kicked off Fox Inter-Mountain Theatres' "Festival of Italy in Denver," which served to dramatize for Rocky Mountain area residents the civic as well as entertainment services of regional motion picture theatres. Celebration was a week-long affair under sponsorship of the Fox circuit and Daniels & Fisher, Denver department store. Both the Italian and U.S. governments, along with press and public alike, afforded full support. Festival is said to be the first of its kind and was tied in with various promotions.

Denver now has a Paramount division headquarters, with former Washington, D. C. branch mgr. Phil Isaacs as supervisor. The division takes in Denver, Salt Lake City, Omaha and Des Moines. . . . Thos. Vilnave, 67, retired theatre owner, died at his home in Buffalo, Wyo., where he owned the Bison Theatre until he sold it a few years ago. . . . Variety Tent 37 set opening date for its new clubrooms in the Cosmopolitan Hotel to between Oct. 15 and Nov. 1. . . . Mel Madero resigned as mgr. of the South Drive-In to become field representative of the daily papers in Cheyenne, Wyo.

Paul Allmyer closed the Lake, Grang Lake, Colo. for the winter. . . . Paul Snoddy, 20th-Fox salesman, is recovering from an operation at Porter Sanitarium. . . . Jerry Banta, Metro salesman, underwent an emergency appendectomy at St. Luke's Hospital. . . . The Denver has been leased for six nights through the winter for appearances of artists on the Oberfelder concert series. The city auditorium, where the concerts are usually held, is being rebuilt and modernized. . . . C. U. (Bank Night) Yaeger went to N. Y. to attend the World Series. . . . Harry Mandell, Filmakers v.p., made a deal with franchise holder Tom Bailey to also handle Gibralter Picts. here and Salt Lake City.

DES MOINES

Jack Kennedy sold the Rialto Theatre in Adel to Al Christenson of Ord, Neb., who plans to lower adult fares from 60¢ to 50¢. Mr. and Mrs. Wilbur (Dutch) Young, operators of the Rialto in Bedford while it was owned by Earl Kerr, have leased the new Hardin Theatre in Bedford, scheduled for mid-Oct. opening, from Dr. J. F. Hardin. It was previously reported in error that Earl Kerr had leased the new building. The Youngs have the backing of business men who arranged for some free Saturday afternoon shows for the kids and have bought a block of 30 50¢-admissions to be used later at the threatre.

Nate Levinson, owner of the Band Box in Mason City, cooperated with C. A. Schultz, owner of the theatre interests, in making possible extensive remodeling of the theatre with CinemaScope installations, new air conditioning units, wiring for lighting safety, and purchase of extensive equipment, including Super Panater Variable Anamorphic lenses. . . . V. E. Grant, mgr. of the Iowa Theatre in Newton, reports completion of installation of a new wide screen. . . . Mrs. Dorothy Fritz, owner of the Oxford in Oxford Junction, installed CinemaScope equipment. . . . New wide screen and equipment were added at the Luna Theatre in Battle Creek, managed by H. J. Van Boxtel.

Congratulations to the Floyd Thompsons, who celebrate their Golden Wedding Anniversary on Oct. 24. The Thompsons, who own the Rose Theatre in Audubon, plan an extensive trip in celebration of the event. Their son, Arlo, has the Mills Theatre at Lake Mills.

DETROIT

David M. Idzal, Jr., who has been effective head of Detroit's biggest theatre since 1928, resigned but will remain connected with the industry in a consulting capacity. He is succeeded by Robert Bothwell, formerly of Intermountain Theas. . . . After installation of a huge new sign at the Olympia Theatre, Edward A. Long left for an earned vacation. . . . Don Shields, who was on the sicklist for several months, is busy readying the Carlton Theatre, artfilm house, for reopening. . . . Mrs. Dillon M. Krepps, whose husband is mng. dir. of United Artists Theatre, is scheduled for surgery at Henry Ford Hospital, to be followed by a visit to Florida. . . . The censors cut only 30 feet of English language film last month but tossed out 8,000 feet of African product.

Music Hall mgr. George Santor was host to 40 business men from Paris who wanted to see "Cinerama Holiday." His chief of staff, Shirley Mullins, has been inspecting operation of the Warner Theatre in N. Y., a Cinerama house. . . . 55 exhibitors attended the regional meeting of Allied Theatres at Midland Country Club, to discuss industry problems. . . . R. Curtis Guthrie, owner of the Lona Theatre at Mancelona, passed away. Future plans for the theatre are unknown. . . . Walter Fisher, owner of the Galewood and Stocking theatres in Grand Rapids, has a new son named Walter, Jr. . . . Dick Pryor of Locke Films, Traverse City, also became father to Dick, Jr. . . . O. W. Keeler closed his Kal Theatre in Kalkaska, Mich., which he operated for 14 years, and plans a new, up-to-date Kal Theatre.

Ottawa Drive-In is the new name of the house at Spring Lake, formerly called Spring Haven. . . . Edward Loye, on the sick list for one and a half years, has returned to the booking desk at RKO. . . . Andrew Bzovi and Thomas Pascue opened the new Holiday Drive-In near Flat Rock Sept. 21. . . . Parke, Davis is releasing a new 30-minute color film, "Going Our Way." . . . Jewell Productions moved to new quarters in the Town House. . . . Variety Tent 5's chief barker, Harold Brown, pres. of United Detroit Theas. announced annual meeting and elections for Oct. 10, together with unveiling of plans for major charitable activities of the club.

HOUSTON

E. L. Pack, head of Bordertown Theas., which recently bought part of the Claude Ezell drive-in circuit, has now purchased the Arts, Prince Highland and Harlandale theatres in San Antonio, which were headed by Eph Charninsky who retired after more than 50 years in exhibition there. . . . The Marciano-Moore telecast at the Kirby Theatre and King Center Twin Drive-In were complete sellouts. Mgr. Karl Stroud reported that concessions stand broke all previous records. . . . Plains Drive-In at Borger offers weekly Thursday night give-away attraction of 10 round-trip educational tours to Amarillo Air Force Base, which include a flight to Amarillo each Friday by American Airlines. . . . Elliott English is new mgr. of the Village Theatre at Port Arthur.

Post Oak Drive-In installing a new Manley Seraramic Concessions Bar. Mgr. Jack Groves, with a group of men, has taken on distribution of the Camair 480 Twin Engine Executive Plane, made by Cameron Iron Works, Galveston. . . . Shepherd Drive-In doubled the size of its concession building, installed almost all new equipment, added a 100-seat patio, wide screen, CinemaScope, new projectors and fogging machine. Carl Sheffield is mgr. . . . New Tidwell Drive-In owners are "Cotton" Griffith, who is mgr., and Harold Mitchamore, owner of the Market St. Drive-In, which Griffith formerly managed. New mgr. of Market St. is Kenny Stroud, long-time employee there.

Ed Grace resigned as asst. mgr. of North Main Theatre and usher Ray Kennedy got the job. . . . Galena Theatre mgr. Fred Smith resigned. Hi-Nabor Drive-In mgr. Elmo Ward quit to run his own house in Brownwood.



Lou Ingram, M-G-M branch manager in Memphis, checks a press book on Metro's "The Bar Sinister," with starlet Jarma Lewis, who was in town for a personal appearance in advance of the film's showing at Loew's State Theatre there.

. . . Chas. Donaldson resigned as Columbia salesman for the San Antonio area, to be replaced by Robt. Mann. . . . Roy Grimes left Jefferson Amuse. Co. in Beaumont. . . . George Young resigned as asst. to Conrad Bray at Interstate. Tommy Northrup from Alabama Thea. replaces him; Bill Safford, just out of military service, replaces Tommy. . . . Variety Tent 34 members W. L. Thaxton and C. P. Simpson passed away just a few hours apart.

WOMPI Club of Houston received a gift gavel from Dallas group. Lillian Trammell, Horowitz Theas., appointed on board to replace Libby Artego who quit her job with Interstate. . . . G. (Tom) Montgomery gave up lease on South Houston, Port and Grand theatres, which he had with brother-in-law Alexander. Long's Pasadena mgr. Jimmy King is doubling at the South Houston. Port and Grand being handled by Ed Green's Texas Theatre Service. . . . Moran McDaniel, owner of the Lamar and Bayou drive-ins in LaMarque, heads committee which was successful in getting electrical tax rate reduced in LaMarque and Texas City. . . . Chas. Tigner, Hi-Way Drive-In, Conroe, flew to Anchorage, Alaska with the Huntsville High football team, taking pictures of the trip to show in all area theatres. . . . Jack Farr increased capacity of his Skyway Drive-In in Bryan from 425 to 600, and added three new ramps. . . . Jimmy Duncan, operator of the North Houston Theatre, had his first recording released by Request Records.

INDIANAPOLIS

The First Annual All-Day Meeting of the newly formed Allied Theatre Owners of Ky. will be held in Louisville at the Seelback Hotel on Oct. 18. There will be an election of officers and directors, a film clinic open to all exhibitors, also discussion of film prices, trade practices, COMPO and the Federal amusement tax.

Name of the Dream Theatre at French Lick has been changed to Springs Theatre. No change of ownership is involved. . . . George Conden, 20th-Fox salesman, was transferred to the Philadelphia exchange. William Zoetis has been made head boker at Fox, succeeding Robert Meyer, upped to salesman. . . . The Royal Theatre of Brownstown, which closed July 30, will reopen this fall. Kenneth Ball is owner. . . . An SRO crowd of 5,250 jammed the Indiana and Lyric theatres for the closed telecast of the Marciano-Moore fight, at admission of $3.50. Both houses are owned by Greater Ind. Amusements, Inc.

KANSAS CITY

Mr. & Mrs. Dewey Kiser, owners of the Courter Theatre in Gallatin, Mo., bought the Binney at Pattonsburg, Mo. from Mr. & Mrs. R. C. Davisson. Mrs. Kiser will manage the Courter and Mr. Kiser the Binney. The Davissons will devote their time to their service station in Pattonsburg. . . . David Dallas, city mgr. at Manhattan, Kans. for Mid-central Theas., was elected pres. of the Kans. Film Guild, which promotes interest in art films and authentic historical movies. . . . Southwest TV Co., Dodge City, Kans., applied to the FCC for approval of a video station serving 21 western Kans. counties. L. Warren is pres.

Harold E. French, mgr. of the Uptown in Columbia, Mo., was married to Marilyn Scharlock of Okla. City. Mrs. French ac-

KANSAS CITY (cont'd.)

cepted a post as secy. to Doug Lightner, eastern div. mgr. for Commonwealth in Columbia. . . . Leo Covin transferred from the Dickinson Theatre in Topeka, Kans. to the Waterloo, Ia.; C. D. Wray from the closed Kaw in Topeka succeeded Colvin. . . . Screening of Jack Webb's personal appearance at Kansas City theatre was the first live TV program in the city to originate from a theatre. . . . Steve Miller, mgr. of the Owen at Branson, Mo., played the role of Frank James in a short film, "Ozark Treasure," to be shown on TV this fall.

Shelby Theatre at Shelbyville, Mo. reopened after being closed since Feb. . . . The Lyric at Wellington, Mo. is now called the Crest. . . . C. Clare Woods, former city mgr. for Durwood Theas. in St. Joe, Mo., is now gen. mgr. of United Theas., New Orleans. All Boos, former mgr. of Missouri Theatre in St. Joe, succeeds Woods. . . . Mr. & Mrs. Bill Hutchinson, operators of the Baltis in K. C., took over the Comet, formerly the Mary Lou at 5915 Prospect.

John Casmar, mgr. of 60 Drive-In at Mountain Grove, Mo., bought the ozoner and 525-seat Cameo Theatre from Wm. Davis. . . . Wilbert Becker, Sunset Drive-In mgr. at Washington, Mo., took over the Colvin Theatre at Washington from Robt. Marchbank, who moved to Tulsa. . . . Commonwealth Theas. will not hold their annual fall convention. . . . Doug Lightner, Columbia, won Commonwealth's King of The Sun contest for his eastern district's 118% quota; Bob Dodson, mgr. of Kanapolis Drive-In in the western district, won the individual King of Sun contest.



Members of United Artists' top executive echelon and the home office foreign department staff participated in the company's Latin-American convention in Miami, which brought together representatives from 12 countries in South America, Central America and the Caribbean area. Standing (l to r): Sidney Lieb, Harry Goldsmith, Leon Feldun and Ben Halpern of the h.o. staff; Arnold M. Picker, v.p. in charge of foreign distribution; v.p. Max E. Youngstein; pres. Arthur B. Krim; Robert S. Benjamin, board chairman; Alfred Katz and Sidney Landau, h.o. staff, and Louis Lober, gen. mgr. of foreign dept. Seated are Mrs. Robert S. Benjamin (right) and Fran Krowitz, secy. to Picker.

MIAMI

Ralph Puckhaber, mgr. of the Florida Theatre, ran tops in Florida State's confection sales and won a trip to Calif. and Disneyland. . . . Dave Payne, mgr. of the Boulevard, is running a kiddie contest to tie in with "Never Too Young." . . . So heavy were demands for the Marciano-Moore telecast that the first portable equipment ever used in the area had to be installed at the Miracle, Park and Gateway. Sonny Shepherd reports it was the first complete sellout. . . . Joe Campbell is back on the job as projectionist at 27th Ave. Drive-In after escaping uninjured from an auto accident.

Wometco's Marc Chartrand, ad head; Joseph St. Thomas, asst. confection mgr., and WTVJ's George Vickery are donating their knowhow towards this year's Miami Community Chest drive. . . . Bob Owens is new asst. mgr. at the Town. . . . Tim Byler bought a color receiver for his lounge at the Miami. . . . A $9,450,000 suit filed by the Claughtons four years ago against Paramount, Warner, 20th-Fox, Universal, Columbia and UA, ended with a hung jury in 1954. Now attorneys for the Claughtons and the distributors filed for dismissal, reporting an "amicable" out-of-court settlement.

MILWAUKEE

Henry Quartermont is new mgr. of the Lyric in Stevenspoint for Gran Ents. The Lyric is being remodeled. . . . Henry Kratz is now managing the Tower for Gran, after being with Standard for 10 years. . . . Jerry Kramer, Universal salesman, married Karen Applebaum, biller at Columbia. . . . Joseph Sasse, 69, projectionist here for 45 years and a member of M.P. Projectionists Local 164, passed away. . . . Theatres Candy Co. installed a new concession stand at the Tower Theatre.

A two-page spread in the Milwaukee Journal heralded the grand opening of Marcus Mgmt.'s new Starlite Drive-in, which is being managed by Robert Klein. Ben Marcus presided at the circuit's Fall Campaign meeting for managers. Campaign is set for Oct. 2-Dec. 24. . . . Harold Pearson's son John, age 7, has recovered nicely from an emergency appendectomy. . . . Better Films Council will have its first fall meeting on Oct. 3 at Mitchell Park Pavilion. . . . Reported by Irving Werthamer, Paramount branch mgr., that $30,000 was collected at theatres for Variety's Heart Clinic. . . . Robert Brill, mgr. of the Century Theatre, had his picture in the local paper with three finalists in a beauty contest to pick Miss Upper Third St., held in connection with opening of new off-street parking lots.

Wisconsin Allied is expecting a large turnout from the state at the National Convention in Chicago, Nov. 5-9, and will have a hospitality room with refreshments for its members and friends. . . . J. Koutroules was appointed head of Supurmatic Vendors Inc. maintenance dept., which has been reorganized with an eye toward improving its service. It will continue to operate on a 16-hour, seven-day-week basis. . . . In attendance at the recent Prize Committee meeting for the Audience Awards Poll were Gordon Hewitt and Dean Fitzerald, co-chairman; Al Kvool, Bob Gross, Irv Werthamer, John Falco, Irv Clumb, Oscar Olson, Ray Trampe, Andy Spheeris, Rudy Koutnik, L. F. Gran and Dick Saeger. . . . Burlington Liars Club gave a special award to Kirk Douglas, starring in "Ulysses," at special showing at the Plaza Theatre, Burlington.

MINNEAPOLIS

Two new drive-in projects in the territory have been announced. Home Theatres will build one for 500-cars at Thief River Falls, and Ray Hanson, opertaor of the Fox at Fertile, plans one for that town. . . . Park Drive-In at Park Rapids, and the Starlite in Mpls. were among the first to close here. . . . The 900-seat RKO Orpheum at Waterloo, Ia. ceased operation. The building was sold and will be torn down to make room for a new structure. . . . CinemaScope will be installed in two of Dan Peterson's houses in S. Dak.—the State at Brookings and the Grand at Pierre. . . . Screen tower at the ozoner in Mandan, N.D., which was blown down in a recent storm, is being replaced with a CinemaScope steel tower, report owners Frank Wetzstein and J. T. Fleck.

Roxy at Beulah, N.D., operated by A. T. Zimmerman and E. M. Moe, installed new Selenium rectifiers. . . . CinemaScope was installed in the Ledum at Elbow Lake, Minn., operated by Leonard Ledum, and the Leeds at Leeds, N.D., operated by Harold Petsinger. Latter also changed all booth equipment. . . . Freeman Parsons is building a 350-car ozoner at Sauk Centre which he plans to open in the spring. Parsons operates the Main St. Theatre there. . . . Fred and Lloyd Schnee, operators of the Hollywood and Unique at Litchfield, are building a 300-car drive-in there. . . . Joe Hawk, former shipper at Ind. Film Service, is a new salesman for Republic, replacing Dick Stahl, resigned.

Three Roman Catholic priests directed a picketing demonstration at Highway 51 outdoor theatre, Plover, Wis., to protest showing of "Street Corner," which they declared "promotes rather than prevents juvenile delinquency." . . . Belgrade Commercial Club is building a $25,000 theatre in the town, scheduled to open Nov. 1. It will be operated under lease by Kenneth Thompson. . . . Eph Rosen, M-G-M asst. branch mgr., is recuperating from an appendectomy. . . . J. T. McBride, Paramount branch mgr., was in N.Y. for a week's indoctrination in home office procedure. . . . Marian Santrizos rejoined United Artists as cashier, replacing Evelyn Lukes, resigned.

NEW HAVEN

The deluxe Arch St. Theatre in downtown New Britain, owned and operated by Baruch S. LeWitt and Mrs. Margaret Glackin, has been leased for five years to Perakos Theas. LeWitt plans to concentrate on his Beveridge Cup Dispensing Co. . . . Harry Rose, mgr. of Loew's Poli Majestic, Bridgeport, is marking his 35th wedding anniversary. . . . It's a 45th for Jack Sanson, mgr. of the S-W Strand, Hartford.

Community's Star Theatre, Hartford, is now managed by Stavros Claros, who replaced A. J. Barone, resigned. . . . Al Swett succeeded Phil Allaire as mgr. of S-W's Palace, Norwich. . . . George Smith, purchasing mgr. for Hartford Circuit, resumed his duties on full-time basis when management of the Colonial, Hartford, shifted P. J. Buchieri. Smith had been doubling in recent months. . . . Waterford Drive-In, Waterford,

NEW HAVEN (cont'd.)

is offering "Surprise Shows" on Wednesdays, comprising two top features with titles not disclosed before show.

OKLAHOMA CITY

Gerald Ballard changed name of the Fort Theatre to Judy Theatre. . . . Athel Boyter's booking agency is now servicing Alex McKinney's Arcadia Theatre. . . . Clint Applewhite, co-owner of the Liberty Theatre in Carnegie, Okla., selected as judges in a recent beauty contest held there, M-G-M salesman Jim Peacock, Universal mgr. Charles Hudgens, Paramount salesman Tom McKean, 20th-Fox salesmen Nelson McCarty and George Friedel. . . . N. R. Scott sold his interest in the Cleveland Drive-In, Cleveland, Okla., to his partner Jack Crain. The theatre will operate with only one change a week. . . . Marvin Bell is closing his Buck-A-Roo Drive-In at Sunray, Tex. on Oct. 15 and reopening his Palace Theatre Oct. 16.

Developers of the Todd-AO process used in filming "Oklahoma!" will move a location crew of 60 players and technicians into southwestern Okla. to shoot sequences of "Around the World in 80 Days," second film to be made in Todd-AO. . . . Don Abernathy closed his Marsy Theatre and Thomas Drive-In at Kingfisher, Okla., because of damage by a Tornado. The 89'er is the only theatre now operating there. . . . W. E. Hebert reopened his University Theatre at Langston, Okla. . . . W. J. Nelson installed CinemaScope in his V. A. Drive-In, Velma, Okla. . . . Mr. & Mrs. Truman Ellerd are temporarily closing their Ritz Theatre in Blanchard, Okla.

Ed Thorne, pres. of United Theatre Owners of Okla., and Red Slocum, exec. dir., were elected representatives to attend the National TOA convention in Los Angeles, Oct. 6-8. UTOO pledged support of the Audience Awards Campaign and are making plans to buy one or more State Right or nationally distributed pictures to sell to members in an effort to raise money for the organization. . . . Thompson Circuit closed its Okla Drive-In, Walters, Okla., and Raymond Sparks his Majestic Theatre in Temple, Okla. . . . Variety Tent 22 operated a concession at the Okla. State Fair to sell tickets for its "Oil Well Give-Away" to be held in Oct. Proceeds will be distributed among Variety Club Health Centers, Family and Children's Day Nursery, and the mentally retarded children's program in Okla. City.

PHILADELPHIA

"Desperate Women," a motion picture about abortion which was turned down by the Pa. Board of Censors about six months ago, has now been approved. Dave Rosen is expected to have local distribution rights. . . . Sam Frank announced that his Hammonton Theatres, Inc. will build a 1000-car drive-in in Amatol, N. J., near Egg Harbor on the White Horse Pike, for opening in early Nov. Dave Weinstein will be gen. mgr. of all theatres in which Frank has an interest and will supervise the new ozoner, a year-round enterprise with in-car heaters. . . . Herman Comer is no longer associated with the Viking Theatre.

Irv Lomis, formerly a film buyer for Stanley-Warner, is now handling film payments for Sidney Samuelson's Allied MPT Service. . . . Michael Zserzzeri opened his new 750-car Dix Drive-In near Bordentown, N. J. . . . Harold Seidenberg, gen. mgr. of the Fox Theatre, is reported to be moving to San Francisco to take charge of six Fox West Coast theatres. . . . Carman Pizzi, artist for Triangle Sign Co., was married to Anna Spagnola.

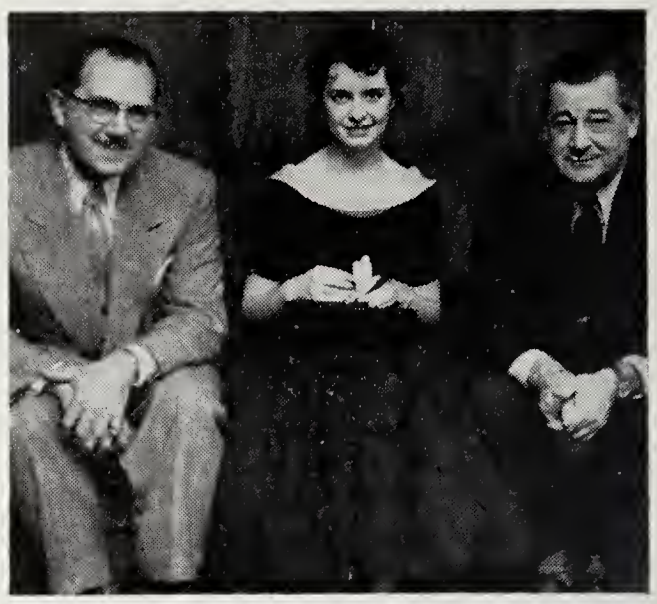
Ralph Garman, Jr., son of the Paramount salesman, is now in S-W's film payment dept. . . . Guy Hunt, Hunt Theatres, Wildwood, N. J., is the proud father of a third daughter. . . . A number of managerial changes were made in the Comerford theatres and James Gavin, mgr. of the Comerford in Clarks Summit is now head of merchandising. . . . Ralph W. Pries, International rep. of Variety Clubs International, and Edward Emanuel property master, were named co-chairmen of the 1955-56 March of Dimes campaign, sponsored by Variety Tent 13.

PITTSBURGH

Joseph Scanlon, Jr., who was assigned to the Fulton for a few weeks before Bernie Hiekey came back to manage that house, has left the Shea organization. . . . Wilkinsburg will vote on the Sunday movies issue again at the coming elections. . . . The Tony Sterns' two daughters, Ellen and Linda, were in an auto accident. . . . Fay Steinbach Cullen has gone back to work for Stanley-Warner in the New York office. . . . The George Sterns —the drive-in vip—had a baby girl. . . . Tony Collieini, mgr. of the Manos in Greensburg, won third prize, a $1,000 bond, in the Stanley-Warner national business drive. His district boss, Dinty Moore, won $150 in bonds. . . . Theatre man Ben Steerman reports back to work after being off four weeks following an operation.

PORTLAND

Wm. H. Thedford, Evergreen prexy. announced that his territory has been expanded to include Fox West Coast's Northern Calif. Div. and that he will shortly move his offices from Seattle to San Francisco. The shift will send James Runte from San Fran. to Seattle as the new Evergreen div. mgr. . . . Marvin Fox, former city mgr. for Hamrick Theas., is now circuit booker for Al Forman's United Theatres in Portland. . . . Dick Culbert, new Universal branch mgr., host for Harry Thomas of Continental Distributing Co. . . . Times Theatre, Seaside, Ore., reports that for the first time this year they hung out the SRO sign. Feature attraction was "Man from Laramie." . . . Evergreen's Orpheum Theatre installed a new telephone for its cashier, which Pacific T&T calls "hand free speakerphone," enabling Miss Lisenby to listen and answer questions while continuing to sell tickets.



Margaret O'Brien, who makes her grown-up screen debut in David Butler's "Glory," visits with home office executives of RKO, which will release the Superscope Technicolor film. Miss O'Brien, who was in New York for advance publicity planting, is shown here with Harry Gittleson (left), executive administrative asst., and Herbert H. Greenblatt, domestic sales mgr.



Shown in the lobby of the RKO 86th Street Theatre in New York, where Universal-International held a sneak preview of "The Second Greatest Sex" for exhibitors and press representatives. (l to r): Budd Rogers, member of the U-I board of directors; Max Fellerman, head of Astor and Victoria theatres; F. D. Dana, U-I eastern sales mgr.; Ed Heiber, Philadelphia branch mgr.; Ray Moon, asst. gen sales mgr.

ST. LOUIS

Commonwealth's Hall Theatre at Columbia, Mo. reopened this week after remodeling and modernization. . . . The 403-seat Lyric at Greenfield, Ill., dark since April, is to be offered for sale, with bids opening Oct. 4. . . . John Dugan of Buena Vista is a patient at the John Cochran U. S. Veterans Hospital here. . . . 300,000 cash customers attended "Cinerama Holiday" at the Ambassador in the first 30 weeks of its run. . . . Committee chairmen have been selected for the 37th annual MITO meeting here, Nov. 21-22, according to announcement by Lester R. Kropp and Bess Schulter, pres. and gen. chmn.

Columbia employees have already set the date of their Xmas party for Sept. 10 at the Claridge Hotel. . . . Among most ardent supporters of the new Montefiore Temple, recently dedicated at Cairo, Ill., are the Herschel Eichorns of Mounds, Ill. Eichorn operates the 51 Drive-In at Cairo and the Roxy Theatre at Mounds. . . . Wm. Guinan, McCarty Thea. Supply, became a grandpa with the arrival of Kathleen Marie at the home of the Dave Tschannans. . . . Mrs. Willis Dallam, daughter of National Screen's mgr. Herb Washburn, gave birth to twin sons, named Stephen and Scott. . . . Daylite Saving time ended in this area Sept. 25. . . . Guy D. Haskins, owner of Autovue Drive-In near Malden, Mo., is in a hospital at Memphis, Tenn.

The Hugh McGregor estate has leased the Ritz in Arcola, Ill. Both the Ritz and the estate's Oakland in Oakland, Ill. have been dark recently. . . . Tom Bridge, former Dallas

(*Continued on page 35*)

VOLUNTARY ARBITRATION AGREEMENT

(*Continued from page 4*)

III.

Any distributor, the complaining exhibitor or any intervening exhibitor affected by such an award may institute a further arbitration proceeding for a modification thereof upon the ground that, since the making of the award, conditions with respect to the theatres involved therein have so changed as to warrant modification.

In the event that the arbitrators find there has been such a change, they shall make a new award fixing the maximum clearance, if any, which may be granted thereafter between the theatres involved, but no damages shall be awarded. The burden of proving such change shall be upon the party asserting it. A proceeding to modify an award upon the ground of changed conditions shall follow the rules of practice and procedure prescribed in Article V.

SECT. 2.—RUNS

Controversies arising upon the complaint of an exhibitor that, either prior to or after the inauguration of this arbitration system, the distributor* has, after request, refused, otherwise than on the merits, to afford the complainant a fair opportunity to license feature motion pictures for exhibition in his theatre on a desired run equal to the opportunity afforded by the distributor* to another exhibitor who then is exhibiting pictures of the distributor* on said run in a competing theatre, shall be subject to arbitration.

A claim involving an alleged refusal to afford such opportunity to license that occurred subsequent to the inauguration of this arbitration system shall be evidenced by a written[2] request addressed to the distributor's* home office or exchange, and such request will be deemed to have been refused (a) when the exhibitor has received a written refusal or (b) if not granted within 21 days after the receipt by the distributor* of such request.

[2] Wherever in this Agreement, except in Articles V and VI, notice or communication by a distributor or an exhibitor is required to be, or may be, made in writing, it may (except where the context indicates otherwise) be by telegram.

It is recognized that the licensing of feature pictures by run is essential in the distribution and exhibition of motion pictures, and arbitrators in deciding run complaints shall give effect to this principle. Runs means the successive exhibitions of motion pictures in a given area, first run being the first exhibition in that area, second run being the next subsequent exhibition therein, and so on.

In determining whether the exhibitor's complaint is established by the evidence, the arbitrators shall take into consideration, among other things, the following factors and accord to them the importance and weight to which each is entitled, regardless of the order in which they are listed—

(i) The admission prices of the theatres as set by the exhibitor*; (ii) The character and location of the theatres involved, including the size, type of entertainment, appointments, transit facilities, etc.;

(iii) The policy of operaton of the theatres involved, such as the showing of double features, gift nights, giveaways, premiums, cut rate tickets, lotteries, etc.; (iv) The capacity of each theatre for producing revenue for the distributor*; (v) The character and extent of the area and population each theatre serves; (vi) The competitive condition in the area in which the theatres are located; (vii) The character, financial responsibility, and ability of the exhibitor operating each theatre, and his reputation generally in the industry and in the community;

(viii) The policy under which each of the theatres has been operated and the policy under which the complainant proposes to operate his said theatre if he obtains the run requested; (ix) All other business considerations.

The power of the arbitrators in deciding any such controversy shall be as follows:

(a) If the arbitrators find in favor of the distributor* they shall make an award dismissing the complaint;

(b) If the arbitrators find in favor of the complainant exhibitor they shall make an award directing that the respondent distributor* in good faith afford the complainant an opportunity to license feature pictures for exhibition in his theatre on the desired run, equal to the opportunity afforded the exhibitor operating a competing theatre to whom the pictures of such distrbutor are then being licensed on such run;

(c) If the complainant asked for damages and the arbitrators find in his favor, they may also award him damages but only for the period of time during which he was denied such opportunity to license the pictures, and subject to the provisions of Article III.

Any distributor, the complaining exhibitor or any intervening exhibitor affected by such an award may institute a further arbitration proceeding for a modification thereof upon the ground that, since the making of the award, conditions with respect to the theatres involved therein have so changed as to warrant modification. In the event that the arbitrators find there has been such a change they shall make a new award in regard to the run in question to take effect thereafter, but no damages shall be awarded. The burden of proving such change shall be upon the party asserting it. Proceedings to modify an award upon the ground of changed conditions shall follow the rules of practice and procedure prescribed in Article V.

SECT. 3.—COMPETITIVE BIDDING

Controversies arising upon the complaint of an exhibitor that, subsequent to the inauguration of the arbitration system—

A. a distributor, in licensing feature motion pictures by means of competitive bidding, licensed to another exhibitor operating a theatre in substantial competition with complainant's theatre a feature or features, on which complainant also made an offer or offers, which license to such other exhibitor was made otherwise than,—theatre by theatre, solely upon the merits and without discrimination in favor of such competing theatre; or

B. a distributor has instituted competitive bidding in any competitive area or situation except

(i) upon the written request of one or more of the exhibitors in any such area or situation; or,

(ii) upon the written request of an exhibitor in any area or situation for a run of a picture or pictures which the distributor is proposing to license on such run to another exhibitor or exhibitors in such area or situation; or,

(iii) to comply with the judgment, decree or order of a court of competent jurisdiction; or,

(iv) in good faith to protect itself where it has reasonable grounds to believe that there is collusion among exhibitors in such area or situation in the licensing of its pictures; or,

(c) a distributor has breached any of the following rules in conducting competitive bidding:

(i) The invitation for an exhibitor to submit an offer for the picture or pictures described in the invitation shall specify a closing date for bids (hereinafter called the closing date), which shall be not less than ten days after the mailing of the invitation, and only offers or revised offers submitted in pursuance of such invitation, received on or before the closing date, shall be considered;

If prior to the closing date for bids, a distributor has not afforded an opportunity to the exhibitor to view, at a trade show or other screening, the picture or pictures referred to in the invitation to bid, then the distributor, at the exhibitor's written request, shall afford the exhibitor an opportunity to view such picture or pictures in the exchange city of the distributor.

(ii) Any exhibitor submitting an offer for any designated picture or pictures, in response to an invitation by the distributor, may request in writing (but under separate cover) at the time he submits his offer, that the successful offer for such picture or pictures shall be revealed to the exhibitor making such request and the distributor agrees to do so at the exchange office serving the theatre for which such exhibitor submitted said offer, within 14 days after there has been an award of the picture or pictures by the distributor, and at no other time.

(iii) Nothing contained in this Section shall be deemed to compel the distributor to accept an offer which it considers to be inadequate and the distributor may reject all offers; when, however, all offers are rejected the notice of rejection shall state the reason therefor and in such case the feature motion picture shall be made available in accordance with the provisions of this sub-division C to exhibitors, including those who submitted offers in the first instance, for a new offer; provided, however, if there be only one offer submitted, and that one offer is rejected, the distributor may, at its option, in lieu of the foregoing, negotiate with and license the motion picture to the exhibitor who submitted said offer.

(iv) Only offers in writing can be considered;

(v) The distributor shall within 14 days after the closing date, if any offers have been submitted on or before the closing date, announce acceptance to the maker of the accepted offer or announce to all bidders rejection of all offers;

(vi) If the new offers are also rejected, the distributor may thereafter, at its option, negotiate with the exhibitor making the best offer and license the motion picture to such exhibitor if the distributor considers the terms satisfactory, or may negotiate with and license the picture to such other exhibitor or exhibitors as the distributor may choose;

(vii) If no offers are submitted, the distributor may license the picture to any exhibitor it chooses upon terms acceptable to the distributor;

shall be subject to arbitration.

The rules and principles set forth in this Section 3 shall have application only in arbitration proceedings under this Section.

Nothing contained in this Section shall be construed to prevent a distributor from selecting its own customers in bona fide transactions and not in violation of any provision of this Agreement.

Nothing contained in this Section shall be construed to mean or intend to mean that a distributor may institute competitive bidding otherwise than under the terms and conditions as set forth in this Section.

The power of the arbitrators in deciding any controversy under this Section shall be as follows:

(a) If the arbitrators find in favor of the distributor, they shall dismiss the complaint;

(b) If the complaint involved is the first to be filed by the complainant against the distributor under subdivision B of this Section, and the arbitrators find in favor of the complainant, they shall make an award directing the distributor thereafter to cease and desist from competitive bidding in the competitive area or situation until such time as the instituton of competitive bidding in such competitive area or situation would not violate the provisions of said sub-division;

(c) If the complaint involved is the first to be filed by the complainant against the distributor under subdivision C of this Section, and the arbitrators find in favor of the complainant, they shall make an award directing the distributor thereafter to conduct competitive bidding affecting the complainant in accordance with the provisions of said sub-division;

(d) If it shall appear that an award has been made in favor of the complainant with respect to the same theatre in a previous arbitration with the same distributor under the same sub-division of this Section, and the arbitrators shall find in complainant's favor in the instant case, they may award damages under the provisions of Article III except that exemplary damages may be awarded only in respect of violations under sub-division A of this Section 3.

If in any proceeding under this Section the arbitrators shall find that the competitive bidding was conducted by the distributor fairly and in accordance with sound business practice and that there was no purpose to discriminate against the complainant or to favor the exhibitor to whom the picture in question was licensed, they shall find in favor of the distributor; and, in the absence of any showing of a violation of the rules and principles, the arbitrators shall not attempt to substitute their judgment for that of the disributor as to which of the several offers was best or as to the propriety of rejecting all bids on grounds of inadequacy.

SECT. 4.—CONDITIONING ONE LICENSE UPON ANOTHER

Controversies arising upon the complaint of an exhibitor that

(a) the distributor in licensing a particular feature or group of features has directly or in any manner conditioned such license upon the complainant exhibitor licensing one or more other features, or upon compainant licensing one or more short subjects, newsreels, trailers or serials (herein collectively called "shorts"), or upon complainant licensing re-issues, westerns or foreigns (herein collectively called "foreigns"); or

(b) the distributor has directly or in any manner refused to license to complainant exhibitor a particular feature or group of features except upon the condition that complainant also license one or more other features, shorts or foreigns shall be subject to arbitration.

An exhibitor shall have no right to assert any claim under (b) above unless he shall have mailed to the distributor, at the exchange out of which he is served, a notice in writing of such claim and of the grounds therefor, not later than 10 days after receipt by the exhibitor from the distributor of the license which he claims to have been so conditioned.

An exhibitor shall have no right to assert any claim under (b) above unless he shall have mailed to the distributor, at the exchange out of which he is served, a notice in writing of such claim and of the grounds therefore not later than 10 days after the day on which the distributor, as claimed by the exhibitor, refused to grant a license unless so conditioned.

The power of the arbitrators in deciding any controversy under this Section shall be as follows:

(i) If the arbitrators find in favor of the distributor, they shall make an award dismissing the complainant; (ii) If the arbitrators find in favor of the complainant under (a) above, they may make an award cancelling the license for, or to the extent that it relates to, such other feature, features, shorts or foreigns;

(iii) If the arbitrators find in favor of the complainant under (b) above, they may order the distributor to cease and desist from imposing such condition on such complainant exhibitor; (iv) If the complainant asked for damages and the arbitrators find in his favor under either (a) or (b) they may also award damages under the provisions of Article III.

SECT. 5.—CONTRACT VIOLATIONS

Controversies arising upon the complaint of an exhibitor that the distributor has violated the provisions of a license agreement entered into between the exhibitor complainant and the distributor subsequent to the inauguration of this system of arbitration, including the failure of the distributor to deliver to the exhibitor a print of each picture licensed under such agreement in time for exhibition on the exhibition date or dates provided in or under such licensing agreement, shall be subject to arbitration.

The power of the arbitrators in deciding any such controversy shall be as follows:

(a) If the arbitrators find in favor of the distributor, they shall make an award dismissing the complaint; (b) If the arbitrators find that the distributor has violated any provision of such a license agreement between it and the complainant exhibitor, they shall make a finding to that effect, specifying the particular violations, and, if unperformed, shall order the distributor to perform such contract;

(c) If the complainant asked for damages and the arbitrators find in his favor, they may also award him damages under the provisions of Article III, except that no exemplary damages shall be awarded.

SECT. 6.—GENERAL PROVISION

Two pictures designated during each twelve months following the effective date of this agreement by each distributor party hereto as of unusual character shall be excluded from the provisions of this agreement. Such pictures in nowise shall be subject to arbitration until such time as the same are announced by such distributor for general distribution. Thereafter the provisions of this agreement shall be applicable in respect of matters occurring in the course of such general distribution of the said pictures.

ARTICLE III. DAMAGES

Unless damages are claimed in the original complaint filed by the exhibitor, none shall be awarded.

Whenever the arbitrators find that the complainant

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(*Continued from page* 29)

exhibitor is entitled to damages, they shall award such sum of money therefor as shall equal the actual loss proved to have been sustained by said exhibitor as a result of respondent's* acts.

If in any case in which the arbitrators award actual damages they find that the respondent's* acts resulting in such damage were done with the deliberate purpose to injure the complainant or in wilful disregard of the probable harmful consequences to the complainant, they may, in addition to actual damages, award exemplary damages not to exceed the amount of the actual damages so awarded.

Where any party to an arbitration proceeding wherein a demand for damages has been made has named an exhibitor* whose business or property may be affected by the award, and the exhibitor* so named does not intervene in the proceeding, and the complainant does not withdraw his complaint as provided in Section 5 of Article V, the arbitrators may proceed with the hearing; and if the arbitrators shall find that the exhibitor so named was associated in the act or acts causing damage to the plaintiff, they shall deduct from the sum of the damages awarded to the complainant an amount which in their judgment will cover the damages caused by said non-intervening exhibitor*.

In any arbitration in which damages are claimed by the complainant exhibitor, any distributor respondent* may at its option assert by way of set-off to any damages which may be awarded against it, the amount of any liability of the complainant to such distributor* for money damages for breach of contract established in such arbitration by said distributor*, the burden of establishing such liability and the amount thereof being upon the distributor* asserting the same.

When damages are claimed by the complainant exhibitor, such claim shall be limited to the damages sustained during the period of two years preceding the filing of the complaint, or during such shorter period of time as may be provided by the statute of limitations of the state in which the complaint has been filed.

ARTICLE IV. THE ARBITRATION SYSTEM

SECT. 1.—NATIONAL ADMINISTRATIVE COMMITTEE

A National Administrative Committee shall be formed to serve as an all-industry agency in giving effect to this Agreement. This Committee shall be composed of 3 members designated by Theatre Owners of America, 1 member designated by Metropolitan Motion Picture Theatres Association, 1 member designated by Independent Theatre Owners Association, Inc. (New York), 1 member designated by Southern California Theatre Owners Association of America, 1 member designated by International Drive-in Theatres Association, and 3 designated by the distributors signing this Agreement.

The National Administrative Committee so designated may from time to time add to its membership not more than three representatives from any organization which hereafter becomes a signatory to this Agreement. The representatives designated by such organization or organizations shall thereupon become members of the National Administrative Committee.

A majority of the members of this committee, including at least one distributor member, shall constitute a quorum. The committee at its first meeting shall elect from among its members a chairman who shall serve for a period of one year. Thereafter the chairmanship shall rotate among the members. Each exhibitor organization reserves to itself the right to designate which of its representatives on the committee (if there be more than one) shall serve as chairman.

The National Administrative Committee shall have power and it shall be its duty to organize and supervise the arbitration system. In addition, it shall prepare the necessary instructions, forms, records, etc. for the use and guidance of the Regional Tribunals, to the end that arbitration practice and procedure hereunder shall be uniform throughout the United States.

The exhibitor and distributor members of the National Administrative Committee shall vote separately as a class on any directive, ruling or determination of the National Administrative Committee.

The term Administrator when used hereinafter will refer to the National Administrative Committee.

SECT. 2.—LOCAL ARBITRATION COMMITTEE

A local Arbitration Committee subject to the supervision of the Administrator shall be organized by the Administrator in each Film Exchange Center in the United States to serve as the local all-industry agency under the supervision of the Administrator in giving effect to this Agreement. Each local Arbitration Commitee shall be composed of exhibitor members chosen by the exhibitor members of the Administrator, and an equal number of representatives of the distributors chosen by the distributor members of the Administrator. The territory over which each local Arbitration Committee shall have authority and the city in which they shall be located shall be determined by the Administrator.

A majority of the members of this Committee, including at least one exhibitor and one distributor member, shall constitute a quorum. The exhibitor and distributor members of the local Arbitration Committee shall vote separately as a class on any directive, ruling or determination required to be made by the Committee under this Agreement.

It shall be the duty of each local Arbitration Committee to supervise arbitration in its allotted territory and to compile a panel of neutral arbitrators. The panel of neutral arbitrators in a number to be fixed by the local Arbitration Committee shall be compiled by it and filed with the Clerk of the Arbitration Committee in the city in which it shall be located. Such neutral panel shall consist of representative citizens from the territory served by the Exchange from which the local Arbitration Committee operates. (Qualifications of panelists?)

Each regional Arbitration Committee shall be served by a Clerk to be designated by the Administrator, whose duties it will be: To provide a place for the filing of a complaint, to arrange for the selection of arbitrators, to provide a place for the arbitration hearing, to keep and preserve the Arbitration records. The functions of the Clerk shall be solely administrative and procedural.

SECT. 3.—NATIONAL APPEALS BOARD

A National Appeals Board shall be organized and established by the Administrator to hear all appeals on damage questions, as hereinafter provided. It shall consist of three impartial non-industry members unanimously agreed upon by the members of the National Administrative Committee at a meeting held for that purpose. The Administrator in like manner shall fill all vacancies occurring on the Appeals Board.

The first term of office of each member of the Appeals Board shall be for eighteen months and thereafter the period of tenure shall be determined by the Administrator. The Administrator shall fix and provide for the compensation of members of the Appeals Board, and shall designate the times at which and the cities in which the Board shall sit.

SECT. 4.—FINANCING

ARTICLE V. RULES OF PRACTICE AND PROCEDURE

SECT. 1.—INITIATION OF ARBITRATION

An exhibitor may institute an arbitration proceeding in the Regional Tribunal for the area in which his affected theatre is located—

(a) By paying to the Clerk a filing fee to be fixed by the Administrator; and (b) By filing with the Clerk a Submission, in the form prescribed by the Administrator. which shall provide, in substance, that such complainant submits the controversy to arbitration and agrees to abide and be bound by and fully comply with this Agreement and with whatever final award may be entered in such arbitration; and

(c) By filing with the Clerk a Complaint, entered on a form prescribed by the Administrator, which document shall set forth in substance: the name and address of the complaining exhibitor; the name and address of each of complainant's theatres involved in the controversy; the name and address of each distributor against whom complaint is made; the name and address of every other distributor or exhibitor whose business or property complainant believes may be affected by an award in the proceeding; and a brief statement in clear and simple language of the claim and the relief sought; and

(d) At the time of filing the complaint, the complainant shall deliver to the Clerk enough copies thereof to enable the Clerk to deliver one copy to each respondent named therein and to each other distributor or exhibitor named therein as liable to be affected by the award, and the Clerk shall forthwith make such delivery.

Within ten days after any respondent receives from the Clerk a copy of the complaint, each respondent may sign and file with the Clerk the names and addresses of any distributors or exhibitors not named in the complaint whose business or property such respondent believes will be affected by an award in the proceeding. The Clerk shall forthwith deliver a copy of the complaint to each distributor or exhibitor named in such list, calling upon the complainant for the additional copies needed to perform this duty.

Any exhibitor or distributor, who believes that his business or property may be affected by the award, may intervene in the proceeding at any time prior to the appointment of the neutral arbitrator or arbitrators as a matter of right, and thereafter with the consent of all parties to the proceeding, and thereby become a party to the proceeding by filing with the Clerk a Submission as provided for in (b) above, together with a brief statement setting forth his interest in the proceeding, and by paying a filing fee, as fixed by the Administrator, to the Clerk. The Clerk shall forthwith deliver to each other party to the proceeding a notice of each intervention and a copy of the brief statement accompanying the same.

If prior to the selection of the arbitrators in any proceeding all the parties thereto, including intervenors, shall by written agreement select another Tribunal hereunder as a matter of preference or convenience, and shall file such agreement with the Clerk of the Tribunal of original jurisdiction, he shall at once forward the complete record in such proceeding to the Clerk of the Tribunal so selected, and the latter Tribunal shall thereby be invested with jurisdiction of the proceeding and shall proceed with the hearing and determination thereof, and any award made by it shall have the same validity as though made by the Tribunal in which the proceeding was initiated.

SECT. 2.—SELECTION OF ARBITRATORS

Not less than 20 nor more than 30 days after the filing of the complaint, the parties to a proceeding shall notify the Clerk of their choice of arbitrators. Arbitrators shall be selected in the following manner:

(a) In those instances where the only parties to the proceeding are the complainant exhibitor and the respondent distributor*, the complainant shall designate his arbitrator, and the respondent, or respondents, including intervening distributors, by majority vote, shall designate an arbitrator, and the two so designated shall designate the neutral arbitrator. In the event that the two arbitrators fail to agree upon the neutral arbitrator within seven days from the designation of the second arbitrator, the neutral arbitrator shall be selected by the Local Arbitration Committee from the panel of neutral arbitrators compiled by it.

(b) In those instances where, in addition to the parties named in (a) above there are one or more exhibitor intervenors, and if such intervenor or intervenors and the respondent distributors unanimously agree upon an arbitrator, that arbitrator shall be deemed to have been designated by the respondent distributors and the intervenors. If the exhibitor intervenors and the respondent distributors fail unanimously to agree on such arbitrator within the aforesaid 30 day period, the proceeding shall be heard and determined by a Tribunal of three neutral arbitrators selected by the Local Arbitration Committee from the panel compiled by it.

The neutral arbitrators shall be paid for their services a sum to be fixed by the Administrator on a per diem basis (for each day while actually sitting in any proceeding), plus travel expenses.

SECT. 3.—HEARINGS

Hearings shall be held at any place agreed upon by the parties and the arbitrators; and if there be no agreement, the place of hearing shall be fixed by the arbitrators.

Arbitrators will proceed with the maximum speed consistent with the adequate presentation and proper consideration of the cases in which they sit. They shall fix the time for the beginning of the hearings which shall be as soon as practicable after they have been appointed. They may adjourn the hearings from time to time with the consent of the parties or for reasons which, in their judgment, warrant such action.

At least five days prior to the initial hearing in any proceeding the clerk shall deliver to the parties written notice of the names of the arbitrators and of the time and place of such hearing.

SECT. 4.—PROCEDURE AT HEARINGS

Before commencing the hearing in any case the arbitrators shall take the oath of office in the form prescribed by the Administrator.

Counsel appearing at arbitratiion proceedings shall be limited to one attorney for the complainant and one attorney for all of the distributor respondents, and if there be an intervening exhibitor, one attorney may appear for each intervening exhibitor. Witnesses shall testify under oath or its legal equivalent and each party shall have the right to examine or cross-examine all witnesses.

Evidence shall be received only at hearings of which all parties have been given due notice and the arbitrators in making their awards shall consider only evidence so received and such inspections as they may make hereunder. The arbitrators shall have power to require any party to any proceeding, including intervenors, to produce such books, records and documents as the arbitrators may determine to be necessary to a proper determination of the controversy.

In lieu of producing or offering original books, records or documents, any party may, with the permission of the arbitrators, produce or offer sworn copies thereof or sworn excerpts of the relevent or material portions thereof. The authenticity of any such copy or excerpt, if brought into question, shall be determined by the arbitrators. All exhibits offered in evidence shall be numbered and marked by the Clerk to show that they were so offered; and if received in evidence, they shall be marked to show that they were so received.

The arbitrators shall rule on the relevancy and materiality of the evidence offered. Observance of the legal rules of evidence shall not be necessary. Whenever the arbitrators deem it advisable they may, upon notice to the parties, make an inspection of any theatre or other place or subject matter involved in the controversy. The arbitrators shall hear argument and receive briefs.

SECT. 5.—WITHDRAWAL AND DEFAULT

A complainant may withdraw his arbitration proceeding at any time prior to the appointment of the neutral arbitrator or arbitrators without liability except as to accumulated costs.

If any party to an arbitration proceeding defaults by failure to comply with any of the provisions hereof, or withdraws after the appointment of the neutral arbitrator or arbitrators, the proceeding nevertheless shall proceed to an award unless all of the other parties thereto consent in writing to a dismissal.

SECT. 6.—STENOGRAPHIC RECORD

If the complaint does not ask for damages, and a stenographic record is requested by any party, the Clerk shall make the necessary arrangements for the recording of the testimony, the cost thereof to be borne by the party making such request; but the parties may by agreement share such cost.

Unless the parties respectively waive their rights to appeal, such record shall be made in any case in which the complaint asks for damages. It is essential for the record on appeal (Art. VI, Sect. 3). The cost thereof shall be borne as assessed by the arbitrators pursuant to sub-division (a) of this Section.

SECT. 7—AWARDS

(a) *Form of the award and memorandum of decision.* The arbitrators shall make their award in writing which shall be in the language of the particular Section

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(*Continued from page* 30)

under which the arbitration takes place and not otherwise; and the awards shall be signed by them and acknowledged before a notary public or other officer authorized to administer oaths.

The concurrence of two of the three arbitrators shall be essential to a valid award. The arbitrators in the award may assess the costs (excluding counsel fees) of the proceeding against the losing party or they may apportion such costs among the parties in such manner as they deem just.

If the award includes damages or a denial of damages, they shall set forth in the memorandum the theory upon which and the period of time for which such damages were allowed, computed, or denied.

(b) *Time for making award, etc.* The award shall be filed by the arbitrators with the Clerk not later than 28 days after the close of the hearings or after the date fixed by the arbitrators for oral argument or the filing of briefs, whichever is later. By written consent of all parties to the arbitration, the time for filing the award may be extended. The Clerk shall deliver a copy of the award to each party to the proceeding.

At any time within ten days after the award has been filed or within 30 days with the consent of the parties, the arbitrators may re-open the proceeding for the purpose of correcting inadvertent errors in the award. A corrected award shall be in the same form as the original award and shall be filed with the Clerk and delivered to the parties in the same manner as the original award.

(c) *Finality of award.* An award shall become effective and binding upon the parties on the date but not earlier than ten days after filing, specified therein and shall remain effective unless reopened, as provided in the preceding paragraph, subject, however, to the provisions of the last paragraph of Art. I, or if there be an appeal from the part of the award relating to damages, all parts of the award, subject as aforesaid, shall remain in effect except those relating to damages.

If an award includes an award of damages, the part of the award relating to damages shall be stayed automatically pending the appeal and until ten days after the decision on appeal is filed with the Clerk of the Regional Tribunal.

A final arbitration award hereunder shall bar the complainant and any intervening exhibitor from initiating any arbitration or litigaton against the respondent distributor* or against any intervening distributor* based on claims arising out of the act or acts of such distributor* or intervening distributor*, which act or acts could have been or were the basis of the complaint and shall release the respondent distributor* and each intervening distributor* and each intervening exhibitor* from any and all claims ante-dating the period for which a recovery of damages may be had under this Agreement.

A final arbitration award based upon a claim under Art. II, Sect. 1 or Sect. 2 or both shall release the respondent distributor*, each intervening distributor* and each intervening exhibitor* from any and all claims based upon run or clearance or both which antedate the period involved in the complaint upon which such final award was made. Failure of a complainant to claim damages in his complaint shall be a full and complete waiver and release of any and all claims for damages which he might have made.

(d) *Allocation of damages.* If the award contains a provision that the respondents shall pay damages, and if such damages are not paid within twenty days from the date on which the award was filed, any party to the proceeding may apply to the neutral arbitrator or arbitrators to allocate the damages, already awarded, among the several respondents in the proportion in which the neutral arbitrator or arbitrators shall find the respondents have contributed to the total damage awarded.

Such allocation shall be made by the neutral arbitrator or arbitrators within five days after such application, after a hearing at which each of the respondents may be represented by counsel, and the damages so allocated shall be paid respectively by each respondent within three days after receiving notice of such allocation or, in the event of an appeal, upon the date when the award with respect to damages becomes final. If, upon appeal, an award of damages is affirmed or modified, the final award shall be allocated among the several respondents in the same proportion as determined by the neutral arbitrator or arbitrators as to the original award.

ARTICLE VI. APPEALS

SECT. 1.—RIGHT OF APPEAL

Where there has been an award in favor of the complainant exhibitor, any party to the arbitration proceeding affected thereby may appeal to the National Appeals Board from such part of the award as awards or denies damages. No other part of the award may be appealed by the parties or reviewed by the Appeals Board.

SECT. 2—NOTICE OF APPEAL

Any party desiring to appeal from such part of the award as awards or denies damages may do so by filing a Notice of Appeal with, and paying a filing fee as fixed by the Administrator to, the Clerk of the Regional Tribunal, not later than twenty days after the date on which the award or the corrected award was filed. The Clerk shall thereupon deliver a copy of the Notice of Appeal, with the date of filing endorsed thereon, to each party to the proceeding and to the Appeals Board.

Within ten days after filing the Notice of Appeal the party or parties taking the appeal shall file with the said Clerk three copies of the transcript of the stenographic record of the hearing.

SECT. 3.—RECORD ON APPEAL

Upon receipt of three copies of the transcript filed by the party or parties taking the appeal, the said Clerk shall forthwith prepare the appeal record which shall consist of the following:

(a) The Submission and Complaint; (b) Submissions and Statements of intervenors; (c) Notices of appointment and signed acceptances of the arbitrators; (d) Clerk's record of hearing; (e) Three copies of the transcript of the stenographic record of the hearing; (f) Exhibits received in evidence and exhibits offered but not received in evidence, except such as may be omitted by agreement of the parties; (g) The award and memorandum of decision.

The Clerk then transmits the appeal record to the Appeals Board.

SECT. 4.—PROCEEDINGS OF APPEAL

Within 30 days after the filing of the Notice of Appeal, each party shall deliver a copy of his brief or written statement of his position on the appeal to every other party and shall file six copies of such brief or statement with the Appeals Board together with a statement that copies thereof have been delivered to the parties.

Within 45 days after the filing of the Notice of Appeal, each party shall deliver a copy of any answering brief or statement to each other party and file six copies thereof with the Appeals Board together with a statement showing that copies have been delivered to the parties.

Within 35 days after the filing of the Notice of Appeal, any party may apply to the Appeals Board for permission to present oral argument, stating the reasons therefor. Notice of such application shall be delivered by the Appeals Board to all other parties, who may file with the Appeals Board written objections thereto, if any, within five days thereafter.

If the Appeals Board grants oral argument, it shall deliver to the parties notice in writing of the time and place of such argument, at least ten days in advance of the date fixed therefor. On appeal, all parties may be represented by counsel.

SECT. 5.—DECISION ON APPEAL

(a) The powers of the Appeals Board with respect to the award appealed from shall be limited to (i) affirming the part of the award which awards or denies damages, or (ii) increasing or decreasing the amount of damages awarded, or (iii) reversing the part of the award which awards damages and dismissing the complaint therefor.

The Appeals Board shall base its decision solely upon the record certified to it. An award of damages shall not be reversed because made or computed on an erroneous theory if it can be sustained on any valid theory.

(b) The Appeals Board shall make their decision in writing, and it shall be signed by them and acknowledged before a notary public or other officer authorized to administer oaths.

The concurrence of two of the three members of the Appeals Board shall be essential to a valid decision.

The Appeals Board may assess the costs (excluding counsel fees) of the appeal against the losing party or they may apportion such costs among the parties in such manner as they deem just. The Appeals Board shall file with the decision a memorandum setting forth their reasons therefor.

(c) The decision shall be filed by the Appeals Board not later than 21 days after the filing of the final briefs or after the date of the oral argument, whichever is later.

(d) The decision and memorandum shall be filed with the records of Appeals Board, which shall forthwith file a copy thereof with the Clerk of the Regional Tribunal concerned and shall forthwith deliver a copy thereof to each of the parties. The Clerk of the Regional Tribunal shall forthwith notify each of the parties of the date of filing with him.

(e) At any time within thirty days after the decision has been filed or within 45 days with the consent of the parties, the Appeals Board may re-open the appeal for the purpose of correcting inadvertent errors in the decision. A corrected decision shall be in the same form as the original decision and shall be filed with the records of the Appeals Board and delivered to the Clerk of the Regional Tribunal and to the parties in the same manner as the original decision.

(f) The decision or the corrected decision of the Appeals Board shall become the final award with respect to damages and shall become binding on the parties ten days after it is filed with the Clerk of the Regional Tribunal.

ART. VII—CONCILIATION

Sect. 1.—Controversies which an exhibitor has not been able to settle with a particular distributor, arising on the merits out of the relationship between such exhibitor and distributor, including controversies which are subject to arbitration under this agreement, shall, if the exhibitor so desires, be submitted to conciliation in an endeavor to dispose of such controversies amicably, informally and quickly.

Sect. 2.—Conciliation shall be conducted as follows:

(a) An exhibitor desiring a meeting for the purpose of conciliation shall send to the Branch Manager of the distributor at the Exchange for the area in which the exhibitor's theatre is located, a written request for such a meeting, and shall state in such request the controversy or controversies with such distributor to be conciliated, and may name therein not more than one other person, who will accompany him and assist in the efforts to conciliation. The meeting shall take place in the Exchange between the exhibitor, (his associate if named), and the Branch Manager and not more than one other person with the Branch Manager, on the first Monday or Friday, as specified by the distributor in advance, following the lapse of seven days after the receipt of such request.

(b) If the controversy or controversies are not disposed of at the conciliation meeting with the Branch Manager, the exhibitor may apply in writing to the General Sales Manager of the distributor for a further meeting with respect thereto. Such meeting shall be held at the distributor's Home Office at a time to be fixed by the General Sales Manager on seven days' written notice to the exhibitor, and shall be attended by the exhibitor and not more than one other person, and the General Sales Manager or a Sales Manager designated by him, and not more than one other person of his selection.

(c) The exhibitor and the distributor may arrange conciliation meetings at any time or place mutually satisfactory without regard to subdivisions (a) and (b) of this Section.

Sect. 3.—The function of the associates of the exhibitor and distributor shall be limited to the endeavor to assist in the disposition of the controversies being conciliated. Neither the exhibitor nor the distrbutor shall be under any obligation to dispose of the controversy under conciliation in the manner proposed by the other party, and the judgment and good faith of any party failing so to dispose of any such controversy shall not be questioned.

Sec. 4.—(a) The discussions in regard to conciliation shall be confidential and without prejudice, and the exhibitor and the distributor and their associates, by participating in the conciliation meetings agree that nothng said, written or done by any party in or in connection with the conciliation shall constitute an admission or statement against interest, or be used as such.

(b) Conciliation hereunder is not intended to change, interfere with or delay the usual negotiations between an exhibitor and a distributor for the licensing of pictures.

(c) Conciliation hereunder shall not bar an exhibitor from resorting to arbitration under this agreement, or to litigation.

Conclave To Honor Olson, Engstrom

Dr. Harry F. Olson, director of the RCA Acoustical and Electro-mechanical Research Laboratory, will receive the SMPTE's Samuel L. Warner Memorial Award for 1955. The announcement was made by the Society's president, Dr. John G. Frayne, who said that Dr. Olson would receive a gold medal and citation on Oct. 4, during the Society's 78th semi-annual convention at the Lake Placid.

In addition, Dr. Elmer W. Engstrom will receive the Progress Medal Award of the SMPTE. Dr. Engstrom is executive vice-president of research and engineering, and a director of RCA, and has contributed much research in the fields of radar, radio, electronics, acousties, and television.

Holds 60 Patents

Dr. Olson, who holds more than 60 patents on devices and systems in the acoustical field, will receive the award for "outstanding work in the field of sound motion-picture engineering and in the development of new and improved methods or apparatus designed for sound motion pictures."

The Progress Medal to be awarded to Dr. Engstrom is given to "a candidate who by his inventions, research or development has contributed in a significant manner to the advancement of motion picture technology." Dr. Engstrom was selected for this award by the Society's Board of Governors upon recommendation of the Progress Medal Award Committee under the chairmanship of Dr. Otto Sandvik of Eastman Kodak. The award was last given in 1953 to Fred Waller, inventor of Cinerama.

Exhibit booths are now available to manufacturers and distributors for the 79th convention of the SMPTE, it was announced by Everett Miller of RCA, exhibit chairman. The convention and equipment will be held at the Hotel Statler in New York City, April 29-May 4, 1956. Floor plans and contract blanks may be obtained from Miller at RCA Film Recording, 411 Fifth Ave., or from the Society headquarters.

Independent Trade Reviews

"The Tall Men"

(20th-Fox) CinemaScope-De Luxe Color 122 Min.

Cast: Clark Gable, Jane Russell, Robert Ryan, Cameron Mitchell, Juan Garcia, Harry Shannon, Emile Meyer, Stevan Darrell.

Credits: Produced by William A. Bacher and William B. Hawks; Directed by Raoul Walsh; Screen play by Sydney Boehm and Frank Nugent; From the novel by Clay Fisher.

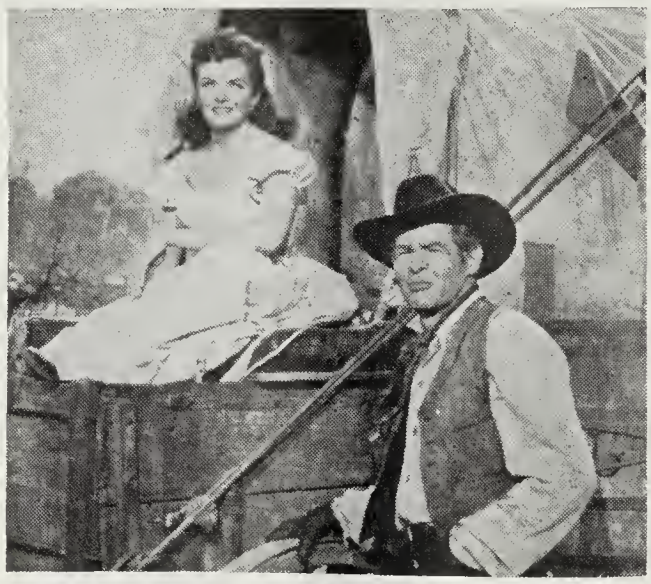
The saga of the early west's first overland cattle trek from San Antonio, Texas, to Mineral City, Montana, serves as background for a rough and rowdy romance between Clark Gable and Jane Russell in "The Tall Men." Salty humor, sly situations and numerous raucous antics punctuate the scenes in which Gable and Miss Russell have at each other. Their fans should find these interludes enormously to their liking, thus catapulting "The Tall Men" to heady box office heights. When romantic byplay is set aside for action, the picture moves along at a fairly absorbing clip. The story that is told is not new to western fans, but the treatment is lavish, with a tremendous cattle stampede used for the climax. In CinemaScope and De Luxe Color, "The Tall Men" stands out with much visual appeal. The dialogue is lusty, the outdoor locations are splendid and the action is often convincing.

Action menaces are in evidence via renegade whites and cut-throat Indians. A sub-plot finds Cameron Mitchell, who plays Gable's cow-punching younger brother, constantly at odds with Robert Ryan, who is financing the overland cattle trek for which Gable is the trail boss. At various intervals, Miss Russell finds time to warble choruses of a couple of ditties. One of these, the title song, carries the sort of lyric that might, with a little imagination, be construed as risque.

Once the action gets underway in the post-Civil War northwest, the overland cattle journey shapes up as the main story line of the picture. Ryan has taken up with Miss Russell after she and Gable have had a romantic falling-out. When Ryan insists that she accompany them on the hazardous journey to Montana, Gable balks. Ryan, however, forces the issue. The trip is punctuated by numerous obstacles, all of which Gable surmounts. His relationship with Miss Russell meanwhile grows more and more strained. Things come to a head when Indians kill Mitchell and Gable risks a long shot by engineering the cattle herd through an ambush set by the redskins. Ryan then sells the cattle and tries without success to beat Gable out of his share. Gable, disheartened by his brother's death, walks off into the night and, to his surprise, finds Miss Russell awaiting him.



John Wayne and Lauren Bacall in "Blood Alley," CinemaScope-WarnerColor, from Warners.



Robert Ryan and Jane Russell are the stars in 20th-Fox's CinemaScope-De Luxe Color "The Tall Men," also starring Clark Gable.

"Blood Alley"

(Warner Bros.) CinemaScope-WarnerColor 115 Min.

Cast: John Wayne, Lauren Bacall, Paul Fix, Joy Kim, Barry Kroger, Mike Mazurki, Anita Ekburg, Henry Nakamura, W. T. Chang, George Chan.

Credits: A Batjac Production; Directed by William A. Wellman; Screenplay by A. S. Fleischman; From his novel of the same name.

This big action melodrama, located in Red China, can be recommended because of the presence of John Wayne in the cast, and because the subject-matter is topical. In CinemaScope and WarnerColor, the film's box office prospects are therefore above-average for general audiences. Although the film is too long and begins very slowly, "Blood Alley" contains many tense and well-photographed sequences, as it tells the story of an American skipper who pilots an entire Chinese village down the Formosa Straits to Hongkong and freedom—in an ancient ferryboat. Most exciting scenes center around the evacuation of the little village, capture of the Communist-held ferryboat, treachery onboard ship, and attacks by Red vessels in the Straits. Romance is perfunctory, with Lauren Bacall attractive as the feminine interest. There is some adult dialogue between Miss Bacall and Wayne, considerable emphasis on the nobility of the Chinese resistance movement, and plenty of comedy relief.

Wayne, a veteran Chinese hand rotting away in a Communist jail, is sprung to freedom by the villagers, who need a skipper to execute their daring escape plan. He meets Miss Bacall, daughter of the village's American doctor, whom he calls a "bleeding heart" for the Chinese people. At first reluctant to undertake the voyage, Wayne finally consents because of the challenge involved and his half-admitted interest in the girl. Their romance is rocky, as Wayne insists they don't travel in the same circles. After a series of action episodes on the Straits, the ferryboat arrives in Hongkong and Miss Bacall and Wayne clinch.

"Lucy Gallant"

(Paramount) Technicolor-VistaVision 104 Min.

Cast: Jane Wyman, Charlton Heston, Claire Trevor, Thelma Ritter, William Demarest, Wallace Ford, Tom Helmore, Gloria Talbott, James Westerfield, Gov. Allen Shivers, Edith Head.

Credits: Produced by William H. Pine and William C. Thomas; Directed by Robert Parrish; Screenplay by John Lee Mahin and Winston Miller; from the novel "The Life of Lucy Gallant" by Margaret Cousins.

This big Technicolor-VistaVision romantic drama is both a good vehicle for Jane Wyman and the most engaging cinematic plug to date for the "great state of Texas." Using the oil and fashion industries of that state as excellent VistaVision backgrounds, Pine-Thomas have skillfully filled the screen with eye-filling locales, pleasant humor, some mature dialogue, and a cast that is excellent marquee bait. Mark down "Lucy" as an above-average presentation for the general audience, especially women. The picture is too long for some tastes. Story concerns a wealthy Eastern girl, jilted at the altar because of a scandal concerning her father. Bitter against men, and stranded in a Texas boom-town, she is determined to be self-supporting, and opens a high-fashion store rather than marry a cattleman who wants only to support her. Essential to the film's appeal is the fabulous rags-to-riches story of the Texas oil millionaires, as winningly played by Thelma Ritter, Wallace Ford, Claire Trevor, and others. Charlton Heston, as Miss Wyman's romance, is effective.

Spreading over nearly a decade, the film's off-again, on-again romance is set amidst many visual aspects of Texas life, including the state's oil fields, boom-towns, farmlands, palatial mansions, modern department stores, etc. There are also some shots of World War II army life and of Paris, and a gala fashion show introduced by Gov. Allen Shivers of Texas which culminates in a gigantic plug for that state as the new fashion center of the world. Some men may tire of the emphasis on women's fashions, the ease with which the inexperienced Lucy makes her way up the ladder of success, and the length of time she requires to decide to marry. Women, however, should adore the film from beginning to end.

Stranded in New City because of a railroad wash-out, and befriended by an easy-going cattleman who refuses to capitalize on the oil boom, Lucy builds a fashionable store to drain



Jane Wyman and Charlton Heston in Paramount's release of "Lucy Gallant," in VistaVision and Technicolor.

off the town's surplus money. Successful and self-reliant, she can't give up the store when the cattleman proposes. When he returns to New City after five years in the Air Force, she agrees to marry him, but only if she can continue her career. He bitterly refuses, meanwhile drilling oil on his farmland and becoming wealthy himself. When Lucy gets into serious financial jams, he secretly bails her out. Finally saved from business disaster by the man, Lucy then realizes that he has been supporting her all along, and agrees to trade in her career for marriage.

"The Deep Blue Sea"

(20th-Fox) CinemaScope-De Luxe Color 99 Min.

Cast: Vivien Leigh, Kenneth More, Eric Portman, Emlyn Williams, Moira Lister, Arthur Hill, Dandy Nichols.

Credits: Produced and directed by Anatole Litvak; Screen play by Terence Rattigan; From the stage play by Rattigan.

Here is a quality offering made to order for the adult audience that cottons to sophisticated romantic drama. Filmed in England by Anatole Litvak from a stage play by Terence Rattigan, one of Great Britain's leading playwrights, this



Vivien Leigh and Kenneth More co-star in "The Deep Blue Sea," in CinemaScope and De Luxe Color, from 20th-Fox.

picture unspools with fine performances, intriguing situations and a good deal of dramatic impact. Story concerns the passion of a not-so-young woman for a head-strong and younger man, her second husband. As the woman, Vivien Leigh again proves that she is one of the screen's most beautiful and most gifted actresses. Her performance is fraught with the required emotional punch the story demands. As her second husband, Kenneth More, England's most popular actor, contributes a most convincing portrayal. The ill-fated romance between this couple is projected with strong drama, and always in good taste.

CinemaScope and De Luxe Color aid in the visual presentation, which takes the viewer out of the furnished flat of the single stage setting for a moderately extensive tour of London's dives and airports. A skiing sequence in the Alps also provides a colorful change-of-pace. Supporting the principals in this drama are Emlyn Williams, playing Miss Leigh's first husband, and Eric Portman. Both are familiar to American moviegoers.

The strictly adult flavoring in "Deep Blue Sea," which was played on the Broadway stage several seasons back by Margaret Sullivan, makes special handling a must. Picture begins as Miss Leigh is attempting a suicide. Footage than delves into the causes of her mental depression. Some neatly contrived flashbacks help supply the motivation for her thwarted act and also detail how she fell in love with More, a test pilot. Coming back to the present again, Miss Leigh is seen trying to resolve her marital problems with More, a happy-go-lucky sort. Williams, a judge, vainly tries to win back Miss Leigh, but she discovers more and more that a happy life with any man is impossible. Climax finds each of the principals bent on going his own way and the implications surrounding Miss Leigh's plight point up to a second suicide attempt. Picture ends on this note, with the viewer discerning the impression that Miss Leigh, rather than her successive husbands, is emotionally unbalanced.

"A Man Alone"

(Republic) Trucolor 95 Min.

Cast: Ray Milland, Mary Murphy, Ward Bond, Raymond Burr, Arthur Space, Lee Van Cleef, Alan Hale, Douglas Spencer.

Credits: Directed by Ray Milland; Screen play by John Tucker Battle; Story by Mort Briskin.

"A Man Alone" marks Ray Milland's debut as a director and in this film he has come up with a superb Trucolor western, marking him as one of the upcoming outstanding actor-directors. The picture is one of the best westerns to come out of Hollywood in the last five years. Milland handles the film skillfully from its mood setting opening, brought off with a minimum of dialogue, to its gradually building suspense, and finally, to its actionful end. It is difficult for an actor to direct himself and yet Milland has dono this with careful restraint and building the character of the part that he plays, a gunman who is still a human being. He also gets excellent performances out of Mary Murphy, Ward Bond, Raymond Burr and Lee Van Cleef. Milland is aided by a very fine script which has some realistic dialogue and is carefully plotted and always logical in its development. Sold strongly, this film can become ono of Republic's biggest grossers.

Milland, a gunman trekking across the Arizona desert, happens onto a stage coach which has been looted, and all its passengers, including a little girl, murdered. When he arrives in town on one of the stage's horses, he is jumped by Alan Hale, the local sheriff, whom he guns down. Then he makes a run for it. He overhears Burr, Cleef and Grandon Rhodes, who planned the robbery and massacre, discussing it and by a turn of circumstances, is framed as the murderer of the passengers. He takes refuge in the home of Bond, who is down with yellow fever, and who is the real sheriff of the town. When Bond recovers, he is about to turn Milland over to be hanged when he is convinced of Milland's innocence by Mary, who loves him. Bond and Milland join together and all ends well when one of Burr's gang admits that Burr and his men are the guilty ones. A gun battle ends in favor of those in the right. Milland decides to marry Mary and stick around.



Ray Milland makes his directorial debut and also stars in "A Man Alone," in Trucolor, from Republic.

"Count Three And Pray"

(Columbia) Cinemascope-Technicolor 102 Min.

Cast: Van Heflin, Joanne Woodward, Phil Carey, Raymond Burr, Allison Hayes, Myron Healey, Nancy Kulp, James Griffith, Richard Webb, Kathryn Givney, Robert Burton.

Credits: A Copa Production; Produced by Ted Richmond; Directed by George Sherman; Written by Herb Meadow.

An unusual post-Civil War story, dealing with a veteran's desire to become a preacher in a rural Southern community, is competently unfolded in "Count Three and Pray." Due to a set of intriguing situations which contain a good deal of heart, this picture should fare well above average in the general market. The folksy humor of the dialogue, the several sequences of rough-and-tumble action, and the off-beat quality of the story should attract a broad family patronage. The Van Heflin name will also prove valuable in bookings, as will the CinemaScope and Technicolor photography.

A couple of top-notch performances by Heflin, as the soldier-turned-preacher, and newcomer Joanne Woodward, cast as a tomboy, lend conviction to the script. Although events are slow in unfolding, the general flavor of the story keeps interest whetted. Heflin, a southerner, returns to his home after having fought on the side of the North in the Civil War. He meets much local opposition from die-hard Confederates but eventually manages to build his church. Attracting parishioners is a task equally as tough, but Heflin, with the aid of several devoted friends, comes out on top. An attempt by Raymound Burr, local storekeeper, to have Heflin defrocked falls flat when Miss Woodward, who has been living with Heflin as his



Van Heflin and newcomer Joanne Woodward in "Count Three and Pray," CinemaScope-Technicolor, from Columbia.

ward, convinces the regional bishop that lust was absent from their alliance. A humorous fadeout finds Miss Woodward leading a reluctant Heflin to the altar as the bishop, rifle in hand, takes up the rear.

"The Treasure of Pancho Villa"

(RKO) Superscope-Technicolor 96 Min.

Cast: Rory Calhoun, Shelley Winters, Gilbert Roland, Joseph Calleia, Fanny Schiller, Tony Carvajal.

Credits: Produced by Edmund Grainger; Directed by George Sherman; Screen play by Niven Busch.

This Edmund Grainger production for RKO release is a modest but entertaining action feature. Photographed entirely in Mexico in Superscope and Technicolor, it's the story of a group of guerillas and adventurers who set out to deliver a huge shipment of stolen Government gold to the rebel Pancho Villa. Rory Calhoun and Shelley Winters head the cast, and the film generates considerable tension because of first-rate performances from Gilbert Roland and Joseph Calleia. Otherwise, it's standard outdoor fare, slow in spots, and suited for the lower half of double bills in most houses. Direction breeds suspense in some scenes, especially when the ambush of the gold-carrying troop train is depicted.

Cynical "hired gun" Calhoun is in the employ of Villa. After a successful holdup of a troop train in collaboration with Calhoun's friend, rebel colonel Roland, the band of men embark on a treacherous overland trek to deliver the loot to Villa, who is pressed for funds. Accompanying them are an American school teacher, Miss Winters, and a treacherous guerilla, Calleia. Romance develops between the idealistic girl and Calhoun, who finally sends her away. After a series of battles with Government troops, and treachery by both Calleia and Calhoun, most of the rebels are destroyed, excepting Miss Winters and Calhoun.



Gilbert Roland and Rory Calhoun in the Super-Scope-Technicolor "Treasure of Pancho Villa," from RKO.

"Svengali"

(M-G-M) Eastman Color 82 Min.

Cast: Hildegarde Neff, Donald Wofit, Terence Morgan, Derek Bond, Paul Rogers, David Kossoff, Hubert Gregg.

Credits: George Minter Production; Directed and written by Noel Langley; From the George Du Maurier story.

The eerie tale of how a street musician with hypnotic powers forced a young barmaid to sing grand opera against her will is related in this British production. "Svengali," which the late John Barrymore played in the earlier Thirties, is this time impersonated by the famous and flamboyant Shakespearean actor, Donald Wolfit. Although his name will mean little to American audiences, his performance is truly commanding. As Trilby, the girl who falls under his power, Hildegarde Neff gives a convincing portrayal. Her name, together with the exploitation values of the story and the handsome Eastman Color photography of "Svengali," should assure the picture of general audience acceptance.

Set in the Latin Quarter of Paris just before the turn of the century, "Svengali" captures in mood and atmosphere the supernatural flavor of its situations. The plot is concerned with a blooming but ill-fated romance between Miss Neff and Terence Morgan, an artist, for the first hour of running time. Miss Neff, a girl of the streets, is rejected by Morgan's aristocratic parents and, in a fit of despondency, falls prey to Wolfit, a most obnoxious sort. Wolfit, by means of hypnotism, gives her a splendid singing voice and in short order Miss Neff becomes the rage of Europe. In London, however, Wolfit suffers a heart attack and loses power over the singer on the eve of her first concert. Since Wolfit had, when alive, willed Miss Neff's death to follow his own, a last-minute attempt is made to reach Morgan in order to break the late hypnotist's spell. Morgan appears and, by pledging his love to the stricken Miss Neff, brings about her recovery.

"Tennessee's Partner"

(RKO) SuperScope-Technicolor 87 Min.

Cast: John Payne, Ronald Reagan, Rhonda Fleming, Coleen Gray, Anthony Caruso, Morris Ankrum, Chubby Johnson, Leo Gordon.

Credits: A Benedict Bogeaus Production; Directed by Allan Dwan; Screen play by Milton Krims and D. D. Beauchamp; Based on the story by Bret Harte.

A highly diverting western has been made of the classic Bret Harte tale, "Tennessee's Partner," and a satisfactory box office return should be the result. With the SuperScope and Technicolor assets, plus the names of John Payne, Ronald Reagan, Rhonda Fleming and Coleen Gray, top-line billing can be ventured for a good many situations. Picture has action in the form of fist fights, a jail break and some chase sequences; romance with some wry and humorous twists, and certainly enough pretty girls to satisfy everyone. Story line has to do with the friendship between a gambler and a gold prospector. Since much of the action takes place in and around a "salon for marriageable girls" run by Miss Fleming, a definite exploitation potential is to be had for the asking.

When an attempt by a dissatisfied card player is made on the life of Payne, a gambler, Reagan, a prospector with a sense of fair play, steps into the situation and saves Payne's life. Payne learns that Reagan is about to marry Miss Gray, with whom Payne once had an affair. Since Reagan is naive about women, Payne takes it upon himself to prevent the marriage. Meanwhile, an old prospector staked by Payne is murdered and Payne is accused. Reagan helps his friend square himself by finding the murderer, but loses his life in the attempt. Fadeout finds Payne marrying Miss Fleming, who owns the "salon" in which Payne ran the gambling concession.

"Fort Yuma"

(United Artists) Technicolor 78 Min.

Cast: Peter Graves, Joan Vohs, John Hudson, Joan Taylor, Addison Richards.

Credits: A Bel-Air Production; Produced by Howard W. Koch; Executive producer, Aubrey Schenck; Story and screen play by Danny Arnold.

A moderately exciting Cavalry vs. Indians melodrama is unfolded with enough suspense and action to satisfy fans of the outdoor epic in "Fort Yuma." Although the players have relatively minor marquee worth, their performances are generally competent. Rapid narrative pacing serves to hold viewer interest in the proceedings, once the story line is established. Plot has to do with an overland trek by a Cavalry unit to relieve a distant fort beleaguered by Indians. Technicolor photography furnishes visual appeal to the scenery, which helps to compensate for the relatively slow beginning of the story.

Pivotal figure in "Fort Yuma" is an Indian scout, John Hudson, assigned to Peter Graves' Cavalry unit. His character is built up in order to dramatize the relationships between the Indian and white personalities involved. Graves, an Indian hater, is in love with Joan Taylor, Hudson's sister. Joan Vohs, who accompanies the Cavalry unit on its journey, makes it her business to understand the Indian mind since she intends to set up a teaching school at the beleaguered Army post. Climax, in which Miss Taylor is killed, sees Graves undergoing a character transformation for the better.

"Bengazi"

(RKO) 79 Min.

Cast: Richard Conte, Victor McLaglen, Richard Carlson, Mala Powers, Richard Erdman, Hillary Brooke, Maury Hill, Jay Novello, Gonzales Gonzales.

Credits: A Panamint Pictures production; Produced by Sam Wiesenthal and Eugene Tevlin; Directed by John Brahm; Screen play by Endre Bohem and Louis Vittes; Story by Jeff Bailey.

"Bengazi," an outdoor adventure tale played against backgrounds of North African cities and deserts, makes the grade as routine program diversion. There is enough movement in this moderately exciting entry to satisfy action house audiences. And here is where the film will find its place. The names of Richard Conte, Victor McLaglen, Richard Carlson and Mala Powers should be of some aid. Towards the climax, a measure of suspense is generated as the outlaw and police officer join forces in a desperate attempt to defeat marauding Arabs.

Story finds Conte and McLaglen teamed as gun-runners in modern day Bengazi, where Richard Carlson is a British police officer. Carlson is trying to get the goods on Conte, who has stolen a government truck with which to carry away hidden Arab gold. Along with McLaglen and Richard Erdman, an ex-con, Conte reaches the oasis where the gold is hidden. But the Arabs have set a trap and begin picking the men off, one by one. Conte is soon joined by Carlson and Miss Powers, McLaglen's daughter, and the three do their best to ward off the Arabs. In a move to save his companions, Conte carries the gold to the Arab firing line. Fadeout finds him returned in good health to an awaiting Miss Powers. Implication is that Carlson will be lenient with Conte at headquarters.

"Hold Back Tomorrow"

(Univ.-Int'l.) 75 Min.

Cast: Cleo Moore, John Agar, Frank de Kova, Dallas Boyd, Steffi Sidney, Mel Welles.

Credits: Produced, directed and written by Hugo Haas

Hugo Hass has again attacked a story premise that is daring and off-beat and has come up with an exploitable and well-done motion picture. This time he deals with the last request of a young strangler, sentenced to hang for murder, in an international port. The strangler's last request is a woman's companionship on his last night. A fine script and careful direction gives the film smoothness and depth that are worthy of a much higher budget. Cleo Moore and John Agar deliver excellent performances. The title song may catch on with record fans. With wise, planned selling, this film can topline bills and do good business.

Cleo Moore, tired of her way of life, tries to drown herself, but is saved by a passerby. When a detective is told that strangler Agar wants a woman as his last request before hanging, he gets Cleo. She is at first repulsed by Agar, gradually falls in love with him, and he with her as the night passes. Agar has a dream that when he is hung, the rope breaks, and he is freed. Before he goes to the gallows, he marries Cleo and leaves her praying for him, and hoping that a miracle has happened.

"Killer's Kiss"

(United Artists) 67 Min.

Cast: Frank Silvera, Jamie Smith, Irene Kane, Ruth Sobotka.

Credits: Produced by Stanley Kubrick and Morris Bousel; Directed and written by Kubrick.

An off-beat melodrama that is sometimes exciting, "Killer's Kiss" shapes up as unusual program diversion for action houses. Picture was photographed entirely in New York, with most of the footage recognizable as location work. Stanley Kubrick, who produced, directed, wrote, photographed and edited "Killer's Kiss," should take a bow for his prodigous efforts. Story concerns a romance between a young prizefighter on his way down and a dance hall girl. Although the performers have appeal, their names lack marquee allure.

Exploitable elements of "Killer's Kiss" can be found in some savage prize fight scenes, a climax in which the killer fights it out with the hero in a gloomy mannequin factory, and sequences showing the seamier side of Times Square life. Jamie Smith, the fighter, falls in love with Irene Kane, the dance hall girl, as she is trying to escape the clutches of Frank Silvera, her boss. The latter grows jealous and sends his hoodlums to kill Smith. They murder Smith's manager by mistake. Attempts by Smith to track down Silvera and his gang make up the climactic chase, which resolves in a just end and the usual romantic clinch.

"Duel On The Mississippi"

(Columbia) Technicolor 72 Min.

Cast: Lex Barker, Patricia Medina, Warren Stevens, Craig Stevens, John Dehner, Ian Keith.

Credits: A Clover Production; Directed by William Castle; Screen play and story by Gerald Drayson Adams.

"Duel On The Mississippi" is an acceptable costume action adventure that can find its niche as a companion feature in the general market. Decked out in beautiful Technicolor, the film is set in an unusual period, the pre-Civil War era when the bayou raiders stole sugar from the aristocrats in the South. Lex Barker and Patricia Medina handle the leads well with Warren Stevens a standout as a heavy, the greatest duelist in the South. There is plenty of dueling, fights with machetes and intrigue.

Bayou cut-throats are raiding the plantations of the aristocrats and stealing sugar as a form of revenge. Leader is Stevens, who raids John Dehner's plantation with Patricia, a low born Creole woman, daughter of a former pirate Ian Keith, in tow. Stevens' band escapes, but Patricia is slow in getting away and is caught by Dehner's son, Barker. She outwits him and escapes. Dehner's plantation is foreclosed and it is revealed that Patricia holds the note. In order to keep his father out of debtors' prison, Barker agrees to be Patricia's bond servant. Soon Patricia finds that Stevens isn't her type. She ends up with Barker, after his duel with Stevens, which he wins.

ST. LOUIS (cont'd.)

mgr. for Paramount, succeeded A. M. Kane as southwestern div. mgr., with St. L. in his territory. . . . American Theatre here may be used by Lou and Joe Ansell for various productions when that theatre is dark. The Ansells and Samuel Cytron have organized Ansel Cytron Realty Co. with headquarters at 6278 Delmar Ave. . . . L. H. Pettit plans a grand opening for his handsome new, $50,000 Avalon Theatre at Ava, Mo. for early Oct. . . . David Arthur, booking head at F&M and chief barker of Variety Tent 4, gave a party for new members of the club in the Lido Room of the Hotel Chase.

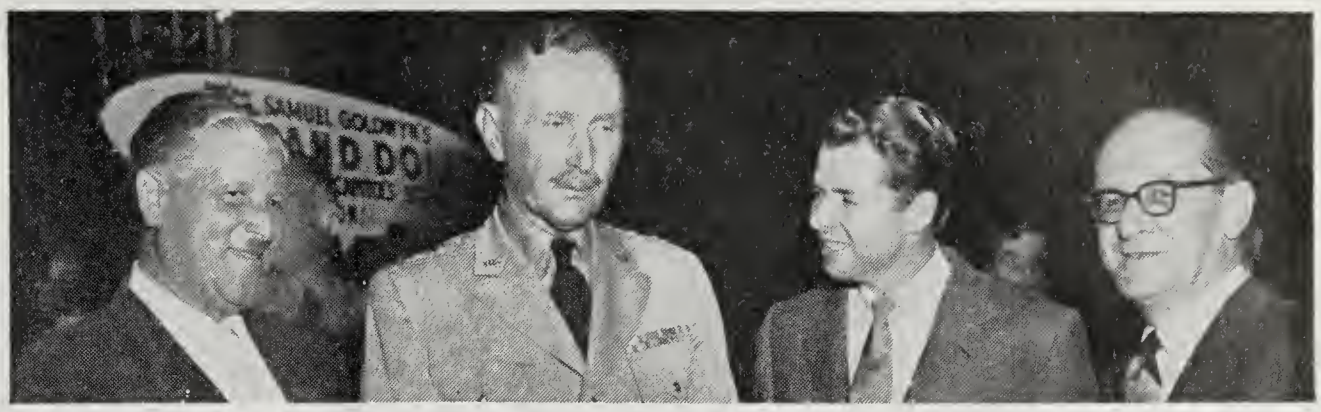
Don Toliver bought 200 in-car heaters from National Theatre Supply for his 460 Drive-In at Carmi, Ill., which he plans to operate thru the winter. Bill Zimmerman purchased 100 for his Moto-Vue at Warrenton, Mo. . . . Eddie Clark will continue operation of his El Capitan Drive-in this winter since it has an enclosed ramp that seats 523. . . . Counsel for Mrs. Gertrude Wehrenberg, owner of the Melba Theatre Bldg., under lease to Fred Wehrenberg Circuit, appeared before the Mo. Tax Commission to protest increase in tax assessment from $80 to $150 a front foot. . . . Passed away: John W. Bale, 72, who was in show business for 51 years; Julius Raabe, 60, owner with his wife of the Longwood Theatre.

SALT LAKE CITY

John O. Denman came on from Denver, Colo. to take up his new duties as city mgr. for the newly organized Fox Wasatch Theatre Corp., which took over seven theatres here and in Provo, Utah from J. L. Lawrence chain. It is reported that a clause in connection with the Rialto, Salt Lake, of this group, may necessitate it being operated later under independent management. . . . Ralph Pollock, exploiteer from the home office of Dimension Picts., concluded a visit to this territory in the interest of showings of "I Am A Camera." Harold Fuller is mgr. of the local office of Dimension. . . . The most recent new theatre completed at Moab, Utah, is called The Village. . . . Fall Round-Up of Variety Tent #38, which included a tournament at Fort Douglas Golf Course and a Calcutta Banquet, was a big success, according to Russ Daughterman of Associated Films, who was chairman of the event.



The four "Texas Outdoor Girl" contest winners, brought to New York by Columbia for the opening of "The Man From Laramie" at the Capitol Theatre, hand out copies of the title song recording to the first 100 in line.



Climaxing a day-long series of activities in which the military was featured, U-I's "To Hell and Back" premiered at the Capitol Theatre in New York. Among those in attendance were (l to r): Milton R. Rackmil, Universal prexy; Major General William H. Colburn; Audie Murphy, star of the film, and Charles J. Feldman, Universal v.p. and gen. sales mgr.

Cashiers for the Intermountain theatres are receiving a course at the local Powers Charm School to improve handling of their posts, according to city mgr. Robert Workman, who is also mgr. of the Centre Theatre, Salt Lake. . . . Dick Rose, former mgr. of the Idaho Theatre at Twin Falls, was a recent visitor to the Intermountain offices, parent company of the Idaho. . . . The Row mourned the passing of Ray M. Hendry, 50, who for the past 36 years was associated with the Intermountain chain, and had worked himself up to v.p. and gen. mgr. . . . Woodland Drive-In at 4005 So. 7th East, is showing two first-runs, an innovation for an ozoner hereabouts.

SAN FRANCISCO

Irving Ackerman, Ackerman-Rosener Theas., will emcee the testimonial luncheon for S.F. drama critic, Fred Johnson, hosted by Northern Calif. Theatre Assn. . . . Tent No. 32, Women of Variety, honored Judge Theresa Meikle with a life-membership. Mrs. Jesse Levin was emcee. . . . Affiliated Theas. sold the Tulare Drive-In to Harvey Amuse. Co. . . . "I Am A Camera" set a new revenue record at the Bridge Theatre. . . . The S.F. School Board again used the Fox Theatre for its pre-school teachers meeting. Robert Kunce, asst. mgr. says this is a "good-will-getter" since rental is sharply cut.

FWC and Evergreen circuit shifts include Wm. H. Thedford, head, Northern Cal., to replace James Runte, now Evergeen div. head in Seattle. Robt. C. Rothafel, former dist. mgr., East Bay, is new managing dir. of the Roxy in N.Y.; John Klee is new mgr. in Oakland; Fay S. Feeder is ad-pub. mgr. in same area.

SEATTLE

Wm. H. Thedford, pres. of Evergreen Theas., was promoted to the directorship of Fox West Coast's 44-house circuit in No. Calif. and Nev. He will move his headquarters from Seattle to San Franciso but will continue to serve as pres. of Evergreen. Returning to Seattle to take over Thedford's duties will be James Runte, who was div. mgr. for FWC in San Fran. . . . Erik Cooper, Seattle dancer and a former choreographer for Aqua Theatre productions here, has supporting role in M-G-M's "The Rains of Ranchipur," and is posing for all billboard layouts designed to advertise the movie. . . . Glenn Haviland of the 20th-Fox sales staff, returned to active duty after an absence of three months due to a heart attack. Haviland, pres. of the Colosseum of M.P. Salesmen of Am., announced that the organization will hold a convention at the Ambassador Hotel in Los Angeles Nov. 11-13.

Maury Saffle, Bill Conners, Fred Danz and about 30 film executives are planning to attend the TOA convention in Los Angeles, Oct. 6-9. . . . Skyline Drive-In, set to open Sept. 29 under ownership of Pat Tappan, formerly associated with the Greimes-Fasken circuit of Wenatchee, was equipped with CinemaScope by Modern Theatre Supply. . . . Don H. Conley, appointed mgr. of the RKO branch here, was formerly mgr. of the company's office in Des Moines, Ia. . . . Enlarged screen and optical CinemaScope equipment was installed in the Liberty Theatre, Chester, Mont., by B. F. Shearer Co., who are also equipping the Pix at Drummond, Mont., with a new wide screen.

WASHINGTON

Phillip Isaacs, newly appointed div. mgr. for Paramount, and Frank M. Boucher, adv. mgr. for TV Guide, were honored by Variety Tent 11 at a dinner held at the Willard Hotel. Isaacs is 1st asst. chief barker and Boucher a past chief barker. Jack Fruchtman, Marvin Goldman and Nate Golden were co-chairmen of the event, and Judges Milton S. Bronheim and Alvin Newmeyer, Sr. acted as toastmasters. Among the 250 guests present were International representatives and many out-of-town Variety members.

Si Fabian and Samuel Rosen, pres. and v.p. of Stanley Warner, were hosts to some 100 cabinet members, diplomats and legislators at a dinner preceding the Washington premiere of "Cinerama Holiday." . . . Mrs. Orville W. Crouch, wife of the eastern div. mgr. of Loew's Theas., was struck by an automobile and died within a half hour of reaching the hospital.

"Villa" Texas Bow

SAN ANTONIO, TEX. — Campaign for the four-city Texas premiere of "The Treasure of Pancho Villa" has begun with the arrival of Producer Edmund Grainger and co-stars Rory Calhoun and Gilbert Roland, who began a round of personal appearances on TV and radio and press interviews for the initial opening at the Majestic Theatre. The RKO Superscope-Technicolor release will debut also at the Metropolitan Theatre, Houston; the Palace, Dallas, and the Worth, Ft. Worth. The producer and stars will participate in ceremonies and local campaigns for each opening.

WASHINGTON. — An estimated thirty-two million of the forty-eight million U. S. households today have TV sets, according to the Census Bureau. This two-thirds saturation compares with a reported five million TV circulation in 1950, when there were forty million households, Census said.

Happy Holidays!

Now available! The big attraction for the holiday-crowded months ahead...and perfect for any weekend in the fall season, when everybody is in a holiday mood for entertainment like this. In fact, you can do holiday business any day from now to Christmas with this greatest grossing musical of all time!

COLUMBUS DAY

HALLOWE'EN

ELECTION DAY

ARMISTICE DAY

THANKSGIVING

CHRISTMAS



IRVING BERLIN'S

White Christmas

starring

BING CROSBY · DANNY KAYE · ROSEMARY CLOONEY · VERA-ELLEN

with DEAN JAGGER

Lyrics and Music by IRVING BERLIN

Produced by ROBERT EMMETT DOLAN

Directed by MICHAEL CURTIZ

Dances and Musical Numbers Staged by Robert Alton

Written for the screen by NORMAN KRASNA, NORMAN PANAMA and MELVIN FRANK



Color by TECHNICOLOR

Paramount Pictures

VISTAVISION

MOTION PICTURE HIGH-FIDELITY

THE Independent FILM JOURNAL

DEVOTED to the BEST INTERESTS of the MOTION PICTURE INDUSTRY

In this issue

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HE "OKLAHOMA!"-TODD-AO STORY
ages 19-30

VIEWS

ages 39-41

, No. 7 October 15, 1955

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INDUSTRY MILESTONE

EARLIER this week, representatives from all segments of the motion picture industry were invitational guests at the historic premiere of Rodgers and Hammerstein's "Oklahoma!", filmed and projected in the new Todd-AO process.

Veteran trade observers were unanimous in their praise, as were the newspaper critics—and rightly so.

The film itself (reviewed on page 39) is chockfull of entertainment and leaves little to be desired by the most discriminating movie-goer.

What about Todd-AO? To our way of thinking, it represents another milestone in the technological advance of the screen to its greatest era of maturity as an entertainment form. "Oklahoma!," it will be remembered, represents the first commercial use of

(See Page 3)

IT ROCKED MANHATTAN!



M-G-M's GOLDMINE!
in CINEMASCOPE and COLOR

"THE TENDER TRAP"

Starring

FRANK SINATRA · DEBBIE REYNOLDS

DAVID WAYNE · CELESTE HOLM

With JARMA LEWIS · JULIUS EPSTEIN Screen Play by

Based On the Play by Max Shulman and Robert Paul Smith
And Presented On the New York Stage by Clinton Wilder
Photographed in EASTMAN COLOR
Directed by CHARLES WALTERS
Produced by LAWRENCE WEINGARTEN



TENDER TRAP: "What Every Girl Sets For Every Man!"

HIGHEST RATING OF ALL TIME!

Yes, in all the years that FILM RESEARCH SURVEYS has polled audiences, "THE TENDER TRAP" at Loew's Lexington Theatre,. N.Y. Preview last week topped every picture in history. It was a repetition of the sensational audience Preview in California. The news of this GREAT attraction is spreading like wild-fire through the industry. ACT FAST! THIS IS MONEY!

HERE'S WHAT IT'S ABOUT!

Come into Frankie's love-nest-bachelor-apartment. Through these portals pass the most gorgeous and seductive models and career girls in naughty New York. And just when the confident bachelor thinks he's got the perfect set-up, along comes the most-innocent-of-them-all to set the tender trap! Bait your box-office with this big-time bonanza entertainment!

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)



FRANKIE!

On the cover of Time and Look Magazines, he's the hottest name in films today and here's a perfect show for his millions of fans!



DEBBIE!

She's an authority on the tender trap. Debbie's headline romance makes her the sure-fire-want-to-see star of the year!

October 15, 1955
Vol. 36 No. 7

THE Independent FILM JOURNAL

Editor: MORTON SUNSHINE

DEVOTED TO THE BEST INTERESTS OF THE MOTION PICTURE INDUSTRY

Industry Milestone

(*Continued from cover*)

wide gauge positive film for theatrical presentation and is indicative of the trend that is currently taking shape, serving as a portent of things to come.

The details of the flexibility and compatability of this process are treated at greater length in a special section of this issue, devoted to the "Oklahoma!"-Todd-AO story (see pages 19 to 30).

This editor has never been noted for rashness in editorial statements but wishes to say, without equivocation, that the Todd-AO sound is the finest he has *ever* heard in a motion picture theatre—or anywhere else, for that matter. As a matter of fact, one of the nation's leading exhibitors, a most alert individual, who sat next to this observer, was under the mistaken impression at the very beginning of the film that a full orchestra was in the pit! Even an untrained ear will immediately detect the difference in sound and there was no harshness that became offensive to the car at any time. The multi-track magnetic sound was just out of this world.

The Todd-AO picture itself gives the greatest illusion of depth yet to be achieved by means of one camera and one projector. There is a dimension-like effect that gives meaning and clarity of details to backgrounds. It is obvious that the photographic potential has yet to be explored. The process is undoubtedly a plus factor for added realism, and intimacy has been successfully achieved on the large wide screen.

Shirley Jones, a newcomer, comes through in her Cinderella-like role and wins the hearts of the audience. A new star has been born. You could kiss her for a wonderful performance and, in Todd-AO, you almost do!

The INDEPENDENT extends heartiest congratulations to George P. Skouras and Joseph Schenck, the men who had the vision and courage to make Todd-AO a reality; to Michael Todd, who conceived the idea, and to Dr. Brian O'Brien, who brought it to fruition; to Richard Rodgers and Oscar Hammerstein II for furnishing the process with an ideal vehicle; and to all the other talents that made it possible.

Course of Action

The recently concluded TOA Convention went on record in favor of the establishment of an industry-wide system for the settlement of trade disputes, and in opposition to announced National Allied efforts for government regulation of the business. A third resolution urged TOA participation in an industry campaign, through COMPO, to seek total repeal of the Federal admissions tax. Earlier, similar resolutions were adopted by the ITOA of New York.

In a significant recent action, Allied of New Jersey revealed that it was at loggerheads with statements of its national leaders who were against a tax repeal effort. But they are still advocating Federal film rental controls.

We are hopeful that this feeling for a tax elimination drive will prevail throughout the Allied camp and that when exhibitors go to their legislators for tax relief next year, they will not confuse the issue with additional pleas for government interference in the conduct of their business.

It looks like arbitration will become a reality and we are quite hopeful that exhibitors will avail themselves of its facilities and keep the industry out of the courts and legislative halls. For our money, the TOA resolutions chart a sane course of action to follow.

Are You Eligible?

The only requisite for membership in the Motion Picture Pioneers is for an applicant to have been engaged in either production, distribution, exhibition or laboratory motion picture work for 25 years or more. There are no dues or assessments, merely a nominal initiation fee.

Only members are eligible to reserve a place at the 17th Annual Showmanship Dinner and entertainment to be held at the Waldorf-Astoria on Friday evening, November 4th, in honor of Herman Robbins, National Screen's board chairman, who has been aptly designated "Pioneer of the Year." Time is short and facilities are limited—so hurry, hurry, hurry!

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The TOA Convention—

Pro: Arbitration, Tax Fight Anti: Federal Regulation

The TOA annual convention had its share of conversational fireworks this year, but when the smoke had cleared away, the exhibitor organization was found to remain firm on three basic issues:

Their unqualified support of the industry arbitration plan, and the proposed COMPO campaign to repeal the remainder of the admissions tax; their adamant opposition to Federal regulation of the industry, in any shape, form or manner.

Among the convention developments:

Myron Blank, Central States circuit head, was elected new president.

E. D. Martin was named board chairman, **Sam Pinanski** continues as honorary chairman of the board, and **Alfred Starr** was re-elected chairman of the executive committee.

Y. Frank Freeman, Paramount studio chief, hinted that distribution executives would be willing to hold further meetings with exhibitors on industry squabbles.

Alfred Starr, chairman of the TOA executive committee, predicted that the FCC would not reach a decision on pay-television for "several years."

Dore Schary, M-G-M studio chief, asserted that Hollywood's major problem was getting story material. He conceded that "occasionally" distribution methods were too costly, and that distribution sometimes is "forced to get a picture out before penetration."

Herbert J. Yates, Republic president, said that his studio will continue to produce high-budget properties, but exhibitors should let Republic "live down" its reputation for producing low-cost pictures.

Steve Broidy, Allied Artists president, asserted that producers make "no premeditated attempts" to limit their number of productions.

Mitchell Wolfson, TOA keynote speaker, warned that if exhibitors decide to go to Congress, they may find the Government taking over supervision of the entire industry.

The **TOA board of directors** blasted the "unfair" practice of requesting bids on pictures before exhibitors have had a chance to see them.

Jerry Pickman, Paramount ad chief, charged that exhibitors weren't doing their share in merchandising pictures.

The resolution, proposed by Alfred Starr and adopted at the board meeting, read:

"We in TOA are still of the belief that our industry problems can be solved by friendly discussion as well as by arbitration and conciliation. In addition, we will continue to follow up our meetings with the presidents and sales manager of the film companies looking toward relief from our difficulties. If we are unable to solve our pressing problems in such fashion then we will have to seek other forms of relief."

Starr, holding a press conference after the board adjourned, failed to offer a clarification of the "other forms of relief."

One-year renewal of membership in COMPO was voted by the board of TOA. Sam Pinanski was named to continue as the organization's representative on the COMPO triumvirate, with Pat McGee, Cooper Foundation general manager, as alternate.

It was also understood that Pinanski was directed to make known to the governing committee of COMPO the official position of TOA on the subject of 100 percent eliminations of the admissions tax.

It was said that COMPO's governing committee would then be able to institute action toward that end.

Mitchell Wolfson, TOA finance committee chairman, who made the keynote address, warned that if exhibitors decide to go to Congress, they may find the Government taking over supervision of all phases of the industry.

'Spare The Goose'

While entreating distribution not to "kill the goose that lays the golden egg," the president of Florida's Wometco circuit said that some exhibitors' "handkerchief-tearing appeal for relief through law can be . . . the most damaging development we have ever faced."

"Complete relief through law instead of private business negotiation would mean that ability to serve, and showmanship would count for nothing, and evidence of faith and character would be meaningless," Wolfson said.

He continued:

"Let Congress set your terms, and Congress will soon set your prices. Let Congress count your days of clearance, and Congress will soon be counting your receipts. Let Congress book your pictures, and Congress soon will have a heavy hand in making those pictures."

Cites Past Mistakes

History shows that industry experience with "runs to the Government" has been discouraging, Wolfson said. TOA and its predecessors, have rather worked toward roundtable settlement of grievances.

Wolfson pointed to the coming industry system of arbitration as a major step toward relief. "No one claims it will solve all difficulties," he said. "The only claim made for it is a great attempt to alleviate the strangulating effect of litigation. . . . Continued work by all of us will give us a working instrument."

Wolfson also commented on the proposed tax relief campaign. "How some people can relegate to a position of unimportance the matter of a 10 percent increase in most of their grosses, or a saving of 10 percent for their customers, or a compromise of those two choices, simply does not make sense to me," he said. "To forego such an opportunity, they must be either so much consumed by the fires of their own hatred—or they are jealously guarding some position of personal advantage . . . so much so that they have not time to work for the in-

(*Continued on page* 18)

Stockholders Vote EFFG "Deep Freeze" For 6 Months

The stockholders of Exhibitors Film Financing Group, at their first meeting since the organization's formation, has voted in Los Angeles to put EFFG into cold storage for six months, awaiting a Government decision.

By that time, it is hoped that the Department of Justice shall have stated its position permitting circuits formerly affiliated with major producer-distributors to participate.

Nearly $300,000 collected thus far will be deposited in banks making quarterly payments and the interest shall be used to defray operating expenses through the interim period, EFFG chairman Sam Pinanski said.

Blank Advocates Industry Amity



Following his election to the TOA presidency, second-generation Des Moines exhibitor Myron Blank made an impassioned plea for industry unity. Blank voiced the hope for harmonious settlement of various industry problems, and urged the cooperation of the trade press in efforts to promote industry amity.

TOA's new president, formerly a vice-president of the organization, is a son of veteran circuit operator A. H. Blank. After graduating from the Univ. of Michigan in 1933, he immediately entered the theatre business, in the operation of Tri-States and Central States circuits.

During World War II, Blank served three years as a naval officer is charge of visual education. Afterwards, he became president of Central States, operating theatres in Iowa and Nebraska.

Five presidential assistants to Blank were named. They were: Nathan Greer, Santa Fe; George F. Kerasotes, Springfield, Ill.; Samuel Rosen, N. Y.; J. J. Rosenfield, Spokane; Ernest G. Stellings, Charlotte.

Vice-presidents elected were Carl E. Anderson, A. Julian Brylawski, Horace Denning, Lester Kropp, Pat McGee, Albert M. Pickus, Rowley and Roy Cooper.

Robert R. Livingston was chosen as secretary and S. H. Fabian as treasurer. Joseph Alterman formerly in charge of TOA's New York headquarters, becomes assistant secretary. Mitchell Wolfson was elected chairman of the Finance Committee.

Elected to the executive committee were Art Adamson, Tom Bloomer, James S. Carbery, C. E. Cook, Edward L. Fabian, Edwin Gage, Bolivar Hyde, Jack Keiler, Mack Jackson, R. M. Kennedy, M. A. Lightman Jr., Arthur H. Lockwood, Roy Martin Jr., Martin J. Mullin, Robert J. O'Donnell, J. J. O'Leary, A. Fuller Sams, Jr., Jay Solomon, Morton Thalhimer, David Wallerstein, Nat Williams and R. B. Wilby.

The board of directors also retained Herman M. Levy as general counsel.

Equipment Buying Controversy

Ryder Warning To Exhibitors Starts Fracas With TESMA

"Theatre people should not accept further equipment changes without evidence to prove their economic value as compared to their quality." So said Loren L. Ryder, head of Paramount's engineering and recording department, speaking at the semi-annual convention of the Society of Motion Picture Engineers, Lake Placid, N. Y.

Citing figures to prove his case, the former SMPTE president said that in 1954 exhibitors laid out for new processes an amount exceeding their combined net income. He declared that "equipment manfuturers who are complaining that sales are off as compared with last year are trying to find ways to get all our profit all the time. All they have to do is continue doing this for five years and there will be no business," he asserted.

"Economic Reasons"

"There are economic as well as technical reasons why Paramount went to VistaVision in place of 65mm and 55mm film, which the studio had previously experimented with," Ryder continued. "Standard film color negative costs $125 per thousand feet. The same photography time in VistaVision costs $250. This increases to $312 for 65mm and $428 for anamorphic 56mm."

Characterizing Ryder's remarks as "balderash," Merlin Lewis, executive secretary of Theatre Equipment and Supply Manufacturers Association, New York, denied that "equipment manufacturers are trying to find ways of getting all of our profit. . . ." Lewis said the demand for new equipment came from producers, not the manufacturers.

"Mr. Ryder in making his comparison of color negative costs, which seems to indicate that all of the wide screen processes are more expensive than VistaVision, also conveniently forgets to mention that CinemaScope negative costs and color positive prints are no higher than any standard color negative costs," Lewis said, "and that VV color positive prints in the horizontal projection method cost twice as much as CinemaScope."

Larger Film Wanted

President John G. Frayne, in his opening remarks to SMPTE delegates, noted that the industry was in general accord on the need for a larger negative picture area. He added that wide-screen process proponents also claim that a larger picture positive area adds to the quality of the projected image. However, Frayne predicted that the bulk of film entertainment going out in the foreseeable future would be on 35mm.

Results of SMPTE's national election were announced. Re-elected unopposed were: John W. Service, National Theatre Supply, financial vice-president; Axel G. Jensen, Bell Laboratories, engineering vice-president; and George W. Colburn, G. W. Colburn Laboratories, treasurer.

Also elected to two-year terms as Governors were Frank N. Gillette, General Precision Laboratories; Garland C. Misener, Ansco; Richard O. Painter, GM Proving Grounds; Reid H. Ray, Ray Film Industries; Lorin D. Grignon, 20th-Fox; and Ralph E. Lovell, N.B.C.

Wilton R. Holm, DuPont, was appointed by the Governors to fill out the term of Edward S. Seeley, who recently resigned from the board.

The Todd-AO projection system was suggested as the basis for an "ideal theatre" in Colonial Williamsburg, at the convention.

Arthur L. Smith outlined plans to build an ideal non-commercial theatre in which the visitor would be transported back in time to the actual life of 18th century Williamsburg.

Because of a high degree of audience participation would be essential, the 70mm Todd-AO projector was chosen. Plans have been set for two theatres, back to back, sharing a common projection booth, each able to handle 250 people for a half-hour show. Screen size would be 30x60 feet.

Although the number of sound tracks has not yet been determined, Smith explained that "natural" sound was essential. An overall sound environment must be created, he said, in which the sound is "something so real that the audience is not 'mechanically' aware of it."

Modifications Noted

Two interesting modifications in standard equipment would be made to "gain all possible light intensity on the movie screen." The usual plate glass window in the projection booth would be replaced with a sound trap that will pass 100 percent of the light, but will be effective in eliminating noise from the projectors.

In addition, "perforations in the screen itself will permit free passage of the sound from the loudspeakers to the audience and the design of the space behind the loudspeakers will prevent undesirable echoes and reverberations in that area.

Smith, who stated that the means of producing the film has not yet been decided upon, said that a half-scale model theatre would probably be built first. This would be used as an optical proving ground, an acoustical testing area, a screening room, an editing area, and a re-recording studio.

Weekly License Fee In Boston Illegal?

BOSTON.—It is not necessary for theatres here to pay the weekly film license fee to the city for the privilege of showing films on weekdays, in the opinion of Alfred Albert. Albert is one of the attorneys who argued and won the case for the elimination of Sunday pre-censorship in Massachusetts.

"This $10 weekly license fee is for the approval of films by the municipality, constituting censorship, and must not be confused with the license fee paid to the city for the use of the premises as a motion picture theatre, which comes under the building code law. . . . As theatres do not now pay the $2 license fee to show films on Sundays, the weekday license fee to cities is also unnecessary."

News Briefs

16mm Defense Ready

HOLLYWOOD.—The Government this week was expected to conclude its 16mm anti-trust case against five major film distributors. The defense against the Government's charge of conspiracy to keep major features off television was expected to get underway shortly.

Howard McDonnell, Republic Pictures executive, in the witness chair before Federal District Court Judge Leon R. Yankwich, denied the Government's contention that film industry chiefs plotted a "freeze" against TV showings at the COMPO conference held in Beverly Hills, July, 1951.

The Government has entered into the record as evidence documented transcriptions of the three-day meeting, which allegedly shows such conspiracy.

Ballots at a Price

By ordering 35 million ballots for its Audience Awards election this fall, National Screen Service has been able to limit the price to $2 per thousand ballots, according to Robert W. Coyne, special counsel for COMPO. The final exhibitor nominating ballot will be completed by Nov. 1, and public balloting will start Nov. 17, he said. A survey of exhibitor leaders has revealed a prevailing opinion that the price was eminently fair, Coyne announced.

NT Drive-In Gets Nod

National Theatres' application for permission to acquire the 1,200 car Nevada Drive-in Theatre, Las Vegas, Nev., was approved this week by Federal Judge John W. Clancy. There was no opposition to the bid.

Maurice Silverman, representing NT, told the court in his argument that the acquisition would not result in any unfair competition.

Grainger Resigns

HOLLYWOOD.—J. R. Grainger this week announced that he has terminated his association with RKO Radio Pictures, Inc., which he has held for the past three years. Before the purchase of RKO by General Teleradio, Inc., Grainger was president of the company. Grainger will take a vacation and announce his plans after the first of the year.

N.Y.C. Tax Collection

Amusement tax collections in New York City from June to August totaled $2,683,017, according to the treasurer's report. A breakdown by trades was not available, but last year motion picture theatres in the five boroughs accounted for nearly 52 percent of the total amusement tax revenue.

Plans For Exposition

Revised plans for a motion picture industry exposition in 1956 at the New York Colosseum were offered for consideration this week by Fred Pittera, the exposition producer who prepared an earlier presentation in 1952. Pittera called for industry support of the plan, which at this writing appeared to have no official backing.

Theatres Support 'Guys' Premiere

Unprecedented plans have been made for the sale of tickets to the reserved seat benefit premiere of Samuel Goldwyn's "Guys and Dolls." Eugene Picker, Loew's vice-president, has arranged with the ITOA and with the MMPTA to make available reservation order blanks to their patrons. Broadway and downtown theatres as well as leading Metropolitan circuits and independents have agreed to run a 45-second trailer and to carry lobby display posters providing ticket information.

The musical, opening at New York's Capitol Theatre on Nov. 3 is expected to draw close to $35,000 for the benefit of the Will Rogers Memorial Hospital and TB Research Laboratories. Seats are priced at $5 and $10, a limited number of divans at $100.

With the intention of increasing the amount of money expected to be raised for the Will Rogers Memorial Hospital and Tuberculosis Research Laboratories at Saranac Lake, which will receive the entire receipts from the world premiere of Samuel Goldwyn's "Guys and Dolls" at the Capitol Theatre, Nov. 3, Herman Robbins, board chairman of the National Screen Service, is donating the hundreds of trailers that will promote the sale of tickets via New York neighborhood theatre screens.

Supplementing the NSS contribution, the Hennegan Co. of Cincinnati will supply lobby and window cards, streamers and souvenir tickets. Jack Cohen of Supreme Ad. Service is furnishing without charge the complete typography and Pace Press is providing the application blanks for the theatres to distribute to patrons. I. Lubin Company is making available the envelopes to be used for the special occasion.

WOMPI Picks Cass

Mrs. Loraine Cass was elected president of the Association of Women of the Motion Picture Industry in their second annual convention held recently in the Roosevelt Hotel, New Orleans, La. Mrs. Cass is with the New Orleans exchange of United Artists. Other officers selected were: Florence Land, General Theatre Supply, vice-president; Mrs. Nell Middleton, M-G-M, treasurer; Mrs. Lee Nickolaus, Lippert, corresponding secretary; and Mrs. Gladys Hawkins, Wilby-Kincey, recording secretary.

Pay-TV Danger Cited

If pay-TV is approved, "set owners would be at the mercy of a vast servicing monopoly controlled by Zenith, Skiatron and Telemeter," according to Russ Harman, chairman of the board of the association of Television Companies of Cincinnati. In a statement released by the association, which represents the independent servicemen of Cincinnati, Harmon pointed out that servicemen could not touch the decoder. Therefore it is "unalterably opposed to pay-TV," he said.

Republic Net Profit

Republic Pictures Corp. reports a net profit after taxes of $1,133,168 for the 39-week period ended July 30. This compares with $776,971 for the same period last year.

IATSE Demands Five Day Week

HOLLYWOOD.—A five-day film week was demanded by the International Alliance of Theatrical Stage Employees this week during its collective bargaining negotiations with the Association of Motion Picture Producers.

It is understood that the IATSE program to replace the current contract which expires Oct. 25, hinges largely on the provision for the five-day studio week, with no reduction in current pay scales, which are based on a six-day week. For those studio employees already on a five-day week, the union will seek a 20 percent pay increase.

The IATSE program was reviewed earlier at a special meeting of union officers presided over by Richard F. Walsh, international president. The program also calls for the studios to pay into the union's pension fund five percent of gross revenues derived from the sale of movies to TV, and also five percent of the gross receipts from the theatrical reissue of films.

Japanese-MPA Loan Agreement Reported

Settlement of the Japanese government-MPEA loan and remittance deal has been reported, with the deal subject to MPEA board of directors approval. Japanese and English versions of the text are being drawn, which may take several weeks due to complexities of the agreement, it was reported.

An MPEA spokesman in New York commented that while an agreement seems to be shaping up, no final papers have been signed. Final announcement is expected from the Finance Ministry, and an additional statement will come from the MPEA. The latter will emphasize that the seven million dollar loan to Japan is neither a precedent globally or for Japan, but based on stringent Japanese economic affairs.

Settlement Untangles French-MPEA Problem

The French "turnover" tax issue, which has been bothering U.S. film producers for many years, has finally been settled to their satisfaction. The MPEA's Tax Committee has accepted a proposal by the French Government which means that the companies held subjects to the "turnover" tax by the French Government will pay approximately $500,000 instead of up to $10 million in assessments and penalties which the Government has sought to impose and collect.

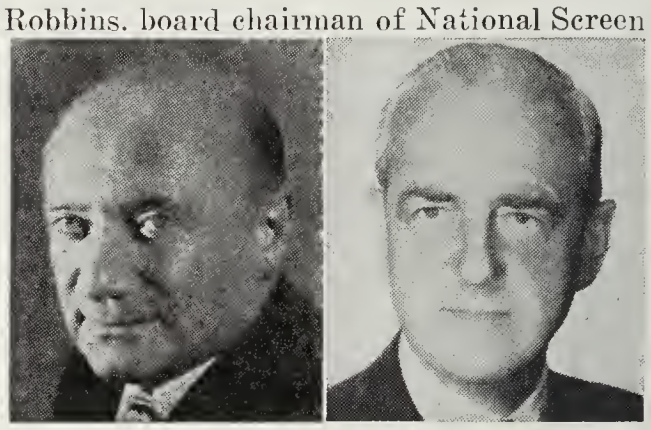
The settlement was negotiated most recently by a subcommittee in Paris comprising Benjamin Fincke, Paramount and Roy Kimmerle, 20th-Fox.

SPG-Look To Award

The Screen Producers Guild will join with "Look" magazine in the presentation of the annual Intercollegiate Awards for the best film produced by students on U.S. college campuses. The awards will be part of the 15th annual "Look" Motion Picture Achievement Awards in their February 1956 issue. The SPG Awards were inaugurated three years ago.

Show Highlights Pioneer Banquet

A star-filled show is under production for the 17th annual Showmanship Dinner of the Motion Picture Pioneers at the Waldorf-Astoria, N.Y.C. on Nov. 4, it was announced by Ned E. Depinet, general chairman of the affair. The dinner will salute Herman Robbins, board chairman of National Screen



ROBBINS DEPINET

Service, as "Pioneer of the Year." Robbins joins noted pioneers honored in past years, such as Adolph Zukor, Gus Eyssell, Cecil B. DeMille, Spyros Skouras, the three Warner brothers, Nate J. Blumberg, Barney Balaban and Si Fabian.

The entertainment committee is under the supervision of Morton Sunshine, who filled the same post last year. The publicity committee will be headed by Harold L. Danson. Depinet suggests that reservations by members of the Pioneers at $20 per member be mailed immediately to Motion Picture Pioneers, 729 Seventh Ave. N.Y. 19, N.Y.

Closed-TV Expanding

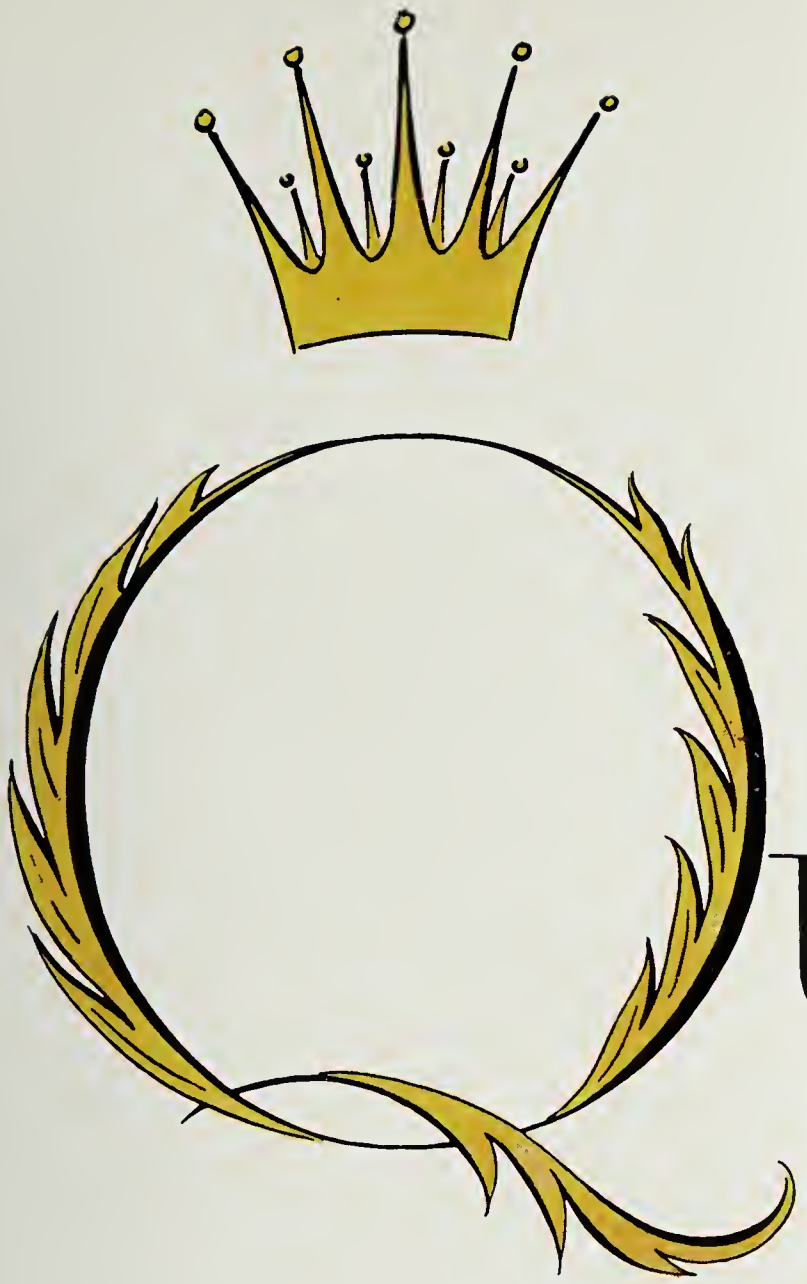
Closed-circuit TV for industry and education will eventually outstrip entertainment TV in importance, says one closed-circuit official. James L. Lahey, gen. mgr., Dage Television Div., Thompson Products, Michigan City, Ind., told a convention audience in Chicago that a boom period for equipment and sales will emerge in 1956. Among the growing uses of TV are signature verification, remote reading of documents, production control, and innumerable teaching activities.

UI Signs Global Stars

A world-wide talent harvest is sought by Universal Pictures, according to Alfred E. Daff, studio executive vice-president. With the signing of O. W. Fischer, Viennese star whose last four films are said to have grossed over a million dollars, U-I has now corraled its fourth big foreign name. Others were Rossano Brazzi, Italy; Zilva Sharpir, Israel; and Cornell Borchers, Germany. Universal is seeking only stars with a good command of English, and has extended its search for writers and directors as well.

Groups Plan Convention

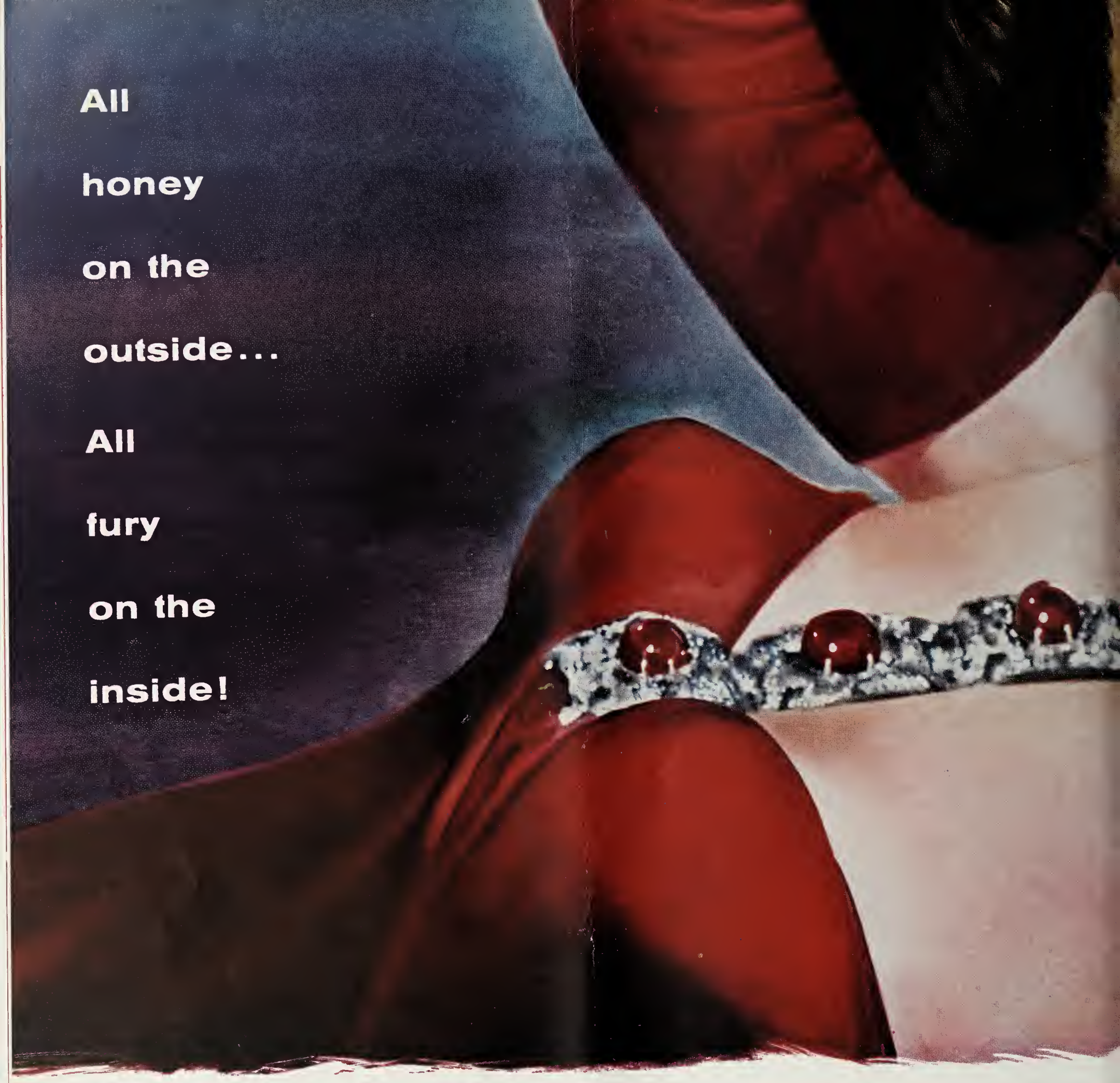
Representatives of National Allied, TESMA, TEDA and IPA this week coordinated plans for their forthcoming convention and trade show at a meeting held in Chicago. Set for Nov. 7-9 at the Morrison Hotel in Chicago, the convention will be under the chairmanship of National Allied's Jack Kirsch, Chicago.



Queen bee...

One female alone may be the queen bee. The other females serve only to sacrifice themselves while tending the queen bee or defending her. The males of the species exist only to serve the queen's pleasure . . . . . .

All
honey
on the
outside...
All
fury
on the
inside!



Columbia Pictures presents...

Joan Crawford

co-starring BARRY SULLIVAN • BETS

Screen Play by RANALD MacDOUGA



QUEEN BEE

...LMER • JOHN IRELAND and LUCY MARLOW

...on a novel by Edna Lee • A JERRY WALD Production • Directed by RANALD MacDOUGALL



On one of my trips to the Coast last year, Harry Cohn asked me to read a novel that the studio had in mind as a starring vehicle for Joan Crawford.

After reading the book, I was sure that "Queen Bee" was just right for Miss Crawford. It had the excitement and tension of "Sudden Fear", a central character as fascinating, as evil as "Mildred Pierce" — and the same outstanding boxoffice qualities of both.

Executive producer Jerry Wald started the wheels rolling and assigned Ranald MacDougall to adapt the screenplay. MacDougall had worked with Wald on "Mildred Pierce" and thus, we had the same producer-star-writer Academy Award combination.

Recently, I saw the first print of "Queen Bee" at a home-office screening. The results are everything we hoped for, and more. Miss Crawford is magnificent as the "Queen Bee".

"Queen Bee" will be screened soon in your territory. When you see it, I feel sure you will agree with my high opinion.

J. Montague.

VICE PRESIDENT
AND GENERAL SALES MANAGER
COLUMBIA PICTURES CORP.

Printed in U.

Personalities In The News



Arthur M. Loew, president of Loew's International Corp., receives a silver key to the NYU dormitory named after his father, Marcus Loew, from architect R. Jackson Smith, partner of Eggers and Higgins, at the dedication ceremonies. Contributor of $300,000 toward the construction of the building, Loew is pictured with Chancellor Henry T. Heald. Loew is a member of the class of 1918.



O. W. Fisher, successful Viennese film star poses after signing a five-year contract with Universal's executive vice-president Alfred E. Daff. Universal has conducted a global-wide search for leading international talent, and has recently signed Italian Rossano Brazzi and German Cornell Borchers.



Shiro Kido, president of Japan's largest film company, Shochiku, reveals that he plans an invasion of the American market in the coming year with five features. Kido (center) is pictured in United Artists home offices with whom he hopes to conclude a co-production deal. L to r, Louis Lober, UA gen. mgr., foreign dept., Arnold Picker, UA vice-president, Kido, and Arthur Krim, UA president.



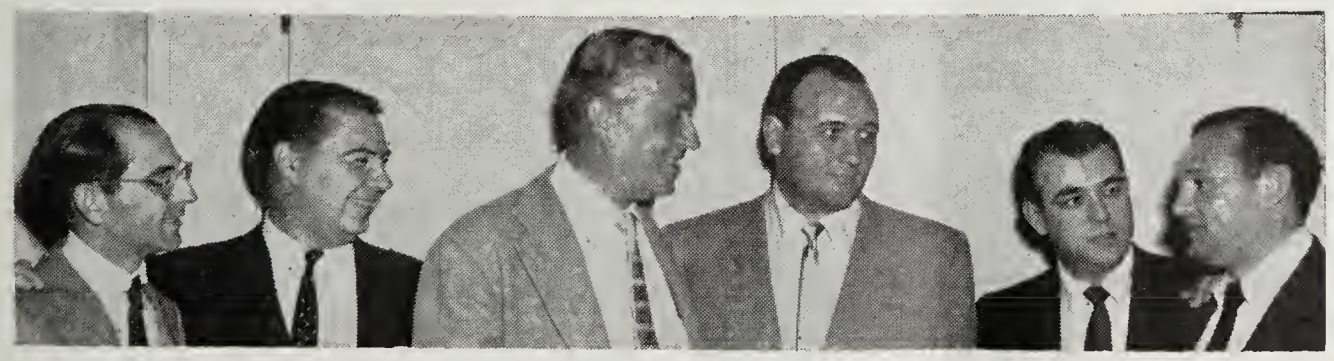
Jack Goetz (right), associated with Consolidated Film Industries since its inception in 1924 and about to join CFI on the West Coast, was guest of honor at a cocktail reception hosted by Republic pres. Herbert J. Yates at Essex House in N.Y. Shown with Goetz here are Eugene Picker (left), Loew's Theas., and Fred J. Schwartz, Distributors Corp. of Am.



New WOMPI officers installed at the second annual convention of the Assn. of Women of the Motion Picture Industry, held at the Roosevelt Hotel in New Orleans are (l to r): Mrs. Janice Claxton, M-G-M, Jacksonville-eastern regional dir.; Mrs. Gladys Hawkins, Wilby-Kincey, Charlotte-recording secy; Miss Florence Long, General Thea. Sup., Toronto-v.p.; Mrs Loraine Cass, United Artists, New Orleans-pres.; Mrs. Nell Middleton, M-G-M, Atlanta-treas.; Mrs. Billie Webb, 20th-Fox, Dallas-western regional dir.; Mrs. Lee Nickolaus, Lippert, New Orleans-corresponding secy.



Ever see this man before? He's pictured greeting Barry Cavnon, manager of the Odeon Fairlawn Theatre on the Paramount studio set of Perlberg-Seaton's "The Proud and Profane." Behind that mustache is William Holden.



Herb Gillis, new branch mgr. for Paramount in Washington, D.C., receives welcome from exchange area theatremen. L to R: Robert Rappaport, Baltimore exhibitor; Buster Root, Stanley-Warner; L. F. Ritnitzki, S-W; Gillis; Howard Minsky, mid-eastern div. mgr.; Jack Fruchtman, Baltimore exhibitor.

New Positions . . .

ROBERT LANTZ, head of the N. Y. artists' management corporation that bears his name, has been appointed exec. vice-president in charge of production of Joseph L. Mankiewicz's Figaro, Inc., indie film, play and TV producing company.

CHARLES B. McCABE and JAMES F. BURNS JR. have been elected members of the board of Magna Theatre Corp. McCabe is publisher of the New York Daily Mirror, and Burns is a partner of Harris, Upham and Co., N. Y.

EDWIN J. SMITH JR. has been appointed to the newly-created post of vice-president and overseas supervisor of Allied Artists' European operations. Smith will resign his post as foreign sales mgr. for RKO.

ROBERT M. WENDLINGER has been appointed associate editor of the INDEPENDENT FILM JOURNAL, succeeding Aaron Sloan, resigned. Wendlinger was formerly a script editor at Radio Free Europe, and has written for national and literary magazines.

JOSEPH RIVKIN, formerly assistant to Allied Artists' vice-president Harold Mirisch, has been named executive talent head at the studio.

KEITH GOLDSMITH, formerly in a foreign supervisory post with U-I, has been named to an executive post with Allied Artists, coordinating sales activities of the company's European, Far Eastern and Latin American departments.

VIC BERNSTEIN has assumed the post of Chicago sales mgr. and head booker of AA's Chicago office. DON GOLDMAN takes Bernstein's former position.

IRVING DRUTMAN has been retained for a special public relations campaign on Columbia's "The Eddie Duchin Story."

A. LOUIS ORESMAN has been elected board member of Republic Pictures Corp. Oresman, president of Catalina, Inc., replaces Walter Titus Jr., who remains as Republic vice-president.

RICHARD FISCHER will assume charge of Interstate Television's new Toronto Branch as Canadian division mgr. Interstate is a subsidiary of Allied Artists.

TED KRASSNER has been appointed as assistant to Martin Friedman, head of play-date department for Paramount Pictures.

PAUL HARGETTE is the new manager of Columbia's Atlanta branch. Since 1951, Hargette has been Jacksonville branch mgr.

GEORGE NELSON has resigned from the United Artists publicity department after five years, to become gen. mgr. of Ursula Halloran and Assoc., N.Y. public relations firm active in motion pictures and TV.

WILLIAM AGREN, heading the booking dept. of Fox Inter-Mountain, has been promoted to division film buyer. SI SANDERS succeeds Agren as head of northern distr. booking dept., with HENRY C. FISCHER replacing Sanders as booker for southern district. TONY CERANICH, recently with Fox West Coast Theatres, was upped to Fischer's former job as head of film statistical dept.

WARREN BEIER was named as special assistant to M. C. Glatz in construction detail for Fox Inter-Mountain. ALBERT HOPKINSON joined the organization as assistant to Ralph Pizza in the Salt Lake booking dept.

JAMES STEVENSON, New York Attorney, has been named general counsel and secretary of Cinema-Vue Corp., TV film distribution organization.

R. K. SERFASS and R. F. LAUER are new directors of the York Corporation.

GERARD PICK, formerly film supervisor for N.B.C., has joined Animated Prods., Inc., N.Y., as head of their industrial film division.

JOHN ZANE has been appointed production supervisor of industrial films at Transfilm, N.Y. Zane formerly served with Dynamic Films, N.Y.

Correction

J. HULL has been assigned to the field engineering staff of Altec's eastern division mgr., L. J. Patton. Hull replaces J. A. CHILDS, resigned from Altec's field engineering staff to join Todd-AO in a technical supervisory capacity. He will service various theatres under Altec contracts in the Buffalo area.

Financial Notes

Allied Artists Net

Allied Artists' net profit for the year ended July 2 was $598,494, equal after preferred dividends to 59 cents per common share, according to president Steve Broidy. In the previous 12 months, net profit was $414,480, equal to 45 cents per share.

Stockholders Meet

Allied Artists stockholders will meet in Hollywood on Nov. 9 to consider and act upon a proposal to amend the company's certificate of incorporation. The effect would be to increase the authorized capital stock from 1,650,000 shares to 3,150,000. Purpose would be to acquire interests in other enterprises, and for negotiating with leading personalities.

Columbia Profits

Columbia Pictures' net profit for the fiscal year ended on June 25 shows an increase of $1,353,000 or $1.63 per common share over earnings during the comparable 1954 period, according to Columbia president Jack Cohn. Net profit for the current period amounted to $4,948,000 or $5.64 per common share.

NT Dividend

The board of directors of National Theatres has declared a quarterly dividend of 12½ cents per share on outstanding common stock, payable Nov. 3 to stockholders of record on Oct. 20.

Kramer Upped At RKO

Sidney Kramer will become foreign sales manager for RKO Radio Pictures, Inc., on Oct. 24, according to an announcement from world-wide sales mgr. Walter Branson. Formerly RKO short subjects sales mgr. and RKO-Pathe general sales mgr., Kramer replaces Edwin J. Smith, who resigned last week to join Allied Artists. Kramer, who has been with RKO for 26 years, will continue as a director of RKO-Pathe.

No Theatre Chain Jurisdiction—NLRB

WASHINGTON.—A National Labor Relations Board examiner has ruled against NLRB jurisdiction over a labor dispute involving a theatre which is part of a National Theatres subsidary chain. IATSE was being sued for unfair labor practices by an individual, with the dispute arising in the Hollywood Theatre, Portland, Ore.

Hearing examiner William E. Spencer said that he would have ruled in favor of jurisdiction if it were shown that the theatre was part of an inter-state chain doing business in excess of $10 million yearly, under previous NLRB rulings. But, he said, NT actually doesn't operate any theatres, and so the house in question must be considered only as a part of Ranier Theatres Corp., NT subsidiary.

AAP Seeks TV Rights For UI, Para. Films

Negotiations for TV rights to 35 Paramount and ten Universal-International feature are apparently under way. Eliot Hyman, president, Associated Artists Productions, has stated that delivery of the pictures was halted only by a refusal of the American Federation of Musicians to grant broadcasting rights for the music tracks of the films. Spokesmen for Paramount and U-I said, however, that negotiations were still in the talking stage.

Informed sources report that the Paramount films involved are Pine-Thomas productions, while Universal films under negotiation are old independently made productions. The AFM seeks a five percent share of the gross cost of the music sound track, according to a 1950 stand.

Give-Aways Stimulate Audience Award Poll

To promote interest in the first Audience Awards, the Southern California Theatre Owners Association has promoted a huge give-away program, which includes a new $15,000 home and two Dodge automobiles. Everyone who casts a ballot will receive a ticket for the drawing.

Harry Arthur, heading the Audience Awards program for Southern California, announced through COMPO that 220 theatres in the Los Angeles, Orange, Riverside and San Bernardino County areas have joined together to throw all their resources into the campaign. Coordinating the campaign under Arthur are Spence Leve and Thornton Sargent of Fox West Coast.

Women's Ads Stressed

Newspaper editors are asked to get movie ads and news before the eyes of women readers in the 54th of a series of COMPO ads run in Editor & Publisher. "Every Day Is Ladies' Day at the Movies!", the ad states, yet much movie advertising and news is buried among the sports and financial pages, out of sight of most female readers. Since most advertising is slanted toward the ladies, COMPO asks editors to see that the information the ladies want "isn't buried out there in left field."

No Writer Shortage At Metro Under Schary's Broad Plans

HOLLYWOOD.—Studio Head Dore Schary announced this week M-G-M's roster of top writing talent is at an eight-year high, with 51 writers currently at work on 41 major motion pictures, or under contract for future commitments. This product represents the greatest budget expenditure ever allotted a group of big-scale films.

Thus the company began its 1955-56 fiscal year on September 1 with over-all creative manpower at peak level for recent years.

Ten pictures are completed and in various stages of editing and scoring, and six are in current production. This product constitutes M-G-M's releases into the Spring and early Summer of 1956. The majority of scripts now in preparation are planned for production and release during the next two years.

"Our long-range program of building up a backlog of important story properties has made it possible to attract the most experienced and proven writers available," Schary said. "At the same time, we are constantly looking for and developing promising new writers."

Films Underway

"The Swan," Fernec Molnar's romantic stage comedy, adapted by John Dighton, starring Grace Kelly, Alec Guiness, Louis Jourdan, Brian Aherne, Agnes Moorehead, Jessie Royce Landis, Leo G. Carroll and Estelle Winwood, produced by Dore Schary and directed by Charles Vidor.

"Fearful Decision," written by Cyril Hume and Richard Maibaum, suspense drama of a father's gamble to save a kidnapped son, also went into production, starring Glenn Ford and Donna Reed, produced by Nicholas Nayfack and directed by Alex Segal, top television director.

Also underway is "Gaby," romance of youthful love against a ballet background, written by Frances Goodrich, Albert Hackett, and Charles Lederer, starring Leslie Caron and John Kerr, produced by Edwin H. Knopf and directed by Curtis Bernhardt. Lederer, who collaborated with Luther Davis on the screenplay of "Kismet," also completed a treatment of "32nd Day," to be produced by Knopf, and will collaborate with Ben Hecht on "The Old Army Game," comedy also to be produced by Knopf.

"The Rack," written by Stewart Stern, will be Glenn Ford's next following "Fearful Decision," and will start in November. Story of a Korean War hero's court martial, Arthur Loew, Jr., will produce, Arnold Laven direct. Stern is now assigned to the screen play of "Bridge of Fire," drama of R.A.F. operations in the South Pacific.

Schary pointed out that M-G-M will bring more big-scale productions to the screen than in any previous year of the studio's history.

"Ben Hur," written by Karl Tunberg from the Lew Wallace classic, is to be filmed in Italy as the most spectacular drama of all time, produced by Sam Zimbalist, directed by Sidney Franklin.

"The Teahouse of the August Moon," adapted by John Patrick from his Broadway success, will be made in Japan, starring Marlon Brando, Glenn Ford and Louis Calhern, produced by Jack Cummings, directed by Daniel Mann.

An untitled romantic modern musical comedy, the score being by Cole Porter, with Frank Sinatra, first to be named of an all-star cast, is one of five screen plays to be written by Patrick for production by Sol Siegel.

"Cat On a Hot Tin Roof," Tennessee Williams' provocative New York stage hit, will be produced by Pandro S. Berman, with a top writer to be assigned to the screen play in the near future.

"Something of Value," Robert Ruark's best-seller, will be written and directed by Richard Brooks, who both wrote and directed "The Last Hunt" and "Blackboard Jungle." The picture will be filmed in Africa with Grace Kelly and an all-star cast.

"Tea and Sympathy" is another case in which a noted playwright, Robert Anderson, wrote the screen play of his New York success. "Tea" will star the co-stars of the original Broadway cast, Deborah Kerr and John Kerr. Pandro S. Berman will produce and Vincente Minelli direct.

"Raintree County" is being adapted by Millard Kaufman from Ross Franklin Lockridge, Jr.'s, best-seller epic of an American era, with Elizabeth Taylor to head an all-star cast, David Lewis producing.

"Designing Woman," a modern romantic comedy is being written as a co-starring vehicle for James Stewart and Grace Kelly by George Wells, who also will be associate with Dore Schary in the production.

"Wings of Eagles," dramatic story of Commander Frank "Spig" Wead, one of Hollywood's outstanding writers, and a naval hero of World War II, is being written by Frank Fenton from an original treatment by Admiral John Dale Price and William Wister Haines. Robert Taylor will star as "Spig" Wead, Charles Schnee producing, Richard Thorpe directing.

"Opposite Sex," a gay musical comedy, is being written by Fay and Michael Kanin for an all-star cast, with Joe Pasternak producing.

Typical of the opportunities being given new writers is "Trial," the first screen play by Don M. Mankiewicz, adapted from his Harper's prize novel. Mankiewicz has been assigned to write "The Big Sin," to be produced by Nicholas Nayfack.

"Somebody Up There Likes Me," biography of fighter Rocky Graziano, is being scripted by Ernest Lehman, whose first major screen credit was "Executive Suite." Charles Schnee will produce with Robert Wise directing.

"The Red Car," a dramatic story of juvenile irresponsibility on America's highways, to be produced by Dore Schary with Walter Reilly as associate, is being adapted from a Saturday Evening Post original by Rod Serling, who has won wide attention for his provocative TV dramas.

"Reluctant Debutante," London's current comedy success, will bring Douglas Hume to Hollywood to work a screen treatment of his play, which will star Debbie Reynolds, with Pandro S. Berman producing.

"I Put My Right Foot In" is the first M-G-M assignment for Harry Essex, writing the screen play of his novel of the same title. John Champion, newest addition to the studio's producer staff, will produce.

Another new writing addition is Nathaniel Benchley, son of the famous Robert Benchley, who will write "The Little Leaguer," to be produced by Henry Berman.

'For Every Taste': Schary

"Anna Christie" in being written by Dorothy Kingsley as a dramatic musical starring Ave Gardner and Howard Keel, to be produced by Jules Schermer. Miss Kingsley recently completed the screen play of "All Our Yesterdays," which will be James Cagney's next starring film after "Tribute to a Bad Man," Schermer also producing.

"Wonderland" a cavalcade of Cole Porter music, is being written by Betty Comden and Adolph Green to star Gene Kelly, with Arthur Freed producing; Christopher Isherwood is writing "The Wayfarer,' inspiring story of Buddha, to be produced by Edwin H. Knopf.

Laslo Vadnay is writing "Ten Thousand Bedrooms" for Joe Pasternak; Isobel Lennart is writing "Protection For A Tough Racket," also for Pasternak; Leonard Spigelgass is writing "International Revue," to be produced by Pasternak, directed by George Sidney.

Sonya Levien is writing "Raquel," to be produced by Lawrence Weingarten; Christopher Knopf is writing "Running Of The Tide," Edwin H. Knopf producing; Ruth Brooks Flippen and William Ludwig are writing "The Amazing Nellie Bly," to star Doris Day, Rogers Edens producing, Stanley Donen directing. Gore Vidal, prominent TV writer, is adapting the Paddy Chayefsky play "The Catered Affair," which Sam Zimbalist will produce.

10 M-G-M Films Ready For Release

Among the important pictures completed and in final preparation for M-G-M release are:

"Trial," starring Glenn Ford, Dorothy McGuire, Arthur Kennedy, and John Hodiak, produced by Charles Schnee, directed by Mark Robson, with screen play by Don M. Mankiewicz.

"Quentin Durward," starring Robert Taylor, Kay Kendall and Robert Morley, produced by Pandro S. Berman, directed by Richard Thorpe, with screen play by Robert Ardrey.

"The Tender Trap," starring Frank Sinatra, Debbie Reynolds, David Wayne and Celeste Holm, produced by Lawrence Weingarten, and directed by Charles Walters.

"Kismet," starring Howard Keel, Ann Blyth, Dolores Gray and Vic Damone, produced by Arthur Freed, directed by Vincente Minnelli, with screen play by Charles Lederer and Luther Davis.

"I'll Cry Tomorrow," starring Susan Hayward, Richard Conte, and Eddie Albert, produced by Lawrence Weingarten, directed by Daniel Mann, and screen play by Helen Deutsch and Jay Richard Kennedy.

"Diane," starring Lana Turner and Pedro Armendariz; produced by Edwin H. Knopf, directed by David Miller, with screenplay by Christopher Isherwood.

"The Last Hunt," starring Robert Taylor, Stewart Granger, Lloyd Nolan, Debra Paget and Russ Tamblyn, produced by Dore Schary, written and directed by Richard Brooks.

"Forever, Darling," starring Lucille Ball, Desi Arnaz, James Mason and Louis Calhern, produced by Desi Arnaz, directed by Alexander Hall, screenplay by Helen Deutsch.

"Bhowani Junction," starring Ava Gardner and Stewart Granger, produced by Pandro S. Berman, directed by George Cukor, with screen play by Sonya Levien and Ivan Moffat.

"Forbidden Planet," staring Walter Pidgeon and Anne Francis, produced by Nicholas Nayfack, directed by Fred Wilcox, with screen play by Cyril Hume.

"Invitation To The Dance," starring Gene Kelly, Tamara Toumanova and Igor Youskevitch, produced by Arthur Freed and directed by Gene Kelly.

Currently in production are:

"Lust For Life," starring Kirk Douglas and Anthony Quinn, produced by John Houseman, directed by Vincente Minnelli, written by Norman Corwin.

"Tribute To A Bad Man," starring James Cagney, Don Dubbins, Stephen McNally, Vic Morrow and introducing Irene Papas, produced by Sam Zimbalist, directed by Robert Wise, written by Michael Blankford.

"Meet Me In Las Vegas," starring Dan Dailey and Cyd Charisse, produced by Joe Pasternak, directed by Roy Rowland, written by Isobel Lennart.

Other screen plays or treatments in active preparation are "The Painted Veil," being written by Arthur Laurents, to star Ava Gardner, with David Lewis producing. Norman Corwin is writing "Prisoner In Paradise," to be produced by Jules Schermer; Allen Rivkin and Corey Ford are writing "Air Force Story," based on the first class to enter the Air Force Academy, to be produced by Henry Berman.

Herbert Baker is writing "Largely a Question of Love," to be produced by Michael Able; Robert Ardrey is writing "The Power And The Prize," to be produced by Nicholas Nayfack.

Reporting to M-G-M shortly to complete final screen plays are Lenore Coffee, who is writing "Mary Anne," Daphne du Murier's best-selling novel, to star Elizabeth Taylor, with John Houseman producing; John Lee Mahin to write "The Female" to star Ava Gardner, George Cukor directing, and Leonard Gershe, writing "Wedding Day" to star Carol Haney, with Roger Edens producing.

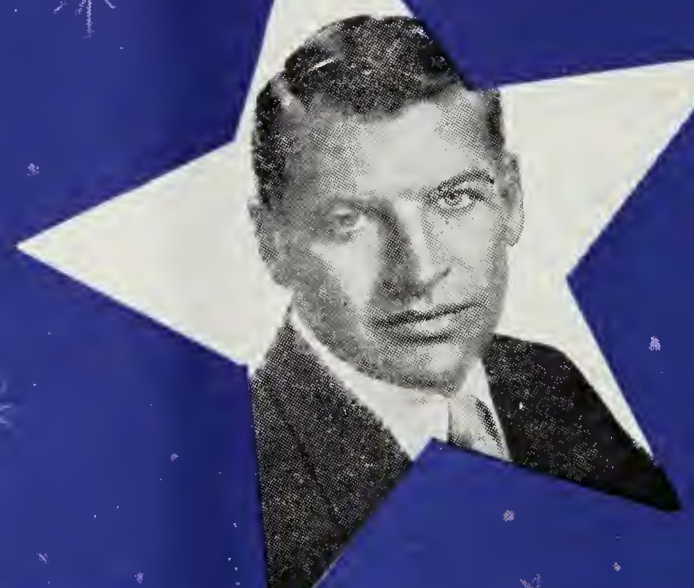


The Five Goldwyn "Dolls," touring on behalf of M-G-M's release of "Guys and Dolls" met Garfield Cass, M-G-M branch mgr. at Toronto, before presenting this blanket to the winning racehorse at Woodbine racetrack.

...your stars of tomorrow from 20th!



RICHARD EGAN
"THE VIEW FROM POMPEY'S HEAD"
(October)





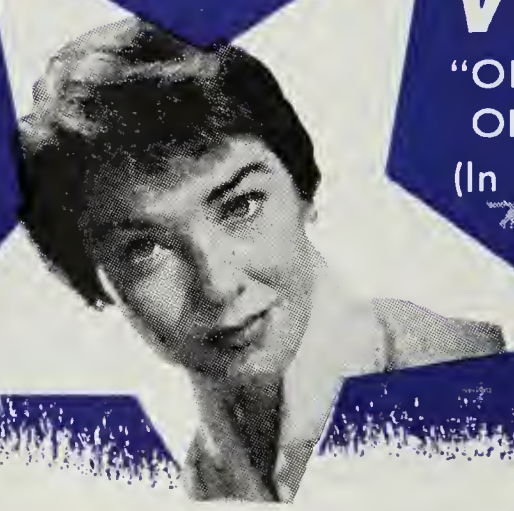
RITA MORENO
"SEVEN CITIES OF GOLD"
(September)



KIPP HAMILTON
"GOOD MORNING, MISS DOVE"
(November)



VIRGINIA LEIT
"ON THE THRESHO
OF SPACE"
(In production)



Special! Reprint of this ad available FREE for you



DANA WYNTER
"THE VIEW FROM POMPEY'S HEAD"
(October)



SHEREE NORTH
THE LIEUTENANT WORE SKIRTS"
n production)

JOAN COLLINS
"THE GIRL IN THE RED VELVET SWING"
(October)

SHIRLEY JONES
"CAROUSEL"
(In production)



TOM EWELL
"THE LIEUTENANT WORE SKIRTS"
(In production)



BARBARA RUICK
"CAROUSEL"
(In production)

SPECIAL 5-MINUTE SUBJECT

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"STARS OF TOMORROW"

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CinemaScope Global Popularity Increasing

Spyros P. Skouras, 20th-Fox president, again reported the growing global popularity of CinemaScope this week. Having completed a nine week tour through the Far East and Europe, the executive foresaw at least five foreign Cinemascope productions in the coming year.

A total of 13,000 out of a possible 17,000 overseas theatres have been equipped with the process, Skouras said. In this country, 15,000 out of 23,000 houses have had CinemaScope installed, he said, and Skouras believed that the saturation point has not yet been reached.

The Fox president estimated that the process produced two or three times greater grosses overseas than the same picture would in a "flat" process. He also called CinemaScope a great stimulant to quality, since black and white standard films must improve to meet the competition.

His trip to Japan gave him the impression of film prosperity similar to the 1920's, with much construction under way and long lines outside the theatres.

20th-Fox, which expects to gross 50 million on the foreign market this year, permits only color Stereophonic sound Cinemascope for the overseas market. Skouras does not have that control over the domestic product. He pointed out that foreign companies can look to the process to increase their own domestic market, although they would not he helped in this country. He has not made any co-production committeements overseas, but he called on the industry to aid in the building of overseas theatres, an area in which "the U.S. industry has been negligent."

Atlas RKO Stock Sale Highlights SEC Report

WASHINGTON.—Atlas Corp. sale of 92,900 shares of RKO Pictures Corp. common stock featured the September report of stock dealings by corporation officers and directors released by the Security and Exchange Commission last week. The Atlas dealings, in July and August, brought the company's holdings down to 907,100 shares.

Kurt Widder during August sold 1,800 shares of Skiatron Electronics common, and retained 9,950 shares. J. Petrauskas, Jr. bought 100 shares of Republic Pictures Common, his entire holdings to date. E. C. Rhoden bought 200 shares of National Theatres, to bring his holdings to 35,000 shares plus 46,225 shares in holding companies. Benjamin Melniker bought 200 shares of Loew's Inc. common and owned 500 shares at the end of the period.

DISTRI-BITS

Lieber Moves East

HOLLYWOOD.—RKO has decided to move its entire advertising department, with Perry Lieber at the helm, from Hollywood to New York, effective Oct. 17. The news was announced by RKO president Daniel T. O'Shea, in Hollywood for his first visit since the purchase of the company by General Teleradio.

Lieber, named national director of publicity and exploitation in 1953, now becomes national director of the entire advertising setup. He revealed this week that he plans no changes in personnel.

Jacon Quits I.F.E.

Bernard Jacon, I.F.E. Releasing Corporation's vice president in charge of sales this week announced his resignation from the company. He will continue to serve as a consultant until December 31 when his contract terminates. Jacon's future plans will be finalized before the end of the year.

Columbia Manila Meet

Delegates from ten Columbia Pictures International territories will meet in Manila for the studio's first full scale Far Eastern convention Oct. 29. The meeting, to be followed by a convention in Tokyo on Nov. 11, will be conducted by the International's president, Lacy W. Kastner. Attending the Philippines meeting will be Bernard E. Zeeman, Columbia Int.'l treasurer.

Sam Jr.'s First Film

Samuel Goldwyn Jr.'s first motion picture production, "Man With The Gun," starring Robert Mitchum and Jan Sterling, will have its gala world premiere Oct. 28 at Loew's State Theatre, New Orleans, according to an announcement by William J. Heineman, UA vice-president in charge of distribution.

"Conqueror" Plugged

The radio publicity campaign for RKO's "The Conqueror" began this week when the Howard Hughes production was plugged on the NBC network program, Your Radio Theatre. The show, heard 9:00-9:55 P.M., was devoted to an adaptation of the RKO Oscar-winning classic, "The Informer."

"The Conqueror," a $6,000,000 CinemaScope-Technicolor production about Ghengis Khan, stars John Wayne, Susan Hayward and Pedro Armendariz.

Sheepskin For Kaye

Danny Kaye will be awarded an honorary degree of Doctor of Humanities from the American International College in Springfield, Mass., according to John F. Hines, president of the college. The degree will be awarded at the College's 70th Anniversary Convocation on October 20, in recognition of the film's star's work for the United Nations Children's Fund.

For "Guys and Dolls" Only

Anything, they say, can happen at Ebbets Field. Latest was the labeling of all lavatories in the ball park during the recent World Series with appropriately placed signs, "Guys and Dolls." James Mulvey, president of Samuel Goldwyn Productions, soon to release "Guys and Dolls," happens to be a part owner of the World Champs as well. It might be an idea for your own theatre.

Trouble With Titles For Overseas: 'Hitch'



Alfred Hitchcock (left) accepts a Vermont marble headstone in memory of the leading character of his film, "The Trouble With Harry" as star Shirley MacLaine and Barre's Paramount Theatre mgr. William Murphy look on.

BARRE, VT.—Chewing the fat with newsmen here after the world premiere of his latest production, Paramount's "The Trouble With Harry," Alfred Hitchcock gave us something to think about. "As soon as our pictures leave the country, we don't care what happens to them," he said. "We depend on the foreign market for our profits and yet are too negligent to supervise the writing of foreign titles for our productions, even when wrong connotations may ruin the picture."

The famous producer-director went on to mention some specific problems of translation that would be encountered in the French version of "Harry," which is quite a subtle comedy. One of the reasons for his forthcoming European trip, Hitchcock said, is to the straighten out this nervous situation. He leaves with the blessing of several other concerned Hollywood producers, including Hal Wallis.

The world premiere of "Harry," in VistaVision and Technicolor, occurred at the Paramount Theatre, Barre, near the locations where the film was made. Occasion was for the benefit of New England Flood Relief. Besides "Hitch," star Shirley MacLaine and Gov. Joseph B. Johnson were present, and the affair was well-covered by a contingent of newsmen from New York and New England—R.M.W.

Each Medium Has Own Advantages—Zinneman

First director to film in the new Todd-AO process, Fred Zinnemann stated that each film medium has its own advantages, and the choice of Todd-AO or some other process, color or black-and-white, should depend entirely on the film property. The Academy-Award winning director of "Oklahoma" believed that Todd-AO was excellent for that kind of material, however.

Zinnemann recently toured Europe with playwright Robert Sherwood selecting locales for Michael Todd's proposed "War and Peace," but noted he would not going along with plans to begin shooting before the Paramount version is released.

What's In A Name

To people on four continents Danny Kaye is the name of a brilliant and talented comedian who makes them laugh. For others Danny Kaye is the messenger of light in a dark world. A dedicated man, he has travelled thousands of miles under the banner of UNICEF, to bring joy and happiness to underprivileged children . . . to share with them the good things that are our American birthright . . . to spread the democratic credo.

What's In A Name

Joint Defense Appeal stands for decency, dignity and democracy. It is the name of the fund-raising arm of the American Jewish Committee and the Anti-Defamation League of B'nai B'rith—the oldest and largest community relations agencies in the world. Their programs, in essence, seek to bring full human rights to Americans of every faith and creed.

What's In A Name

The Human Relations Award is the name of the Industry's medallion for recognizing outstanding service in the cause of furthering human rights. It will be presented, for the first time, to Danny Kaye at a luncheon sponsored by Joint Defense Appeal on October 19th, beginning at 12 noon in the Waldorf-Astoria. You are cordially invited to attend and learn for yourself what you can do to help fight prejudice and discrimination . . . to secure for your loved ones a life of decency and dignity . . . and to honor Danny Kaye for what he has done to put the Motion Picture Industry in the forefront of the fight for human rights. There will be no public solicitation of funds.

WILLIAM J. GERMAN, Chairman
JDA Motion Picture Division

Make your reservation now. Call BRyant 9-7600, Ext. 84. **You will be happy that you did.**

More Round Table Meetings Urged; Charge WB With "Unfair Practice"

(*Continued from page* 4)

dustry."

E. D. Martin, outgoing TOA president, told the delegates that "although there is unity in the relief sought for exhibitors, the paths toward achievement are further apart." He said that his administration had worked hard to bring about "better understanding" between TOA and Allied," but that the organizational makeup of the two associations, "not to count the personalities involved," make a merger or newly formed association unlikely in the near future.

"Until exhibitors think and act for the betterment of the industry as a whole, and not of themselves, only then will there be unity in exhibition," Martin said. "And not until there is unity will the voice of exhibition be heard."

Need Executive

The outgoing president had high praise for the operation of the New York office managed by Joseph Alterman, He called for the hiring of an experienced executive for that office now that arbitration has become a "reality." "Exhibitor complaints that could not be handled at the local level could be worked on in New York before going to arbitration or the courts," he suggested.

Charging that Warner Bros. is "again resorting to the unfair and uneconomic practice of requesting bids on pictures before exhibitors have had a chance to see the pictures in question," the TOA board of directors warned the company that "if this practice does not cease forthwith we shall turn this matter over to our general counsel and cause investigation of our members' rights in the matter and shall proceed accordingly."

The warning was dispatched to the company by wire following a board meeting. The pictures in dispute are "Rebel Without a Cause" and "Sincerely Yours."

The board contended that the "legality" of Warner Bros.' action is not the issue. "It is solely a question of whether Warner Bros. should take further advantage of a seller's market and compel exhibitors to bid unintelligently on pictures they have not seen," the telegram read.

"More Round Tables"

Freeman's hint of producer willingness to talk further with exhibition was dropped during a production seminar which saw various exhibitors asking questions of Schary, Broidy, Yates and others.

Sam Pinanski, honorary board chairman of TOA, asked that "more round table conferences" be held as a means of helping to solve industry problems. Freeman agreed. "When one branch of the industry condemns another it doesn't help," he said. The Paramount studio chief said that any meetings which promised to work to the industry's advantage would be welcomed.

Schary said that the story shortage was occasioned by television's huge consumption of material from all sources. Furthermore, the M-G-M studio chief said, TV's recently-displayed willingness to finance Broadway stage plays in return for first call on material has not helped the situation either. Big studios must reenter stage financing to protect the industry, he said.

Casting problems are at an all-time high, Schary stated, with more stars demanding extreme salaries, increased control over their productions, and often refusing outright to work in a film which might put them in a higher tax bracket.

Metro has not yet resolved its own television plans, he said, but he pointed out that if every major studio should decide to turn out gala productions for TV during the week, many theatres would be in trouble and forced to close.

In Schary's opinion, we have seen the last of "B" pictures, and now most budgets will average around $2 million and many twice that amount. He said that modernization of studio equipment along "automation" lines might cut costs, however.

Herbert J. Yates traced the course of Republic's history, from the studio's formation in 1936 as a low-budget film producer, to the change in 1954 which saw the studio financing $2 million productions. The Republic president complained that costs have doubled since 1945, stories and talent have become harder to obtain. Even so, he said, Republic will continue in its present policy so long as exhibitors display their willingness to exhibit the high budget product.

Public Attitude Changes

Alfred Starr, co-chairman of the Committee Against Pay-As-You-See TV, told the delegates that "we must have funds if we are going to stay in this fight" against pay-TV. A speech delivered by Starr reviewed the "achievements" of the Committee during the past year.

Starr pointed out that before the Committee was formed, public sentiment as expressed in polls as being overwhelmingly in favor of pay-TV. Currently, the tide has turned, Star said, and opposition by a margin as high as 20 to one has been noted in many surveys.

Starr said, "We are very encouraged." He said, "It may take the FCC several years to come to a decision. The Commission may pass this 'hot potato' to Congress. If so, no Congressman or Senator would want to advocate any bill that would deplete the entertainment budget of the constituents back home."

Need Funds

A plea for additional funds to carry on the fight against pay-TV was made at the convention by Philip Harling, treasurer of the Committee Against Pay-As-You-See TV. Harling said the treasury is "absolutely empty," and asked for another $75,000-$100,000 to continue the fight.

James Stewart received the TOA Trophy Award as "Star of the Year." Stewart, who was guest of honor at the president's dinner which concluded the convention, was tendered the award for "good citizenship, active civic participation, and for great portrayals."

ITO of Arkansas has joined the list of investors in the TOA-sponsored Exhibitors Film Financing Group, to the tune of $1000, according to EFFG president Sam Pinanski.

Pickman Charges Exhibs "Let George Do It"

During a seminar on advertising and promotion, Paramount ad chief Jerry Pickman brought forth cries of protest from his audience when he charged. "You're not carrying your load because you let George do it. You let the distributors do it." Thus Pickman capped his remarks.

Others who participated in the panel discussion were Thornton Sargent, Fox West Coast publicity director, and David Lipton, Universal's ad-publicity-exploi director. Frank Whiteback was moderator.

Pickman asked how exhibitors expected to sell their merchandise if they didn't even look at it before playing it. He reminded the TOA delegates the the practice of pre-selling pictures was started for the purpose of "testing" pictures for the advantage of exhibitors. "Too many exhibitors consider 'test' a dirty word," he said. "All other major industries test their products."

"Use Billboards"

Lipton talked on the effect on modern living on the pre-selling of movies. Some of the factors that discourage customers, he said, are these: decentralization of the population, the increase in installment buying, television, do-it-yourself activities, outdoor living, parking, baby sitters and home air conditioning. He suggested billboard and radio exploitation as a means to reach potential customers "on the road."

Sargent held that movie advertising could stand improvement. But he maintained that some fault lies with exhibitors who 'won't depart from the usual in promoting pictures." He also charged that the industry doesn't exchange enough information on exploitation.

Industry Dividends Up Because Of Date Change

WASHINGTON. — Publicly declared dividends paid by film industry corporations during August totaled $1,811,000, up from the $1,426,000 paid in the same month last year only because of switches in dividend months. However, payments in the first 8 months of 1955 at $18,598,000 were running far over the $15,001,000 paid during the same period last year.

Columbia Pictures paid $65,000 in August, 1955. Warner Bros. Pictures paid $742,000. Stanley-Warner paid $619,000. All were unchanged from last year. Loews Boston Theatres and National Theatres, which paid in July last year, this August declared $39,000 and $346,000 in dividends, respectively.

TESMA Story Booklet

"The Story of TESMA," in booklet form, has been issued by Theatre Equipment and Supply Manufacturers' Association, to acquaint more people with the purposes, services and activities of the organization. Among the subjects discussed in the six-page booklet are affiliations; how TESMA serves its members; credit information; annual Trade Show; standards; and annual dues. Copies may be obtained from TESMA.

You're in the GOLD with TODD-AO!

RODGERS & HAMMERSTEIN'S



OKLAHOMA!

THE NEW MOTION PICTURE PROCESS

PRODUCED IN

When the magic that is "Oklahoma!" meets the miracle that is Todd-AO...something wonderful happens! Suddenly you're there...in the land that is grand, in the surrey, on the prairie! You live it, you're a part of it...you're *in* "Oklahoma!"

Because this is a completely new and unique presentation, without precedent in modern entertainment, all seats for "Oklahoma!" will be reserved as in the legitimate theatre.

TODD-AO
NEW sight! NEW sound! NEW screen!

starring

GORDON MacRAE · GLORIA GRAHAME · GENE NELSON · CHARLOTTE GREENWOOD · EDDIE ALBERT · JAMES WHITMORE · ROD STEIGER · SHIRLEY JONES

Directed by FRED ZINNEMANN Produced by ARTHUR HORNBLOW, Jr. Dances Staged by AGNES DE MILLE Screen Play by SONYA LEVIEN and WILLIAM LUDWIG

IN EASTMAN COLOR
Sound by TODD-AO

PUBLIC WORLD PREMIERE
RIVOLI *Theatre*
NEW YORK CITY—OCT. 13th

TWICE DAILY
THREE SHOWS
SAT., SUN. and HOLS.

PUBLIC HOLLYWOOD PREMIERE
EGYPTIAN
UNITED ARTISTS
NOVEMBER

DISTRIBUTED BY **MAGNA** THEATRE CORPORATION, 233 WEST 49th STREET, NEW YORK 19, N. Y.
JOSEPH M. SCHENCK, Chairman · GEORGE P. SKOURAS, President

You're in the show with TODD-AO!

You're in the 

with TODD-AO!

THE NEW MOTION PICTURE ERA!

TODD-AO

NEW sight! NEW sound! NEW screen!

Like Rodgers & Hammerstein's "OKLAHOMA!", all great motion pictures of the future will bear the distinctive imprint—PRODUCED IN TODD-AO . . . This is the new motion picture era . . . it's TODD-AO! . . . Truly revolutionary . . . Ecstatic in its realism . . . supreme in its audience emotional involvement and participation . . . TODD-AO is supersonic in its possibilities . . . you live the action . . . you're part of it . . . TODD-AO is the entertainment miracle born of inspired boldness and determination through the happy marriage of science and the motion picture art.

UNITED ARTISTS THEATRE CIRCUIT INC.

You're in the show with TODD-AO!

NEW SIGHT!
NEW SOUND!
NEW SCREEN!



TODD-AO IS THE TRADEMARK OF THE TODD-AO CORPORATION

TODD-AO is the wide-angle, deep-screen motion picture system developed by AMERICAN OPTICAL CO.

OKLAHOMA!—the first picture made in the TODD-AO system will be distributed by MAGNA THEATRE CORP.

first presentation . . .

RODGERS & HAMMERSTEIN'S

OKLAHOMA!

THE TODD-AO CORP., 1270 AVENUE OF THE AMERICAS, ROCKEFELLER CENTER, NEW YORK 16, NEW YORK

"The 'Oklahoma!' Story"

Introduction

The biggest news of this week—and possibly of the entire year—is that Rodgers & Hammerstein's "Oklahoma!", already one of the most fabulous stage successes of modern times, has world premiered in the new TODD-AO process at the Rivoli Theatre, New York.

The next openings will be at the Egyptian theatre, Hollywood, about Nov. 1, to be followed in about three weeks by the United Artists theatre, Los Angeles.

Spokesmen for "Oklahoma!" and TODD-AO are decidedly "bullish" about this proposition, convinced that this musical will revolutionize current methods of film presentation.

They are talking about a two to four-year run at the Rivoli, and an eventual "take" that will reach $75 million, or twice the gross of "Gone With The Wind."

Mike Todd says that before "Oklahoma" finishes its run on the nation's screens, at least four pictures a year will be produced on TODD-AO, and 100 houses throughout the country will be equipped for TODD-AO presentation.

"Oklahoma!" was photographed on 70mm film with an assortment of narrow and wide-angle lenses. The film will be projected onto the largest curved screen possible, by a single projector which is compatible with all 35mm processes. The aural portions of the film will be heard on six sound tracks. The most perfect "sense of audience participation" to date is claimed.

We will relate the complete lowdown on these innovations as told to us by the men who know "Oklahoma!" best. Among these contributors are Dr. Brian O'Brien, vice-president of American Optical, who engineered the visual aspects of the system; William Peck, general manager of the AO motion picture division; Dr. M. McNeil, research scientist, and L. D. Netter Jr., vice-president of TODD-AO in charge of theatre equipment.



MAGNAte
GEORGE P. SKOURAS



STARS
GORDON MacRAE and SHIRLEY JONES

The Process: Todd-AO

History

Most intimately connected with the beginnings of TODD-AO were Broadway producer Michael Todd, veteran theatremen George Skouras and Joseph Schenck, and scientist Dr. Brian O'Brien.

Todd left the original "Cinerama" financing team before the production opened, determined to show his former associates a better process. Scouting around for the "Einstein of the optics dodge," he found Dr. O'Brien at the University of Rochester.

After a few preliminary experiments, both men decided they were on the right track. All they needed was a) more money for research, and b) a picture to distribute. This they would get later from Skouras and Schenck.

O'Brien's first experiments were simple enlargements of "stills" of a plant; next came a black-and-white sequence of a landing in a Buffalo airport, made into a flip-book for demonstration purposes.

Finally, O'Brien used color film at the Rockaway Park roller-coaster, where the famous "Cinerama" scene was photographed. The wide-gauge film couldn't be developed for a week. When it was ready, Schenck and Skouras saw the film on an ancient 70mm Erneman projector.

The theatremen agreed that the process was startling, but would not participate further without a "great" story property. Rodgers and Hammerstein, approached about "Oklahoma!", agreed to shoot it on the new process if it could "tell a story."

Fred Zinnemann proved that it could. Besides taking scenic shots from a helicopter over Niagara Falls, Zinnemann directed a scene between two young lovers in a Buffalo park. After seeing the rushes, Rodgers and Hammerstein were "in" and the picture was on the way.

Five companies will share the profits of "Oklahoma!". They are TODD-AO, which controls the patents, sells all equipment, and granted the license to make "Oklahoma!"; Rodgers & Hammerstein Inc.; Magna Theatre Corp., the distributing company; American Optical Co., which manufacturers everything but the projector "head"; and United Artists Theatres Circuit Inc., which owns Magna stock.

Camera

The most striking feature of the TODD-AO cameras is their small size and light weight. They were designed to take the 65mm TODD-AO negative, the cameras are only slightly wider and a few pounds heavier than conventional 35mm cameras.

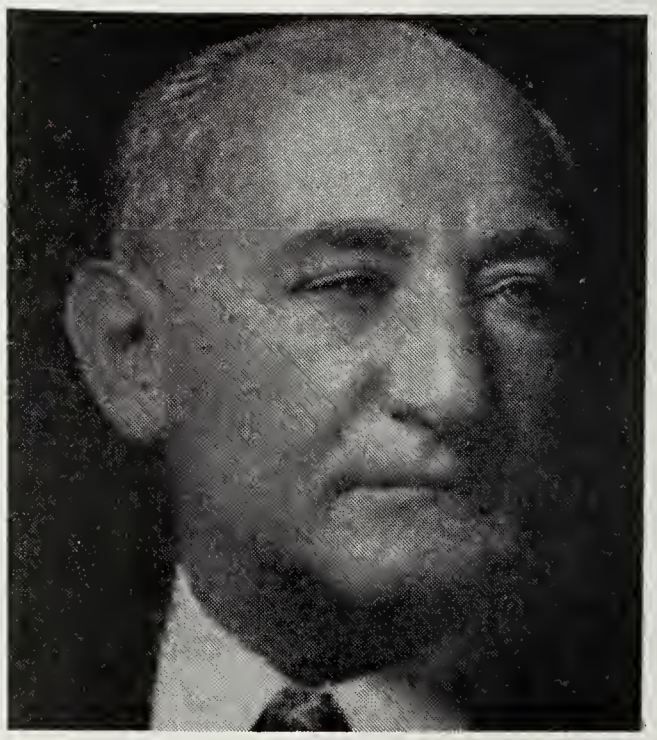
The movement is of a double eccentric and link type and is very quiet running. Special emphasis has been put on steadiness in the picture.

In addition to running at 30 frames per second, TODD-AO cameras also run at 24 frames per second; a high speed camera is also available, which will run up to 90 frames per second for special effects photography.

For interior shots where special quietness is necessary, the camera carries a light fiberglass, sound-proof blimp and a special "barney" of soft padding to surround the huge "'Bugeye" lens.

Each camera is equipped with a new dual-magnification focus finder as an integral part. Sixteen-power magnification is available in the center of the field to make possible unusually precise focussing. In low magnification position, the focus finder gives an exceptionally bright, wide view of the entire field on the ground glass with reticle lines marked for the TODD-AO frame and for other aspect ratios.

This permits the photographer to compose the picture to take best advantage of the various forms of printdown with the TODD-AO negative, as well as to compose the primary TODD-AO picture.



MAGNAte
JOSEPH M. SCHENCK

Todd-AO In Gala Debut



DIRECTOR
FRED ZINNEMANN

Lenses

All four TODD-AO lenses represent late developments in the art of optical design, but the most impressive is undoubtedly the "Bug-eye" lens, with a 128 degree horizontal field of view.

A camera equipped with this lens can allegedly stand in one corner of a room and photograph all four walls simultaneously. Thus for the first time a commercial movie lens is available whose angular field matches the useful field of the human eye.

Of course, the human eye has an advantage over a movie camera in having a deeply-curved "film." Since this is impossible in a movie camera, the wideangle lens must be more complex than the lens of the human eye. The necessity of using flat film presented the difficult problem of distortion to TODD-AO scientists, who licked the problem by "balancing" the design of other components.

All of the lenses are high-speed, and pictures can be made using only conventional lighting. They are coated to increase light transmission and reduce flare. In fact, the TODD-AO scientists say, without the new art of coating camera lenses to reduce the reflection of light back and forth between the surfaces, a lens with the complexity of "Bugeye" would be impossible to build, because the scattered light would spoil the picture.

Projector

Film

"Oklahoma" was photographed on special 65mm Eastman Color negative, and is to be shown on 70mm Eastman Color print. The pictures are not only wider than conventional film, but are proportionately higher, and a 5 hole pull-down is used.

The main advantage of the wide film, says TODD-AO, is the excellent sharpness of the picture on the screen, since less magnification is necessary. Without the crisp picture, much of the realism of the TODD-AO system would be lost.

Less magnification also means less weave and jitter of the picture, and scratches and dirt will be less conspicuous when they begin to appear.

Although the negative is made on 65mm film, and the prints are on 70mm film, the pictures are the same size. The extra 5mm is needed to make room for the six channel magnetic sound, whose quality is said to be as sharp and clear as the pictures themselves.

Another unusual feature of the system is that the pictures come at a rate of 30 per second — instead of the conventional 24. This change is necessary, the TODD-AO engineers say, because the human eye is very sensitive to movements and flickers that occur at the edges of the field of view.

This sensitivity, developed by our ancestors to warn themselves of dangers not seen directly, would bring about objections to the flicker of a wide movie screen. At 30 frames a second, the engineers say, a clear bright picture is permitted—without flicker.

Versatility

The TODD-AO projector embodies unusual flexibility to deal with a wide variety of modern film techniques. The projector will take 70mm film or 35mm film with very minor adjustments in the mechanism, and can be changed in "about four minutes."

The projectors are equipped to handle multi-channel magnetic sound for TODD-AO, 35mm sound for CinemaScope, or conventional optical sound. All three sets of sound equipment are provided, and the only change necessary is to thread the film through the desired sound head.

One unusual feature of the design is that all the mechanism, including sound heads, is included in the projector heads, thus eliminating the possibility of errors due to unequal film pressure. The projector includes a tilting mechanism which rotates around a high point so there is only a slight movement of the center of gravity.



PROMOTER
MICHAEL TODD



PRODUCER
ARTHUR HORNBLOW, JR.

Projection angles of as far down as 28 degrees and as far up as 20 degrees can be reached, so the projector can be used in upward-throw drive-in theatres.

Other modern features include a centrifical switch to drop the dowser if the film speed is too low, a water flow switch to cut off the arc if the cooling water is cut off, and stop switches on both sides of the chassis.

The built-in optical preamplifier is of a special plug-in design so that a new unit can be substituted almost instantaneously in case of breakdown. The single-bladed conical shutter cuts twice for every frame and gives a 54 percent efficiency.

Two separate motors are provided to run at 30 and 24 frames per second respectively. A constant feed sprocket is provided on the magnetic film path, between the upper fire rollers and the magnetic 10 channel head; the sprocket is said to even out the potential jerkiness in the film as it comes out from the upper magazine.

The projector gate is made of tantung, a special metal alloy that has hardness characteristics to prevent wear, and will not become magnetized. As a result, the recurring problem of degaussing is practically eliminated with the new TODD-AO projector.

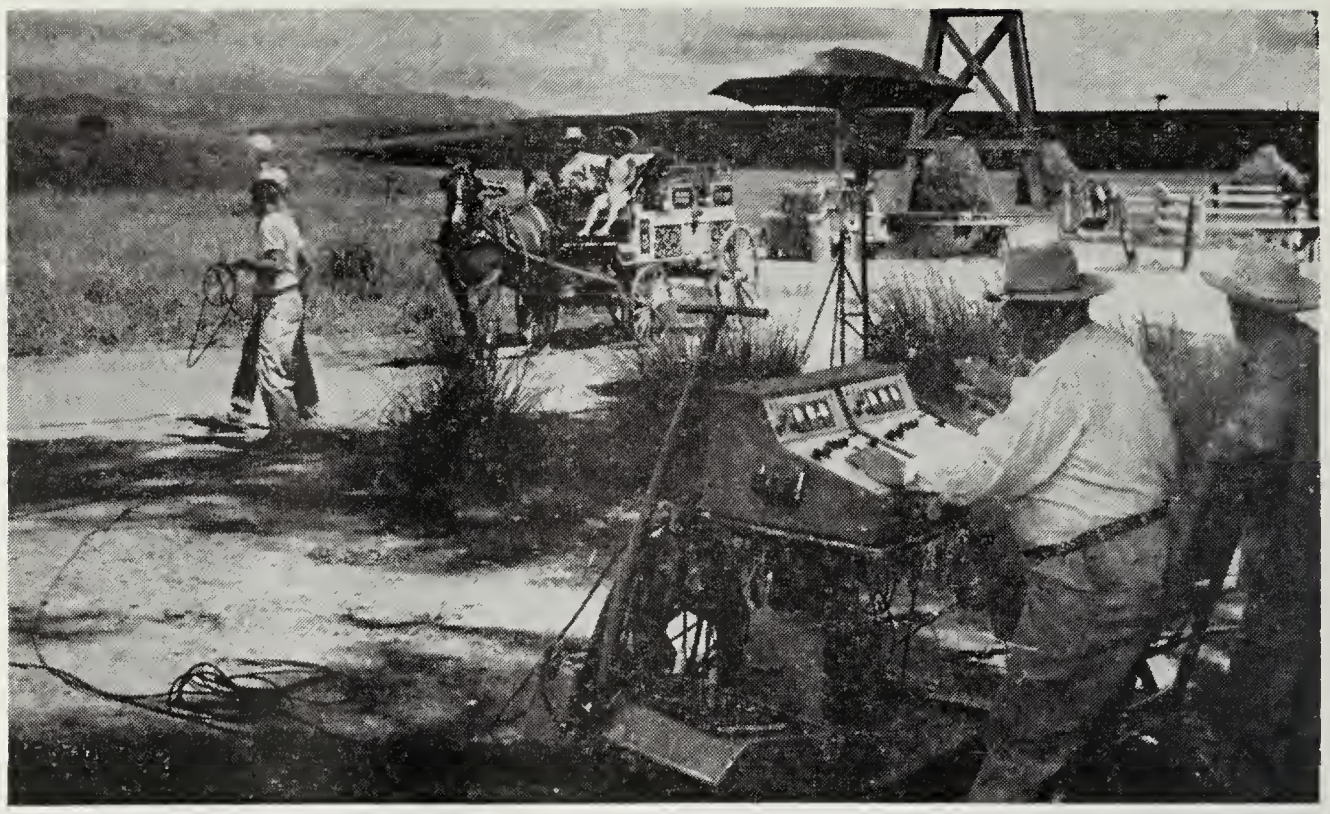
The projector, excepting the head, is manufactured by American Optical at its Buffalo plant. The head is a product of Phillips of Holland.

Screen

Curve

The most striking feature of the TODD-AO system is the deeply curved, concave screen fundamental to the system and responsible for many remarkable visual effects. Perhaps the most important is the distinct

Todd-AO Makes Gala N. Y. Debut



Westrex sound recording equipment was used on location of "Oklahoma!". Above photograph shows two compact RA1524 type stereophonic mixers, which may also be used for scoring and re-recording.

sensation of personal participation experienced by the audience.

Another aspect of the deeply curved screen is its freedom from "squeezed" images. Most movie-goers are familiar with the elongated, narow figures that are seen from the side seats in the front rows.

Scientists at American Optical conducted a series of careful experiments to see what "squeeze" could be tolerated without objection when looking at the screen from specific angles. They then studied theatres to see how many seats present an objectionably squeezed picture and which seats give a good picture. The final result is that the TODD-AO system is designed for every seat in the theatre—in this respect it is unique.

The ability to avoid "squeeze" is stolen straight from Euclid's Geometry. Euclid taught that for an observer standing on the edge of a circle, equal arcs subtend equal angles anywhere on the circle. On the TODD-AO screen, this has the result that an observer can walk right up and lean his cheek against the screen—and still get a good view of the picture.

The theatre owners will thus be able to make more profitable use of the front seats of his theatre than he could with a flat screen.

The TODD-AO screen is not only wide and deeply curved, but also proportionately high, with a 2x1 ratio. "This restoration of a normal aspect ratio in movies has long been awaited by the industry and even more so by the public," says TODD-AO.

Material

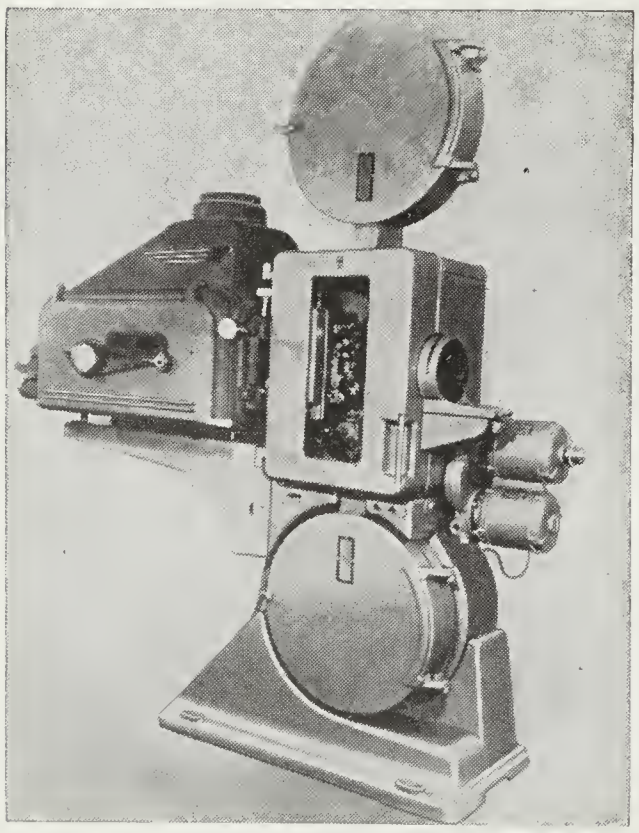
Because the screen is deeply curved and large, the problems of reillumination and brightness arose.

If light shining on one part of the screen scatters onto another part, contrast is reduced, and colors are less bright. Somehow the light had to be thrown back at the audience and not allowed to flood other parts of the screen. This was the reillumination problem.

The other problem was simply that of getting enough light. If the same light as is used in standard 35mm projection were spread over a screen four times as large, it would be only one-fourth as bright. The TODD-AO system partly overcame this problem by the use of a larger film, but in addition it was important that the film act as efficiently as possible in redirecting the light to the audience and not wasting any of its lighting up the walls, ceiling or other parts of the screen.

Both problems were solved by moulding and coating the screen surface to make the light go in the desired direction and no other.

The result is a scren surface made of plastic-coated cotton cloth, deeply embossed with tiny rectangular mirrors (600 to the square inch) and aluminized to give high reflectivity. In each portion of the screen, the mirrors are at the correct angle to direct the light only where it is needed.



The Todd-AO projector, scheduled for installation shortly in 50 large U. S. cities, will show productions photographed in the new process.

Installation

Each TODD-AO theatrical installation will be a hand-tailored job for the engineers involved, and the lenses and screen size will vary according to projection throws and auditorium sizes.

Since every installation presents a unique problem, a selection of seven projection lenses called the CineApergon group has been devised. These lenses have focal lengths of 2.6″, 3″, 3.5″, 4.1″, 4.8″, 5.6″ and 6.6″ respectively, have aspherical optical surfaces and unusual speeds, and are capable of covering the wide film with overall striking realism.

As a general rule, the preferred screen is the largest screen that can be installed in the theatre auditorium.

A major theatre can be surveyed in less than one day, according to the TODD-AO engineers. It is estimated that an installation can be completed in approximately two weeks and that this period will soon be shortened.

Rivoli

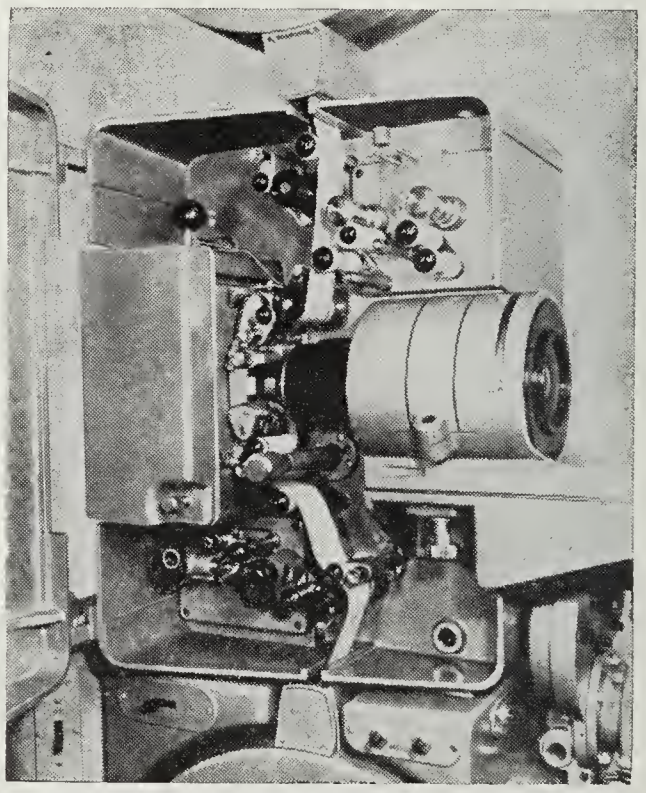
New York's 40-year old Rivoli Theatre, which was competely modernized and remodelled for the two-a-day, reserved seat performances of TODD-AO's "Oklahoma," will also serve as a sales room, in the mornings, to demonstrate TODD-AO equipment.

Interested exhibitors may inspect the TODD-AO projector and screen at close hand, and may view the film as projected from either a high or low booth, depending on whether a slanted or straight throw is desired for his particular theatre.

Jules Catsiff, who supervised the reconstruction of the famous Broadway house, revealed that the rehabilitation job cost about $350,000, not including the TODD-AO equipment.

For example, wider seats were installed,

(*Continued on page* 26)



With the Todd-AO "All Purpose" Projector DP70, 35mm projection is the same as for 70mm except for two minor changes.



(when all those wonderful reviews come in)

Congratulations

Rodgers and Hammerstein

on

"Oklahoma"

in Todd-AO

Made on Eastman Color Film

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Agents for the sale and distribution of
Eastman Professional Motion Picture Films
Fort Lee, N. J.; Chicago, Ill.; Hollywood, Calif.

Todd-AO Brings New Sight, Participation And Sound Experiences To Movie-Goers

By HENRY S. WOODBRIDGE,
President, Todd-AO Corporation

TODD-AO, a wide-angle deep-screen motion picture process, is the new name in the industry and it brings new sight and new sound experiences to movie-goers. It has been designed and developed to be an industry-wide system. Pictures in this process are photographed in the usual way on either large (65/70mm) film or standard (35mm) as preferred and projected in the usual way from a theatre's regular booth.

The outstanding feature of the many that distinguish TODD-AO's new sight and sound is the sense of participation—the feeling of emotional and physical participation that audiences feel because TODD-AO enables them to be part of what they see and hear. You react to emotional scenes as if the actors were actually there in the theatre and you are part of the action that takes place, reacting physically as if you were part of that action in fact.

'Unique Design'

This reality is achieved by the unique design of the camera lenses, projector lenses and the deep curve of the screen; all designed to fit one with the other with the precision of a scientific instrument. By means of a special printing process the distortions caused by high angle projection onto deeply curved screens from the regular booths of theatres are magically eliminated. This has never been done before and it is what makes regular projection on a deep-screen possible—and the deep-screen is necessary to create reality.

TODD-AO is a system for every theatre, large or small. Do not fail when you go to see OKLAHOMA! to walk to every corner and part of the theatre so that you may see for yourself that it is a system for every seat—something that is not true of any other method of projecting moving pictures, including standard film projection.

It has taken courage, initiative, and the wonderful American spirit of willingness-to-dare, to take a risk, to bring OKLAHOMA! in TODD-AO to the Rivoli. The story of this achievement is dramatic in its own right. First, Mike Todd went to Dr. Brian O'Brien, then at the University of Rochester, and asked him if he could create a wide-angle, deep-screen motion picture process using one camera and one projector.

Approached Schenck

When Dr. O'Brien, who shortly thereafter became Vice-President in charge of Research for American Optical Company, said "yes", Mike Todd went to Joe Schenck, and George Skouras, who joined with him to form Magna Theatre Corporation, the Company that raised the money to produce OKLAHOMA! and together with American Optical Company financed the development of the system. The two Companies, in turn, formed The TODD-AO Corporation to license producers to make TODD-AO pictures and supply equipment for that purpose and also to sell TODD-AO *theatre* equipment to exhibitors.



HENRY S. WOODBRIDGE

Dr. Brian O'Brien started work early in 1953 and has had upwards of one hundred scientists and engineers working with him in the development of the various phases of the system. Dr. Hopkins of the Institute of Optics at the University of Rochester, in particular, worked with him on the famous 128 degree "Bug-Eye" lens. The Institute was preeminent in the field of wide-angle lenses, having developed the Gunnery traning wide-angle lenses used by the U.S. Navy.

From the outset, George Skouras insisted that the concept of this new motion picture system be broadened to make it industry wide—a system for any theatre and for ever seat in any theatre with the worst seat as good as the best. The concept has been achieved almost 100 percent! To accomplish this, Dr. O'Brien developed the special printing process that eliminates distortions and makes possible projection from any theatre's regular booth.

Hornblow Joins

Not long after the development work started, Arthur Hornblow joined Magna and through his efforts Richard Rodgers and Oscar Hammerstein became interested in making OKLAHOMA! in TODD-AO.

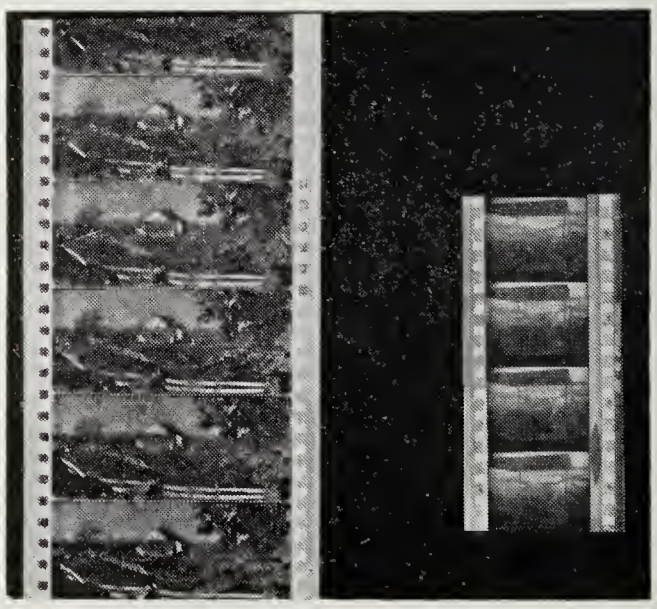
The first tests of this new system made by Mike Todd and Skippy Sanford, our photographic Director, were shown at the Regent Theatre in Buffalo in June 1953 and successfully proved that the system gives audiences a sense of physical participation. Further tests were then undertaken under the direction of Fred Zinnemann, the Oscar-winning director, to find out whether or not a story could be successfully told in this new system.

The tests were shown in Buffalo on August 14, 1953. In the words of Fred Zinnemann, they demonstrated that for the first time in the history of moving pictures, audiences have the same feeling in viewing a moving picture that they have in seeing a play in a legitimate theatre. The proof of the success of these tests came when Rodgers and Hammerstein signed to produce OKLAHOMA! in TODD-AO.

To increase the sense of reality, an entirely new sound system was developed under the leadership of Fred Hynes, our sound director, in cooperation with Westrex and Ampex. It is a six channel system based on the principles of Sound-Saturation of which Sam Goldwyn said after hearing some OKLAHOMA! songs for the first time —"This is better than music," a remark far more accurate than amusing because TODD-AO Sound is more true when reaching the ear than any sound theretofore heard whether in a theatre or a building especially built for music.

To bring this new System to moving picture theatres, American Optical Company has developed for TODD-AO projection lenses and, with Philips of Holland, a universal projector that projects 35mm and 70 mm film in all the standard versions and can handle any of the sound systems that are in use. It is important to note that TODD-AO is compatible with any sound system so that any theatre putting in TODD-AO equipment can use its present sound installation. Screens, frames and accessory equipment are all available for immediate delivery. Our theatre equipment division is headed by L. Douglas Netter Jr., known to the leading exhibitors from coast-to-coast.

We at TODD-AO are prepared to serve the industry with an industry system. "The proof of the pudding lies in the eating." The proof of this new industry-wide system, TODD-AO, lies in seeing and hearing it at the Rivoli Theatre in New York where OKLAHOMA! opened on October 10th, to be followed by subsequent openings in Los Angeles, Chicago, Detroit, St. Louis this year and forty or more cities in 1956. Already Michael Todd's AROUND THE WORLD IN EIGHTY DAYS is in production and SOUTH PACIFIC is planned for production next spring. With TODD-AO, we are on the threshold of a new age in entertainment!



Left: A clip of Todd-AO 65mm film; Right: a clip of standard film. The Todd-AO picture area is 3½x that of the 35mm film.



WORLD'S LARGEST CONSOLE

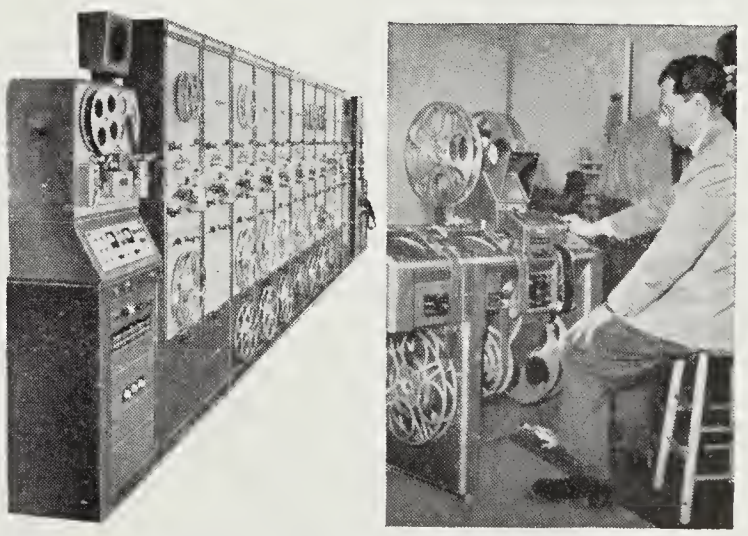
16 6-channel groups...96 input channels

This huge console, custom built by Westrex for the Todd-AO production, "Oklahoma", was designed, manufactured, and delivered in six months as part of the complete recording, re-recording, and editing equipment supplied by Westrex.

Research, Distribution and Service for the Motion Picture Industry

Westrex Corporation

111 Eighth Avenue, New York 11, N. Y.
Hollywood Division: 6601 Romaine Street, Hollywood 38, Calif.



AT LEFT: Lineup of dubbing machines and dubbing recorder. Re-recorded version is 6-track stereophonic sound on 35mm magnetic film. AT RIGHT: Westrex Editer—with 70mm film in the picture gate, and two 35mm sound films, one in the regular gate and one in the special sound head attachment.

Rivoli Theatre Has Face Lifted For New System

(*Continued from page* 24)

measuring 22 inches as against 18 and 19 inches for the replaced chairs. The decision reduced the seating capacity of the theatre from 2,094 to 1,650. The mohair-covered seats are the Bodiform type made by American Seating Co.

New Leedom carpeting and a special "Oklahoma" curtain have been installed. New screen measurements were given as 66 feet x 27, with the curve of the screen measuring 13 feet at the center.

No popcorn is sold at the new Rivoli, and only 25 cent candy and ice-cream bonbons are available to the patrons.

The theatre is getting a $3.50 top for evening performances, and a $2.75 top for matinees. Balcony and mezzanine prices are $2.25 and $1.75 evenings, and $1.75 and $1.50 for matinees.

Governor, Notables Inspect 70mm Film At Showing



Examining Todd-AO film after the first press showings on the West Coast of Rodgers & Hammerstein's "Oklahoma!", are (l to r) Gov. Raymond Gary of Oklahoma; Shirley Jones, star of the picture; Oscar Hammerstein II; Charlotte Greenwood, who portrays "Aunt Eller"; and Will Rogers, Jr.

The Picture: Oklahoma

Production

The TODD-AO version of "Oklahoma!" was more than a year in preparation and nearly five months in production.

Although the story is essentially that of the stage play, the scene has been widened to take fullest advantage of the TODD-AO camera. A considerable portion of the film, including several musical numbers, was photographed on location under the direction of chief cinematographer Robert Surtees, two-time Academy Award winner.

The decision to use the great outdoors was dictated by the scope of the newly-developed camera lenses, which have angles of sight from 37 to 128 degrees.

The production was not shot in Oklahoma, which was naturally the first choice of the producing company. That fast-growing state was vetoed after extensive surveys which criss-crossed the state revealed there would be little opportunity for the cameras to capture scenic beauty without running into commercial developments in the backgrounds.

The scenic requirements were high corn, superb clouds, green valleys, open country and a sky free of airplanes. Only the San Rafael Valley seemed to satisfy these conditions, and so the little town of Nogales, Arizona, 36 miles from the Valley, was chosen.

Once the location site was chosen, the producers ordered the construction of a complete farmhouse, and also the planting and cultivation of corn, wheat and a peach orchard. When filming began, "the corn was as high as an elephant's eye" and the wheat was ready for harvest.

Another major location site was the railroad station at Elgin, a tiny whistlestop (population: 17 people and 24 cameras) about 50 miles from Nogales, where the "Kansas City" dance sequence was filmed.

The shooting began on location on July 14 and was completed, 107 production days later, on Dec. 6, 1954. At one time the location company numbered 325 people. Total cost of the production: nearly $7 million.

"Cinderella"

Although the cast of "Oklahoma!" features several talented and well-known personalities, most exploitable of them all is undoubtedly blonde, 21-year-old Shirley Jones, who has already been the subject of many national magazine articles.

In less than two years, Miss Jones, fresh from the coal-mining town of Smithton, Pa. (population: 800) rose fresh out of high school to land the coveted role of "Laurey" in the film.

She is now starring in another Rodgers & Hammerstein musical, "Carousel," currently in production by 20th-Fox.

Others in the cast are Gordon MacRae as "Curly," Gloria Grahame as "Ado Annie," Gene Nelson as "Will Parker," Charlotte Greenwood as "Aunt Eller," Eddie Albert as "Ali Hakim," James Whitmore as "Andy Carnes," Rod Steiger as "Jud," and Barbara Lawrence as "Gertie Cummings."

Rather than being essentially a showcase for established box office names, "Oklahoma!" has had a long history of making stars of its performers. When the stage presentation opened on March 31, 1943, Bette Garde, playing "Aunt Eller," was the only "name." But out of the ranks of "Curlys" and "Laureys," etc., came Howard Keel, Alfred Drake, John Raitt, Celeste Holm, Shelley Winters, Isabel Bigley and many others. Shirley Jones may find that it is now her turn for stardom.



ALTEC PERFORMS

"THE HAT TRICK!"

When a major leaguer hits a single, a double, a triple and a homer, his achievement is hailed as the "Hat Trick."

ALTEC is the first service organization in the motion picture industry to perform the "Hat Trick" through its superb technical accomplishments in behalf of Cinerama—CinemaScope—Stereophonic sound—and now—the new screen miracle called Todd-AO.

Rest assured ALTEC will continue to be in the forefront of all technical advances in motion picture sound.

ALTEC® SERVICE CORPORATION

161 Sixth Ave., New York 13, N. Y.

SPECIALISTS IN MOTION PICTURE SOUND

Congratulations and Best Wishes

TO

Joseph M. Schenck and George P. Skouras

FROM

CENTURY THEATRES

Congratulations and Best Wishes

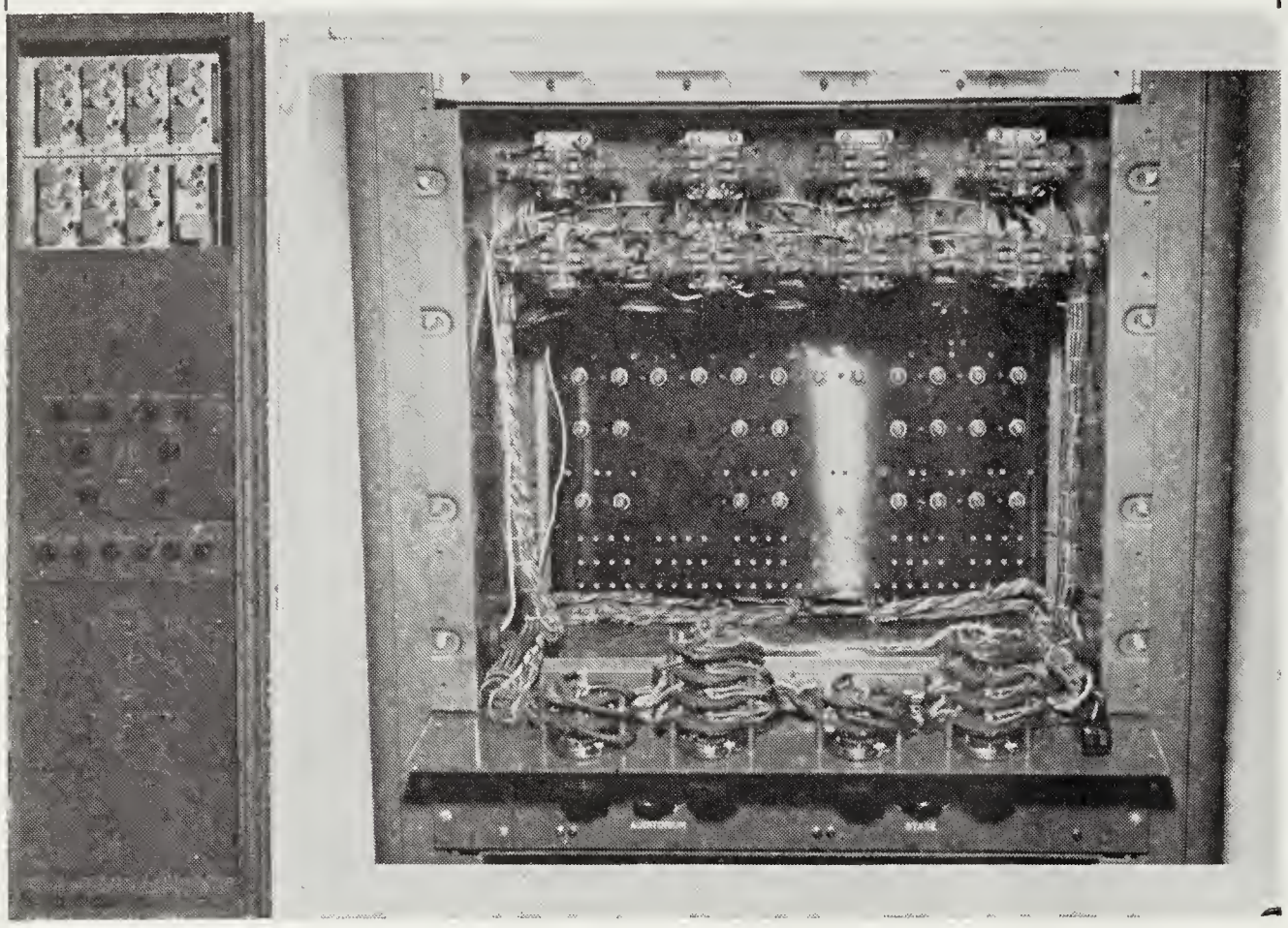
TO

Joseph M. Schenck and George P. Skouras

ASSOCIATED PRUDENTIAL THEATRES, INC.

JOSEPH M. SEIDER

Altec SRE Racks For Todd-AO



Published for the first time is a view of the Altec-designed and fabricated new Switching-Relay-Equalizer rack which will make possible the use of CinemaScope, Perspecta and Optical sound systems with the Todd-AO projection and sound process. 50 of these Altec seven panel racks have been ordered by the Todd-AO organization for delivery during the next few months.

Switching-Relay-Equalizer racks for use with the TODD-AO projection system, which provide complete compatability with all existing sound systems now in use in theatres, have been announced by Altec Service Corp. The racks permit the projectionist to select operation, as the occasion may require, from TODD-AO, CinemaScope, Perspecta or Optical recordings.

The Altec panel provides individual equalization and level balancing controls—screwdriver operated—for 20 magnetic tracks. On a two-projector installation, the facilities allow setting the six TODD-AO channels on each projector for identical quality; likewise the four CinemaScope channels on each machine. In addition, a compact equalizer is provided for adjusting the Perspecta-optical channel response. For a third projector, a somewhat similar panel appears lower on the rack.

The SRE racks were designed under the direction of former chief engineer E. S. Seeley (now chief engineer for Altec Lansing Corp.), and C. S. Perkins, operating manager.

Altec reports that one of the new racks has already been installed at the Rivoli Theatre, New York, where "Oklahoma!" premiered.

Principals—



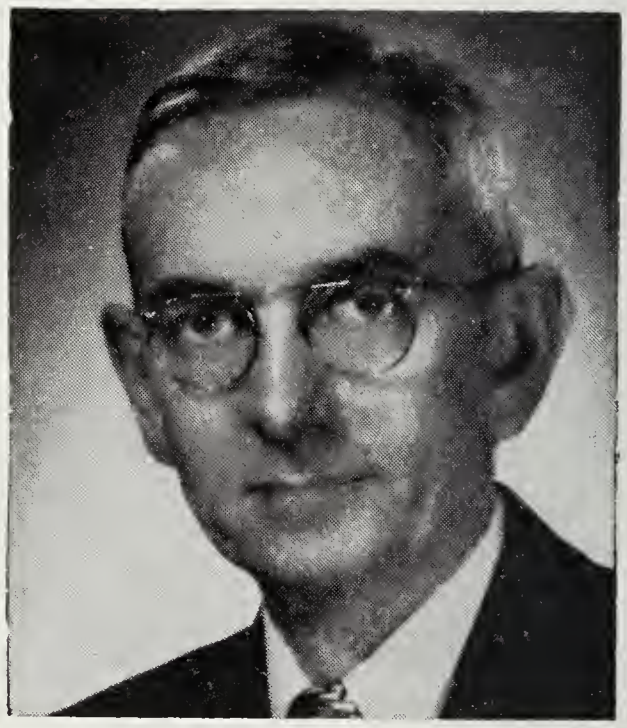
TOP, Left: Malcolm Kingsberg, treas., Magna Theatre Corp.; right: Charles J. McCabe, Magna director; BOTTOM, Left: L. D. Netter Jr., Todd-AO vice-pres. in chg. of theatre equipment; right: Nicholas Matsoukas, ad-pub.-exploi director of Magna, responsible for the big and comprehensive campaign for "Oklahoma!"

Ampex Installation At Egyptian Theatre For West Coast Bow

REDWOOD CITY, CALIF. — Hollywood's Egyptian Theatre will boast the "most complete and flexible sound system ever placed in a theatre" on October 29, when "Oklahoma" has its West Coast premiere there, according to Ross Snyder, theatre equipment sales manager for the Ampex Corporation.

Specially designed to accomodate the new Todd-AO process in which "Oklahoma" was filmed, the system can play six simultaneous sound tracks from either a separate magnetic film or from the same film on which the picture appears. In addition, the system provides complete facilities for sound from standard single-track optical sound-on-film, from three or four track CinemaScope pictures or from two, three or six track magnetic tapes to provide stereophonic intermission music.

Control of the system is far easier than that of many less complex systems, Snyder says. Although push-button control is offered, all relays have been eliminated to provide the utmost degree of dependability.



INVENTOR
DR. BRIAN O'BRIEN

Congratulations . . .

Coast Flower Manufacturing Co., Inc.

936 SOUTH MAPLE AVENUE

LOS ANGELES 15, CAL.

We Supplied the Flowers for "OKLAHOMA!"

CONGRATULATIONS AND BEST WISHES

TO

JOSEPH M. SCHENCK AND GEORGE P. SKOURAS

RANDFORCE AMUSEMENT CORP.

Sam Rinzler • Emanual Frisch • Harold J. Rinzler

CONGRATULATIONS

To

JOSEPH M. SCHENCK AND GEORGE P. SKOURAS,

RICHARD RODGERS AND OSCAR HAMMERSTEIN II



BRANDT THEATRES

$25,000 Jackpot

Alliance Awards Enterprise; Showmen Split Cash Awards

INDIANAPOLIS. — The 20th Annual Fall Meeting of Alliance Theatre was held here in the Travertine Room of the Sheraton Lincoln. In attendance were all the managers, assistant managers, associates and home office personnel. The meeting was called to distribute the awards for the 19-week drive that is held annually in the Alliance Circuit.

Cash awards totaling $25,000 were distributed. Gene Durr, manager of the State Theatre, Anderson, was named the over-all winner and received the first award of $400.00. Robert Jackson, manager of the Jefferson Theatre, Ft. Wayne, and Otis Bolinger, manager of the North and South Drive-in Theatres in Kokomo, were tied for second place and each received $75.00.

Generous awards were also presented to winners of showmanship, vending, special vending periods and extra revenue. Winners of the showmanship contest were Dan Kerski, manager of the Paramount, Anderson, in the large towns division; and Richard Kammann, manager of the Gala, Garrett, and David Smith of the Miller, Woodstock, Illinois, were tied as winners in the small towns division.

Arveson Wins

A. A. Arveson, District Supervisor for Illinois and Wisconsin, with headquarters in Chicago, was the winning supervisor in the showmanship contest. A special award was presented to Kenneth Boles, supervisor for the Central Indiana district—with headquarters in Marion—for his outstanding work in his district.

The regular vending awards, which cover the best job done in vending cents per person, was divided into 3 groups. The winner in the large towns was Howard Tilley, manager of the State and Roxy Theatres in Logansport; winner in the small towns and sub-runs was Ben Batchfield, manager of the Riviera, Anderson. Winner in the drive-in division was Bolinger.

"Buttercup" For Helson

The "Buttercup" contest cash awards went to Ray Helson, manager of the Roxy and Wallace Theatres in Peru, Indiana, and Lester Lucas, manager of the Allison Drive-in, Vincennes. The cash awards for the jumbo drinks contest went to Richard Lennartz, manager of the North and South Drive-ins in Anderson, and Dan Kerski, manager of the Paramount.

The extra revenue awards, which cover promotional activities during the full 19-week-period of the drive, were divided into three groups. The winner in the large towns was John Isely, of the Fond du Lac, Fond Du Lac, Wisconsin. The winner in the second group—consisting of small town theatres and sub-runs—was Myron Sands of the Knox, Knox, Indiana. Don Hammer, manager of the Starlite Drive-in, Kankakee, Illinois, was winner in the third group, consisting of drive-ins.

In addition to the announcement of the summer drive results and final standings made to the 100 people in attendance at the meeting, S. J. Gregory, general manager of Alliance Theatres, expressed his confidence and optimism in the future of the industry, with its new media, presently in use, and the Cinemiracle and Todd-AO processes in the near future. He stated that the Audience Award election was a "must" for every theatre throughout the country, for this is the first time within our industry that the audience can participate in the selection of the best stars, best pictures and most promising personalities.

Westrex Int'l. Managers Hold Hollywood Conclave

Westrex Corporation's subsidiary company managers from nine countries were in Hollywood this week attending a conference on new recording equipment and techniques. They also inspected Westrex's Hollywood division as well as the major Hollywood studios.

Visitors from abroad include F. De Renzis, Westrex Co., Italy; F. C. Hayes, mgr., Westrex Co., Mexico; P. W. Kayser, mgr., Panama branch, Westrex Co., Caribbean; J. L. Monnerot-Dumaine, mgr., Westrex Co., Iberica, Spain; M. Prado, mgr., Peru branch, Westrex Co., Andean; B. S. Rundle, mgr., Westrex Co. New Zealand Ltd.; J. Sanchez, mgr., Ecuador branch, Westrex Co., Andean; J. G. Van Erk, mgr., Westrex Co., Alpine, Switzerland; and G. F. Van Weyenbergh, mgr., Belgium branch, Westrex Co., France-Belgium.

The group was accompanied by New York headquarters' staff members H. B. Allinsmith, vice-president and F. A. Ungro, financial manager.

Closed Circuit Kick-off For Christmas "Salute"

Originating in New York City on Monday, October 17, at 10:30 EST, a nationwide, industry-wide Telephone-Broadcast will herald the 6th Annual Christmas Salute to the Will Rogers Memorial Hospital and Research Laboratories. Participating will be, A. Montague, President, Will Rogers Hospital; Charles Feldman and Moe Silver, National Distributor and Exhibitor Chairmen respectively; and Morton G. Thalhimer, Sr., President, Neighborhood Theatres, Richmond, Virginia.

The Salute will be conducted in the period between Oct. 17 and Jan. 15, 1956.

Bogart Starrer To AA?

Negotiations are nearing completion for Allied Artists to distribute "Underworld, U.S.A." eight-part serial now running in the "Saturday Evening Post" and recently purchased by Mapleton Productions, of which Humphrey Bogart is president, according to an announcement from Harold Mirisch, AA vice-president. Bogart and Lauren Bacall will star in the film, and Walter Wanger will produce.

Italian Import



Latest Italian screen import, lovely Rossano Rory, star of Warner's Europe-filmed "The River Changes" and of many Italian films, on her first visit to America, is enroute to Warner's Burbank Studios to begin her American movie career.

No Allied Show, Says Todd-AO

Because of the pressure of work connected with the premieres of "Oklahoma" in New York, Chicago and California, the Todd-AO Corp. will be unable to discuss their new process at the Allied-TESMA Equipment Forum in Chicago in November, according to Todd-AO vice-president, L. D. Netter Jr.

"It is our intention to have a complete demonstration and exhibit at your next annual convention and if you are kind enough to invite us again to present a paper on Todd-AO and to lead a discussion at your Equipment Forum at that time, we will be pleased to accept your invitation," Netter wrote to the forum officials.

Aussie Censor Says 'No' To Knife, Bottle Fights

SYDNEY.—J. O. Alexander, Australia's chief censor, who has recently taken exception to many American film practices, now will no longer permit the presentation of knife and bottle fighting. The edict is understood to be directed primarily at U.S. films and follows the censor's recently announced intention to ban scenes of "prolonged open-mouth kissing."

Alexander also announced that the DCA release of "I Am A Camera," which was denied an MPA seal, would be shown in Australia with only one cut. The film was "very well acted and directed and the subtlety of its humor prevented a suggestion of sordidness or immorality," Alexander said.

Movie Museum Proposed

LOS ANGELES.—At the suggestion of Cecil B. DeMille, a proposal that Los Angeles County join with the film industry in developing a motion picture museum is now under study by the Board of Supervisors. The suggestion came from Supervisor John Anson Ford after consulting with DeMille.

HOLLYWOOD

...on the wire

RICHARD BERNSTEIN, *Editor*
Hollywood Offices:
8245 Beeman Avenue
North Hollywood. Tel.:
ROgers 7-2347

Paramount Pictures announced the purchase of the screen rights to "The Chalk Garden," a new play by Enid Bagnold which Irene Selznick is producing for the stage. The play is an unusual story of a woman who spends 15 years in jail as a murderess. On her release, she finds all doors to lawful employment closed to her. Eventually, she finds a position as companion-governess to an erratic household. In this household, she helps the young granddaughter, who is on the verge of madness, readjust herself to achieve a normally healthy outlook.

* * *

Milner Brothers Productions, headed by Dan and Jack Milner, will shoot the underwater sequences to their feature, "The Phantom From 10,000 Leagues," Kent Taylor-Cathy Downs-Michael Whalen starrer, which Dan Milner is directing and Jack Milner producing, at Catalina Island. The film is based on an original story by Dorys Lukather, with screen play by Lou Rusoff. It will be released by American Releasing Corporation.

* * *

Steve Forrest will co-star with Lilliane Montevecchi in "The Living Idol," which will be produced independently by Albert Lewin for M-G-M release. Lewin will also direct the feature. . . . Rolard Kibbee was signed by Producer Milton Sperling to script "Melville Goodwin, U.S.A.," which will be made by United States Pictures for Warner Brothers release. The film will star Humphrey Bogart and Lauren Bacall and will be directed by H. C. Potter.

* * *

Alexander Singer arrived in Hollywood to serve as associate producer to Producer James Harris and Director Stanley Kubrick on "Clean Break," a United Artists release. Maxwell Setton announced that casting is about to start on "Portrait in Smoke," based on the original novel of that title by Bill Ballinger, which will be the next Film Locations feature for Columbia release. The film will roll in London Nov. 28 with Ken Hughes directing. It is the story of the rise from rags to riches of an ambitious but ruthless girl, who finds that only one man is strong enough to withstand her.



Leaving Hollywood for location at Asheville, N.C. to star in M-G-M's all-star "The Swan" are (r to l) Grace Kelly, Alec Guinness, Louis Jourdan, Jessie Royce Landis, Estelle Winwood, Robert Coote and Leo G. Carroll.

* * *

Ray Milland will shoot "Lisbon" in the new Cinepanorama process, he announced this week. Milland will produce, direct and star in the feature, which will be made for Republic release. Shooting on the film will start Dec. 1 in Portugal. Cinepanorama was developed in France and has been used extensively in Europe. It has been described as similar to CinemaScope. Charles Martin Productions has been formed to make five features. Martin will produce, direct and write the films, the first of which will be "Death of a Scoundrel," a Martin original about a notorious Wall Street international wizard. Herbert Klein will act as associate producer and George Moskov has been signed as production manager. "Death of a Scoundrel" is planned as a CinemaScope-Technicolor production and Dec. 1 has been set as the starting date. No release has been set yet.

* * *

Producer Carl Dudley today signed Marshall Thompson to a five year contract with Dudley Pictures Corporation. His initial starring assignments will be "Assignment Nairobi" and "Assignment Congo." Both films will be produced by Richard Goldstone and directed by Arnold Belgard.

* * *

Jeff Morrow was set for a top role in the Joel McCrea starrer, "The First Texan," which Walter Mirisch will produce for Allied Artists release. The film in CinemaScope will be directed by Byron Haskin. Hal R. Makelim announced that C. A. Dandelake, president of the Theatre Owners Association of North and South Carolina, and owner of the Colonial and Tar Theatres in Tarboro, North Carolina, is selling his theatres and resigning his exhibitor posts to join the Makelim plan. Makelim also announced that Jan Merlin has been signed to play the lead heavy in "The Peacemaker," James Mitchell-Rosemarie Bowe starrer, now before the cameras, with Ted Post directing. Film is shooting at RKO Pathe.

* * *

Yvonne De Carlo was signed to star in "Raw Edge" at U-I. The film will be produced by Albert Zugsmith. No director has been set as yet. . . . Nancy Gates and Marie Windsor were set for the initial Woolner Brothers production, "Swamp Women," which will be produced by Barney Woolner and directed by Roger Corman. . . . Franklin Adreon will direct "And Suddenly You Run," for associate producer Rudy Ralston at Republic. Film rolls Nov. 9.

* * *

Fritz Lang, who just completed direction of "While the City Sleeps," a Bert Friedlob production for United Artists release, is

(*Continued on page* 34)

Japan's Theatre Boom Continues

The building of theatres in Japan is increasing, Nagamasa Kawakita, managing director of Toho Co., Ltd. of Tokyo, stated at a luncheon press conference in Hollywood, where he arrived to discuss co-production for a six-nation feature with an American producer and also discuss the release of his company's feature, "Samurai," narrated by William Holden. At this writing, Japan has 4,700 theatres and Kawakita explained that at the rate that theatres are being constructed, he anticipates within five years, that there will be 7,000 to 8,000 theatres in Japan.

He explained that American rights to "Samurai," have been acquired by Homel Pictures Inc., in which Homel is partnered with Robert Lerner. It was at William Holden's suggestion, while visiting Japan, that the picture is being released in the U.S. Homel was associate producer on the feature, which was shot in Eastman Color and is one of the big hits in Japan. Fine arts Films is handling the release of the film in the U.S.

Kawakita explained that American films do about $20 million a year in Japanese business. He stated that the six major companies in Japan, of which Toho is one, and various independents turned out 370 films last year. The average cost of a Japanese feature is between $200,000 to $300,000 with all pictures being privately financed as banks in Japan consider motion picture production a "risky investment."

Kawakita plans to do a six-nation production to be titled "Jealously," a sequence of the film will be shot in Japan, the United States, France, Germany, Italy and England. Robert Homel will produce the American sequence.

Milestone For DeMille



Examining the original hand-camera he used in making "The Squaw Man" in 1913 is Paramount producer Cecil B. DeMille (right), shown with SPG prexy Samuel G. Engel (left) and Jesse Lasky.

Cecil B. DeMille will receive the Milestone Award for historical contributions to the film industry presented annually by the Screen Producers Guild. The award, recognizing the producer's pioneering efforts, will be bestowed at the SPG Award banquet in the Beverly Hilton Hotel, Jan. 22, 1956. DeMille's first picture, "The Squaw Man," was produced over 42 years ago in 1913.

"New (Dog) Faces" On Horizon? Wildfire Stars In Hoffman Film

By Richard Bernstein

"New faces and new angles give a director the chance to show his stuff," explained Herbert Hoffman, after directing his first full-length feature "The Bar Sinister," an M-G-M release starring the new dog personality, Wildfire, and Jeff Richards, Jarma Lewis and Willard Sage.

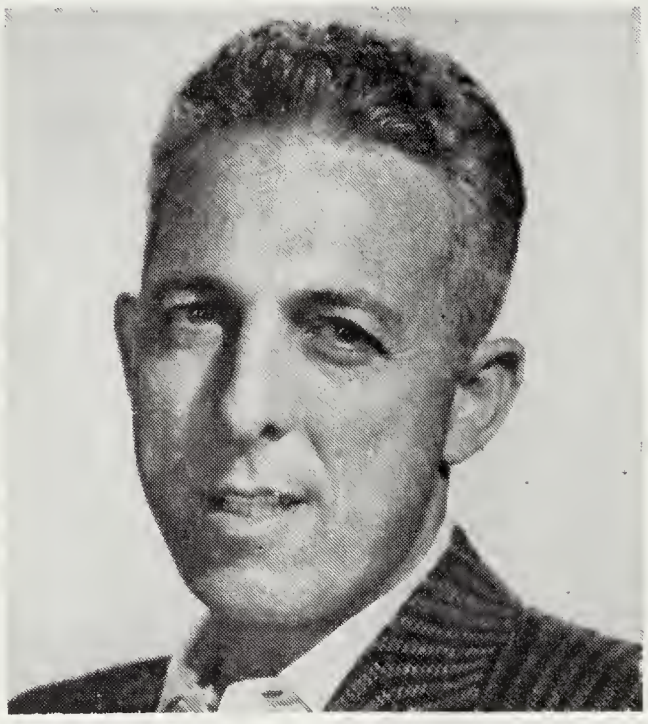
Hoffman employed every new device he could use in his first feature effort. One of his striking innovations was the use of Wildfire as narrator of this well-known Richard Harding Davis story. The director feels that there is a renewed interest in dog stories on the part of the public. He pointed to the time when there were many top dog stars who drew high salaries and won heavy popular followings.

Is it hard to work with a dog? No, says director Hoffman. Around the industry it is said that the old devil schedule goes out the window when a director must wait upon the whims of a canine. However, Hoffman testifies, "I came in on the nose, and I had 140 dogs to contend with, so I won't believe it."

About his new star, he says, "the unusual thing about Wildfire is that he is not a trick dog nor a vaudevillean. He gave a straight performance," Hoffman notes, "and I treated him as a character in the picture."

Director Hoffman is a man who respects his audience. "The less you tell your audience, the better off you are. The average audience is smart." He believes that old stories and hackneyed characters do not make money today. The audience knows all the answers to the old questions, and you have to find the material that will shock them and surprise them.

Hoffman was formerly Dore Schary's production assistant and got his directorial experience in filming trailers, and in the writing, directing and producing of short subjects. He was associate producer of "Take the High Ground," "Bad Day at Black Rock," and other Dore Schary ventures.



HERMAN HOFFMAN

Believing in a fluid camera, he employs plenty of movement and new angles in his photographic work. To Hoffman, the screen is like a canvas; he believes that it demands fresh and individual methods from the director.

Hoffman has repeatedly expressed his desire to seek unconventional themes and to treat them imaginatively. He has recently completed work on "The Battle of Gettysburg," which he says is the first true documentary of the Civil War battle, shot in color and Cinemascope. The M-G-M subject was written and produced by Dore Schary.

"The Big Sin" will be his next undertaking. Adapted from the Jack Webb novel, it was written for the screen by Don Mankiewicz, author of the best seller, "Trial," which recently was released in an M-G-M adaptation.

Hoffman points to this next production as an example of the off-beat themes he feels can be successfully treated on the screen. "The Big Sin" deals with the problem of suicide, "the first such story to directly approach it," Hoffman believes. With new ideas and with the star-makers at work, Herbert Hoffman feels that "the future of motion pictures is as bright as ever."



On the set of Republic's "The Maverick Queen," in Trucolor, are (l to r) assoc. prod.-dir. Joe Kane; Gerald A. Fernback, London ad-pub. dir.; stars Barbara Stanwyck and Scott Brady, and company president Herbert J. Yates.

Brando Film Thru Para

Paramount will release a Marlon Brando starrer, made by his own production company, Pennebaker, Inc., according to a Paramount announcement. "To Tame A Land," adapted from the Louis L'Amour novel of the same name, is a drama of the old west, and will be photographed in VistaVision and Technicolor. George Englund has been chosen as associate producer, with other cast members still to be selected.

HOLLYWOOD...

(*Continued from page* 33)

prepping plans to start his own independent film production company again. A few years back, Lang headed his own company and made quite a few successful films.

* * *

Producer-Director William Wyler has signed Robert Swink to an exclusive six year contract as supervising film editor on all Wyler productions. Swink is currently working on Wyler's "The Friendly Persuation" Gary Cooper starrer now shooting in color for Allied Artists release. . . . Cornel Wilde has purchased "Comeback," an original story by James Edmiston, for filming by Theodora Productions which is owned by Wilde and his wife, Jean Wallace. Edmiston has been signed to write the screen play. The story concerns the rise and fall of a major industrialist and will be put into production in 1955.

* * *

Marge and Gower Champion acquired the rights to "Chicago Blues," an original screen play by Blake Edwards, which will launch their first independent film production under the aegis of the pair's newly incorporated company, Champion-Five Inc., it was announced by Al Melnick and George Mercader, members of the Board of Directors.

* * *

Raymond Burr and agent Lester Salkow are forming their own company, Bursal Productions, to produce three independent films starring Burr. The trio of films all based on original stories by Burr, are: "Listen, World," to be filmed in Korea, "The Black Wind" and "The Day The Sky Went Out Of Its Mind." Burr just completed the male lead in "Please Murder Me," for Gross-Krasne.

* * *

Robert Goldstein has purchased "Brass Legend," a western novelette by George Zuckerman and Jess Arnold, and announces it as his next production. . . . Producer Lew Kerner announced the signing of David Dortort, novelist and screen writer, to do the screen play for Kerner's film production of "Studs Lonigan," based on the famous James Farrell novel. . . . U-I announced that Jane Wyman will co-star with Rossano Brazzi in the forthcoming Technicolor production, "Unfinished Symphony." Ross Hunter will produce the film, from a screen play by Daniel Fuchs, based on an original story by James M. Cain. It deals with a school teacher who falls in love with a symphony orchestra conductor. Film will roll sometime next year.

* * *

Rhonda Fleming and MacDonald Carey will co-star in Warwick Productions' "Odongo," which will be filmed in East Africa for Columbia release. . . . Richard Carlson has been signed by Producer Vincent M. Fennelly to script and direct "Counterpunch," his own original story for Allied Artists release. . . . Josh Logan will direct the screen version of the stage hit, "Bus Stop" at 20th Century-Fox. George Axelrod is scripting the feature based on the William Inge stage hit. Buddy Adler will produce.

REGIONEWS

ALBANY

Variety Club's annual Denial Drive for Camp Thacher, slated for Thanksgiving week, has a goal of $20,000. A new crew, to be elected at a meeting in the Sheraton-Ten Eyck on Oct. 17, will serve as aides to Heart Fund chairman Harry Lamont. The U-I branch here exceeded last year's business in the five-week drive honoring dist. mgr. Joe Gins. . . . Morris Klein, who operates the Hi-Way Drive-In at Coxsackie and another outside Hunter, started on a 500-car project between Albany and Ravena. His mother and brother are associated in the venture. Filmrow learned that a second drive-in, nearer Ravena, is planned by an office holder.

Installation of a new concession stand completed the refurbishing of Proctor's in Troy, managed by Dick Murphy. A modern stand was also erected at the Troy, in Troy. Both are operated by Tri-State Automatic Candy Corp. . . . Falls Theatre in Brasure Falls, near Massena, was dismantled. Until recently, it had been operated by Jack Lazar. . . . Norman Contois is new asst. mgr. to Al LaFlamme at S-W's Strand, Albany. . . . Representatives of IATSE Stage Employes Union met with Fabian and Stanley-Warner representatives Philip Harling, Elias Schlenger, James Totman and James Bracken to discuss terms of a new contract.

ATLANTA

Announcement was made in Miami, Fla. of a partnership between Wometco Theas. and George Wilby for operation of the new North Dade Drive-In under construction on the outskirts of Miami, which should be in operation before Christmas. Wometco will operate the 850-car deluxer and Wilby will act as mng. dir. . . . Myron Blank of Des Moines, Ia. was elected pres. of TOA to succeed E. D. Martin, pres. of Martin Theas., who became board chairman. Alfred Starr, Bijou Amuse. Co., Nashville, Tenn., was elected exec. committee chairman. . . . Earle M. Holden of Lucas Theatre and Albert Weis of Weis Theatre, Savannah, were named co-chairman of the March of Dimes drive to be held in Jan.

Paul Hargett transferred from Columbia exchange, Jacksonville, to mgr. of the Atlanta branch, succeeding George Roscoe, who became sales mgr. Martin Kutner, sales rep. in Washington, D.C., was named mgr. of the Jacksonville branch. . . . Mrs. Rose Lancaster returned to her old love, Strickland Film Co., from Beeland-King Films. . . . J. N. Dakos temporarily closed his Ritz Theatre, Clearwater, Fla. . . . A 13-year-old boy admitted burglarizing the Tower Drive-In, Tampa, Fla., and was placed in custody of juvenile officers. . . . CinemaScope was installed in the Midway Theatre, Perrine, Fla., owned by Philip Cohenstein.

L. C. Sipe and Robt. Yoeman are new owners of the Pinecrest Drive-In at New Smyrna Beach, Fla., taken over from Jack Kincheloe. Yoeman, who is Sipe's son-in-law, will manage. . . . A charter of incorporation was granted to Donelson Drive-In, Nashville, Tenn. . . . Patricia McGill, daughter of Howard McGill of Benton Film Express, will be married to Roy Turner of that company on Oct. 18. . . . The No. 1 Drive-In at Apalachicola, Fla. has installed new lamps, twice as powerful as the old ones. . . . Bob Dyches, house mgr. of the Lucas Theatre, Savannah, Ga., married to Gincey Wood. . . . Oscar Hendricks was appointed mgr. of the Clayton Theatre, Clayton, Ala., by owner Olin Atkins.

C. V. McClain is new owner of the Cameo Theatre, St. Augustine, Fla. . . . Charles Thompson was appointed mgr. of Midway Drive-In, Tarpon Springs, Fla., a unit of Floyd Theas. . . . Olin Evans, who recently acquired the Brundidge Theatre, Brundidge, Ala., and the Clayton, Clayton, from McLendon Circuit, added to his staff J. B. Shuman, formerly with Florida State and more recently with Martin Theas.

BOSTON

Wilbur Snaper, pres. of Allied Theatres of N.J., will address the regional convention of Independent Exhibitors of New Eng. on Oct. 25 at Toy Town Tavern, Winchendon. . . . The Boston press has promised all-out support to COMPO's Audience Awards Poll, according to chairman Paul Levi, who with his committee of Jack Saef and Karl Fasick visited editors and publishers to enlist their backing. . . . Joseph P. Liss, S-W dist. mgr., who was critically injured in an auto accident June 20, is out of the hospital and at his Lawrence home. His condition is now considered satisfactory but no visitors allowed for another two months.

This area's newest drive-in, located in Middleton on Rt. 114 off the Newbury Turnpike, was set to open Oct. 15. Owned by Stephen Minasian, Phillip Scuderi, Tom Demaura and Robt. Barsamian, it will accommodate over 1,000 cars and be booked by Daytz Theatre Ents. . . . When the Theatre Guild's pre-Broadway presentation of "The Matchmaker" opens here in Nov., the Charles Morses of Morse & Rothenberg circuit, will be on hand to see their son Robert in a supporting role. . . . Jack Champlain has permanently closed the Bethel Theatre, Bethel, N.H. . . . Robt. Wheeler, who closed his Richmond, Me., theatre, moved to Pittsfield, N.H. to take over operation of the Scenic from Mrs. Helen Irwin. . . . Dave Grover, RKO salesman, entered Beth Israel Hospital for surgery.

Attorneys for Filmakers Releasing Org. of Calif. were granted removal of the bill in equity, filed against them by Federal Film Co. and Albert Swerdlove of Boston, asking that Filmakers be restrained from taking away distribution of "The Bold and The Brave" from the New Eng. franchise holder to be given to a national distributor in this area. . . . It is doubtful if Ira Vincent will renew lease on the Playhouse, Enosberg Falls, Vt., when it expires at the end of October.

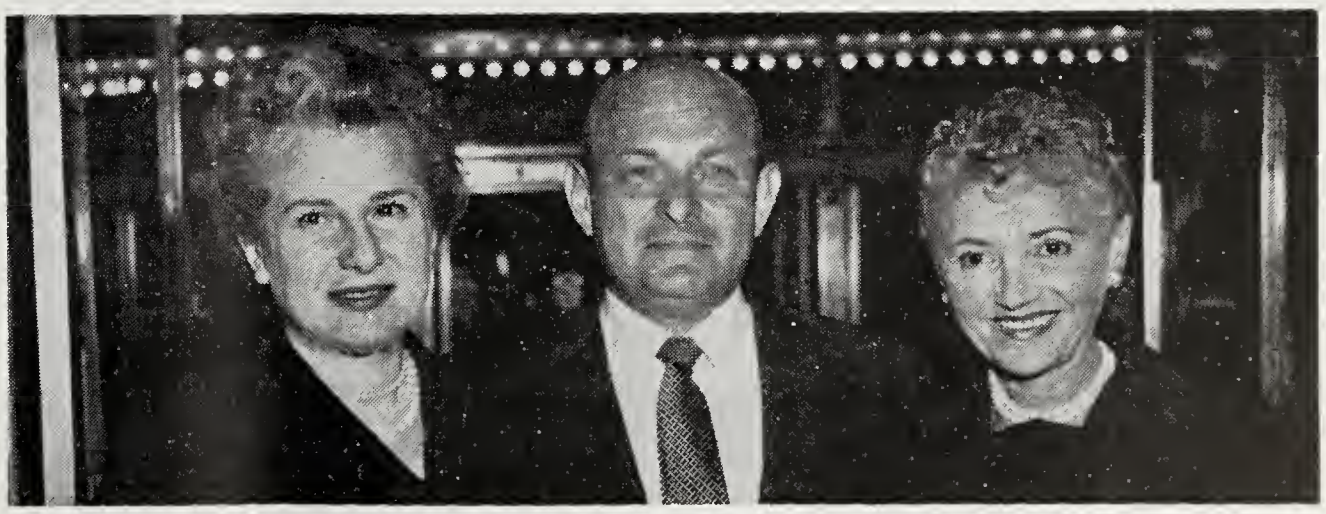
BUFFALO

Rochester and Hollywood are in partnership on plans for a big motion picture party on Nov. 19, to be called the Festival of Film Artists, of which Jesse Lasky is chairman. Behind the idea is Rochester's George Eastman House. According to Brig. Gen. Oscar N. Solbert, director of the photographic museum, the fesitval will honor 20 outstanding stars who shared in the pioneering era of 1915-25. . . . Dr. Brian O'Brien, head of the scientific team that developed the Todd-AO process attended the unveiling of "Oklahoma!" at the Rivoli Theatre in N. Y.

Variety Club members Ben L. Kulick and Ben Bush have been appointed co-chairmen of the 1956 March of Dimes campaign. . . . "Seven Cities of Gold," now being shown at the Center Theatre, was preceded by a big campaign to get support of the large Catholic population of Buffalo. . . . Tony Mercurio, Paramount office mgr. and booker, underwent an operation on his nose last week.

CHARLOTTE

Variety Tent No. 24 will hold its annual meeting on Oct. 31, when officers and delegates to the national convention will be elected. . . . Uptown Theatre, Durham, N.C., managed by J. E. Jones, reopened after re-



Entering the Roxy Theatre in New York with Charles Einfeld, 20th-Fox v.p., at preview showing of the company's "Seven Cities of Gold," are Mrs. Einfeld (left) and Mrs. Bert Lytell, widow of the beloved actor.

CHARLOTTE (cont'd.)

remodeling and refurbishing. . . . Pauline Griffith, secy. of N. & S. Car. TOA, suffered a broken hip and is in a local hospital. . . . Filmrow friends were saddened by the untimely death of Mrs. Shirley Crouch Turbyfill, 19, daughter of Mrs. Howard Short of Paramount.

Sept. project of the local WOMPI's of which Mrs. Myrtle Parker is pres., was a donation of canned goods to the Alexander Home in Charlotte. New appointees are Mrs. Vera Ledbetter, to replace Mrs. Margaret Baker as corcsponding secy., and Mrs. Billie Harris to replace Mrs. Lillian Bolen on the board of directors.

CHICAGO

Essaness Circuit is negotiating 30-year renewal lease on Lake Theatre, Oak Park, owned by Loew's. . . . H&E Balaban are continuing plans to secure first-runs for their deluxe Esquire Theatre. . . . Vic Bernstein was appointed sales mgr. for Allied Artists. . . . First all-Israel film, "Hill 24 Doesn't Answer," gets Chicago premiere at Ziegfield Theatre on Nov. 2. . . . Judge Wm. Knoch set Nov. for Congress Bldg. Corp. anti-trust case against B&K and film companies, for million and half damages. . . . Two free tickets to the 4 Star, Alvin, Crown and Hub are given by the Mid-West Herald, Chicago, to those finding their names and addresses scattered among the ad material of each issue.

Cinema Lodge scheduled its kickoff meeting of the season for Sept. 29 at the Variety Club rooms, Congress Hotel. . . . William G. Methe, veteran B&K mgr., passed away.

Watch These Dates!

Oct. 24-25: Winchendon, Mass.—Independent Exhibitors of New England convention—Toy Town Tavern.

Oct. 24-25: Memphis—Theatre Owners of Arkansas, Mississippi & Tennessee annual convention—Hotel Gayoso.

Nov. 4: New York—Motion Picture Pioneers 17th annual dinner — Waldorf Astoria.

Nov. 5-9: Chicago—Allied States Association convention—Hotel Morrison.

Nov. 6-8: Jacksonville—Motion Picture Exhibitors of Florida annual convention—Roosevelt Hotel.

Nov. 6-9: Chicago—International Popcorn Association convention, Hotel Morrison.

Nov. 6-9: Chicago—Allied States Assn. annual TESMA-TEDA-IPA trade show—Morrison Hotel.

Nov. 11-13: Los Angeles—Colosseum of Motion Picture Salesmen of America convention—Ambassador Hotel.

Nov. 13-15: Charlotte—Theatre Owners of N. & S. Carolina annual convention—Hotel Charlotte.

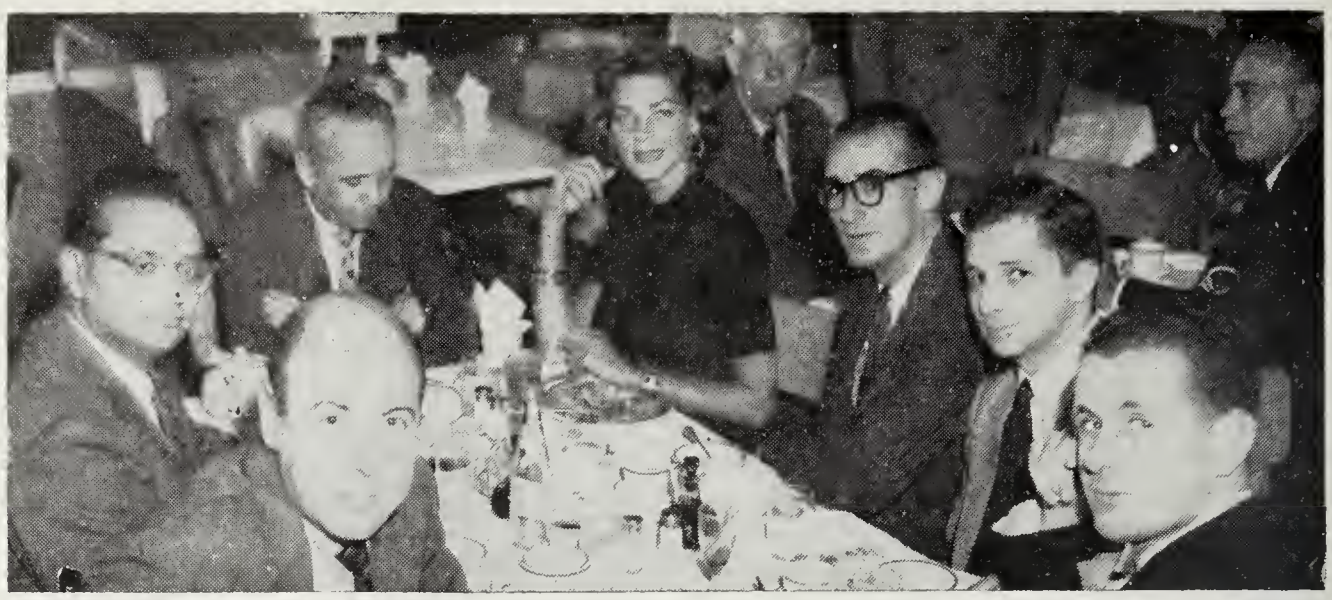
Nov. 17-27: COMPO's first annual Audience Awards Poll—final balloting.

Nov. 21-22: St. Louis — Missouri-Illinois Theatre Owners annual convention — Hotel Chase.

1956

Jan. 22: Los Angeles—Screen Producers Guild Milestone Award Banquet, honoring Cecil B. DeMille—Beverly Hilton Hotel.

March 21: Hollywood — 28th Academy Awards presentation.



Lauren Bacall is interviewed by trade press at Lum Fong's famous Chinese restaurant on opening day at the Paramount in N. Y. of Warner's "Blood Alley," in which she co-stars with John Wayne. L to R: Mel Konecoff, M. P. Exhibitor; Bob Wendlinger, new assoc. editor of INDEPENDENT FILM JOURNAL; James Ivers, M. P. Herald; Miss Bacall; Larry Mitchell, Showmen's Trade Review; Lester Dinoff, M. P. Daily; Richard Bretstein, Film Bulletin; Don LaBadie, Film Daily.

. . . Mgr. Lester Stepner is trying out an art policy at the Evanston Theatre, Evanston. . . . Pickwick Theatre, Park Ridge, and the Shumow theatres have joined Allied's booking agency. . . . Della Gallo of Allied booking entered Masonic Hospital for a sinus operation. . . . Some of the profits from Variety's recent golf tournament are being placed in a fund to supply factory worker Joe Swedie with films to show children at LaRabida Sanitarium and other institutions, which he does on his own time. . . . Max Brodsky, Variety Club member, entered St. Francis Hospital, Evanson, for eye surgery.

New managerial appointments: Harvey Shapiro at B&K's Roosevelt; Tom Steuber Oriental Theatre staff; Francis Day, acting mgr. at Carnegie; Jerome Cohen, Will Rogers Theatre; Edward Conrad, Berwyn Theatre, Berwyn. . . . Jones-Linick-Schaefer, headed by John and Aaron Jones, celebrated its 50th anniversary in exhibition. . . . Sept. Chicago theatre tax collections were $1,500 less than last year, while first nine months total showed an increase of $49,000 over same period last year. . . . Chicago censor board refused permits to Dezel Exchange on "Desperate Women" and to Teitel on "Rebellion of the Hanged." . . . Astor Theatre, which was sold for conversion to a synagogue, will close on Oct. 26. . . . Sam Levinson, theatre seat distributor, celebrated his 25th wedding anniversary.

CINCINNATI

Charles Bowles, Beattyville, Ky., exhibitor, has purchased property there for construction of a drive-in theatre. . . . C. A. Metro installed a CinemaScope screen in his Eastland Theatre, Portsmouth. . . . C. Jordan reopened his Kenova Theatre, Kenova, W.Va. . . . Phil Borack, son of William Borack, joined the staff of Tri-State Theatre Service. . . . Charles Palmer, W.Va. sales rep. for Columbia, is convalescing at home from major surgery. . . . Wm. Blum, former U-I salesman, has joined Alan S. Moritz in the distribution of Hallmark and other exploitation pictures.

Herbert Gillis, Paramount mgr. who left to assume managerial duties in Washington, D.C., was given a testimonial dinner, attended by over 100 industryites in the territory. . . . Murray Baker, local IFE sales rep., moved his offices to his home at 1050 Covedale Ave. . . . Columbia Theatre, Portsmouth, closed for remodeling, will in future be operated by Vance Schwartz and Chris Velas. Nat Wolf was former operator. . . . Peter Blum, 89, who built the Main Theatre in Mt. Healthy, passed away. He at one time held the offices of Mayor and councilman of Mt. Healthy.

Representatives of nearby IATSE Locals met at the invitation of M.P. Operators Local 327 for the purpose of discussing their common problems and inaugurated a plan for similar monthly get-togethers. . . . Liberty Theatre, Pikeville, Ky., closed for over three years, was reopened by Cumberland Amuse. Co., headed by J. E. Isaac, Sr., after remodeling and installation of modern equipment. . . . Howard Ackerman has taken over the post of gen. mgr. of Ackerman Ents., which operates the Coverdale and Sunset in Price Hill, formerly held by Charles (Bud) Ackerman.

Ben Cohen, operator of Holiday Drive-In, Hamilton, has taken over the Acme Outdoor Theatre, Stockton, from Mark S. Cummins. . . . Realart has acquired "New Mexico," originally produced by UA, for distribution in the Cincy and Indanapolis territories. . . . U-I booker, Rosemary Meyer resigned as she plans to move to Tucson, Ariz. . . . The remodeled Shubert Theatre, formerly operated by RKO, is now being used by the Shubert interests for legitimate shows, taking the place of the Cox and Tafts. . . . Tom Fisher of Mid-West Theatre Supply is recovering nicely from his recent operation. So is Charles Palmer, W.Va. sales rep. for Columbia.

CLEVELAND

Herb Burke is reopening the Savoy Theatre in Toledo, which had been closed for several years. . . . Son of the late Al Mastondrea is making arrangements to reopen the Mayfield Theatre in the near future. . . . Andover Drive-In just went into a weekend only schedule. . . . Max Mink, mgr. of the Palace, announced that Danny Kaye's all star international show is slated for his theatre Nov. 10-13. It will follow the pattern of Kaye's appearance at the Palace in N.Y. . . . Liberace will make a personal appearance at the Allen Theatre on Nov. 9, simultaneously with opening of his picture "Sincerely Yours."

Richard Calvin Kline, mgr. of Lorain Drive-In, Lorain, O., was arrested for alleged admission of a minor during showing of "Teaserama," advertised as 'daring adult entertainment" to which no one under 18 would be admitted. The ozoner is operated by Selected Theatres of Cleveland, headed by Nate Schultz. . . . Loew's Stillman will

CLEVELAND (cont'd.)

hold a special morning show for children Oct. 21, when schools will be closed due to a teachers meeting. . . . Mike Guld, Paramount salesman, is recuperating at Mt. Sinai Hospital after surgery.

DENVER

A. J. Plouff, 41, supervisor of merchandising for Fox Inter-Mountain, was one of the fatalities in the plane disaster which killed 65. Plouff had tried to get passage a day earlier, then turned down a seat on a later plane to accept a vacated one on the ill-fated airliner. . . . Nat'l Thea. Supply is opening a branch at 368 E. First South, Salt Lake City, under mgmt. of Ray Miller. . . . Robt. Selig, Fox I-M div. mgr., was named to the board of directors of the newly formed Denver Improvement Corp. . . . Variety Tent 37 contracted for some $12,000 worth of new furnishings for its new clubrooms, which will be opened in the Cosmopolitan Hotel around Nov. 15, reports chief barker Robt. Hill.

Leonard Leigh, 15 years in theatre mgmt. in Iowa, Neb. and New Mex., has become mgr. of Civic's Oriental Theatre. . . . Lloyd Boring, who resigned as city mgr. for Atlas at Lamar, Colo. to take a similar post with Fox I-M, returned to his former job, succeeding Eddie Specht, who replaced Phil Hile, who resigned, at Golden, Colo. . . . Robert Lotito, former mgr. of the Denham, was named publicity mgr. for Columbia's Denver first runs. . . . Earl Bell, Warner branch mgr., is in St. Joseph Hospital recuperating from a mild heart attack. . . . Beth Crowther, Paramount booking secy., and Jack Busey will be married Nov. 26.

Archie Goldstein leased the Uptown from Harold Cunyas and will close the World, which he has been operating. . . . Robt. Tankersley of Nat'l Thea. Sup., who installed a Simplex projector and sound equipment in the hospital suite occupied by Pres. Eisenhower, received a commendatory wire from Spyros Skouras, who made arangements for showing of "Seven Year Itch" to Mrs. Eisenhower. . . . Paul Lyday, ad-pub head for Fox I-M, was made mgr. of the Denver, succeeding Robt. Bothwell, new mgr. of the Fox, Detroit. Albert Pike now heads advertising; Joe Ann Sherman, special events.

Chas. Allum moved from city mgr. at Larmie, Wyo. to a similar post at Rock Springs, where he succeeds James Auten, who quit to enter advertising. The Laramie job went to Nino Pepitone, mgr. of the Lincoln, Cheyenne. . . . The house and lot, car, groceries, clothes, etc., to be given to winner of the Audience Poll voting, will be awarded by means of a drawing rather than to the one whose vote most nearly coincides with the national choice. . . . Hugh Owen, Paramount v.p., and Neal East, div. mgr., were in for installation of Phil Isaacs as mgr. of the newly formed Rocky Mt. div., which includes Denver, Salt Lake, Omaha and Des Moines. . . . Don Hammer, buyer and booker for Lee Theas., moved to Los Angeles. Hammer plans to stay in the industry.

DES MOINES

Myron N. Blank, head of Central States Theatres, was elected pres. of Theatre Owners of Am. at the recent annual convention in Los Angeles. . . . Sam Watson installed a new projector lens in his Watson Theatre, Graettinger. He recently installed a new wide screen. . . . Clark Theatre in Clarksville reopened under management of David Clark and will show movies on Sat. and Sun. nights. Advance ticket sale to business and professional men and women made reopening possible. . . . Swan Theatre in Mediapolis has discountinued its midweek program and will be open only Fri. to Mon. nights. . . . CinemaScope equipment was installed at the Glidden Memorial Theatre in Glidden through the efforts of its operators, the American Legion. . . . John and Everett Evers announced a slight raise in children's admissions at their theatre in Schleswig.

Mrs. George Miller was named mgr. of the King Theatre in Ida Grove, succeeding Jerry Crawford. . . . Herman Fields, operator of the Pioneer Theatre Corp. houses, is observing his 25th year in the business, while the Pioneer chain is observing its silver anniversary in Iowa. . . . Cascade Theatre in Cascade, which reopened to Tues. and Wed. night showings, will provide weekend attractions if patronage warrants. Sound and projection equipment have been completely rebuilt and electric wiring entirely replaced. . . . CinemaScope equipment was installed in the Capital Theatre, Burlington, according to mgr. Carlyle White.

DETROIT

The remodeled Carleton will reopen as an art house, called The Surf Theatre, on Oct. 19 with a gala invitational preview of its first presentation, "Innocents in Paris." . . . Daniel Bzovi and Thos. Pascu opened the new Holiday Drive-In at Trenton. It will be booked by Bob Buermele, Gen. Thea. Service. . . . Wayne Roberts was elected commander of Theatrical Post of the Am. Legion, succeeding Clifford Vericker. . . . M-G-M branch mgr. Lou Marks has a real tie-in. His new heir was christened Martin Gregg Marks—same initials as his company. . . . Geo. W. Sampson marked his 35th anniversary in the business.

Miss Gerry Kaufman, formerly of the Flamingo, is now managing the Del-The Theatre, succeeding Val Ortman. . . . Gen. Theas. added Margie Connon to its staff. . . . Jae D. Kitchen of the A-K Theatres was the subject of a newspaper feature article describing his invention of a device to keep animals out of farm drains. . . . Hazel Park Theatre, formerly operated by Jack Susami, has been dismantled. . . . Mrs. Sophie Hilke, owner of the Perrien, one of the oldest nabes, has decided to turn it into a church and will limit her activities, because of poor health, to the bakery which she operates next door. . . . Fred DeLodder's Your Theatre has also been converted into a church.



Charles B. Moss (left), exec. dir., B. S. Moss Circuit, welcomes George Weltner, Paramount world-wide sales chief, and Mrs. Weltner to New York premiere of Paramount's "The Desperate Hours" at the Criterion Theatre.

Sam Comella of the Van Dyke Theatre has been named state chairman of Civil Defense. . . . Selber Haartge of the Midtown, retired from office in Theatrical Post of the Am. Legion after being in chairs steadily for about two decades. . . . Juan Morales installed a new screen in the Mexico Theatre and plans showing of Mexican CinemaScope in about four months. . . . The Imperial, formerly owned by George Burgess, is being remodeled into a store. . . . James H. Peck of Atlanta advises that Douglas Thompson is now managing the Veterans Theatre there.

Detroit exhibitors and projectionists have reached an impasse after negotiating for several months, with a strike threatened for the first time in 44 years. . . . Sydney Moss has switched the Van Dyke to a straight evening house, dropping matinee policy in effect since it opened in 1939. . . . Geo. W. Waltensperger, 82, principal owner of Miles Theatre Circuit from about 1902 to 1930, including five major Detroit houses, passed away.

HOUSTON

Franklin L. Jones is new mgr. of the Port Theatre, Port Arthur. . . . Ray Fuller, formerly of Dallas Lisdon and Globe theatres, is new mgr. of the Red Bluff Drive-In here. . . . Jack Farr, Trail Drive-In owner, is home from the hospital but still having no visitors. . . . Hi-Nabor Drive-In and Lindale Theatre mgr. E. H. Moreland has a new son. . . . Photo contest is being held in connection with the coming "I Am a Camera" at the Met. Winner will receive a Polaroid camera. . . . Bill Clayborn is new mgr. at the Galena Theatre.

Bill Brown and Martin Kelly are in Houston making plans with Variety Club bosses for the sports show to be held in March, next year. . . . Underprivileged boys, sponsored by Variety Club, Optimist, Lions, Salesmanship clubs, will benefit from the annual Bill Williams Capon Dinner Oct. 18 in the Coliseum. Williams pays the dinner check for all, with proceeds of dinner and auction going to boys. . . . Jack Ballew is new mgr. of South Houston Theatre. He comes from Lavaca, where he managed another Long theatre. . . . Hazel Pool, longtime mgr. at the Joy Theatre, now working at Gorman Jewelry Co.

INDIANAPOLIS

Strand Theatre at Paoli was sold by Mr. & Mrs. Joe Brauer to Mr. & Mrs. Ray Gardner, local residents. . . . Tower screen of the Starlight Drive-In at Princeton was blown over during a violent wind storm. Owner J. J. Pfiffner plans to replace it for the next season. . . . Royal Theatre, Danville, reopened with a new owner. J. A. Bailey took over from Wm. Rosenthal. . . . Loew's Theatre participated with the Arthur Murray Studio and Radio Station WIRE to plug "Gentlemen Marry Brunettes," and also collect donations for the Indianapolis

INDIANAPOLIS (cont'd.)

Community Chest. Howard Rutherford, Loew's mgr., reports it was most successful.

Variety Club scheduled a stag night for Oct. 17, and on the 21st will honor Boy Scout Troop #83 with a screening at Universal, followed by a buffet supper at the Club. The latter is a yearly event. . . . The National outdoor theatre advertised a "Giant Spookathon," consisting of four horror films.

KANSAS CITY

J. W. Shreve of Shreve Supply Co. sold the Giles Theatre at 39th & Bell to Don Scrivner, who has managed K.C. theatres. . . . Mrs. Winona Allen is partner with John Castner in the 60 Drive-In and Cameo Theatre at Mt. Grove, Mo. Mrs. Allen is the widow of D. Allen, who was Dallas branch mgr. for Nat'l Screen. . . . Leon Hoffnagle is now managing the Missouri in Columbia. . . . Elton Kuhlman, former mgr. of the Crest at Great Bend, Kans., is now in TV work. Clyde Crump succeeded him. . . . Hall Theatre at Columbia, Mo. scheduled an Oct. opening after remodeling.

Bob Wolf, Commonwealth booker, bought the Skylark at Jefferson City, Mo. and renamed it New Bridge Drive-In. Mgr. is Howard Griffin. . . . Judge Allen C. Southern ruled for property owners in a protest against drive-in construction at Noland Rd. & Nickell Ave. in Independence, Mo. Decision reversed a city ordinance which had rezoned the residential area to business. . . . Hal Burright is mgr. at Electric Theatre in St. Joe, Mo. Jim Kibble, former Electric mgr. is now at Belt Drive-In, St. Joe. . . . Durwood's Lyceum, Leavenworth, has new wide screen. . . . Waldo Theatre, K.C., has new carpet.

New lenses were installed at Sunset, Lawrence, Kans.; Aladdin, K.C., and Owen at Seymour, Mo. . . . L. D. Hastie returned to his position at Shreve Supply. . . . 54 and 81 drive-ins at Wichita were remodeled by Consolidated Agencies. . . . Roger Gallup is mgr. of K.C. Vogue replacing Rick Sundenn. . . . Doc Seamans, former Commonwealth dist. mgr., is city mgr. for several theatres in Hope, Ark. . . . New sound equipment and CinemaScope were installed in Chapman, Kans., Theatre by E. C. Arnold.

MEMPHIS

Neil Blount purchased the Lamar and Capitol theatres, Memphis, from Paul Zerilla and Joe Maceri. He also owns the Bristol there. . . . Strand Theatre, Kosciusco, Miss., was reopened by new owner M. A. Connett, who has several theatres in Miss. . . . A. F. Thomas, former mgr. of the Malco Theatre in Helena, Ark., has been named principal of the Barton High School there.

MILWAUKEE

Wisconsin Variety Tent No. 14 held a testimonial dinner for Jack Frackman at the Schroeder Hotel, celebrating his 35 years in distribution. . . . Juno Theatre at Juneau, reopened with Mrs. Hazel Hellstrom as operator. . . . State Convention of the Better Films Council will be held Oct. 26 in Fond du Lac, Film work shops will be part of the program. . . . Robert Mellen is the state representative for Screen Guild here. He also operates the Marion Theatre at Marion. . . . Warner office mgr. Ben Schwenke has retired. . . . Back on the road for RKO after recent illness is William Foley. . . . Joe Wayne, Warner booker, has a baby girl named Cynthia. . . . Joe Coyne, Gay Mills, passed away.

Alex Halperin, zone mgr. for Stanley-Warner, announced that mgr. Al Meskis of the Warner Theatre was winner of a Cinerama watch for the best selling record on Cinerama tickets during the company's recent Spring Festival drive. . . . Better Films Council of Milwaukee, at its opening meeting of the season, conducted a panel discussion by high school students, which noted that they preferred comedies, musicals and historical movies and didn't like the high admissions to downtown theatres. The Council announced that a new high school committee had been set up for the purpose of keeping the student body informed on movies to see.

MINNEAPOLIS

Bob Haugen, former mgr. of Radio City, is the new mgr. of Cinerama at the Century. Replacing him at Radio City is John McCashin, formerly at the nabe Rialto. Leo Vetter, former asst. at Radio City, was named mgr. of the Rialto. . . . Theatre licenses have been increased 20% in St. Paul, according to ordinance recently passed by the City Council. . . . Joe Rosen, Paramount booker, passed out cigars to announce the arrival of a daughter, named Barbara Fran. . . . Sam Idelkope and John Louis will replace Stan McCulloch as bookers at Paramount. McCulloch rejoined RKO as a salesman.

Ralph Green reopened the Hollywood, S. St. Paul, which had been closed since 1953. House was completely refurbished and a wide screen and CinemaScope installed. . . . Marilyn Miller, daughter of Universal branch mgr. LeRoy Miller, is engaged to Bill Diehl, film critic for the St. Paul Dispatch and Pioneer-Press. Another engagement of industry interest is that of Geoffrey Nathanson, son of Gilbert Nathanson, partner in Cloquet Amuse. Co., to Elayne May Nagin of Beverly Hills, Cal.

L. S. Grossman, a Chevrolet dealer who won the 1955 Cadillac raffled off by Northwest Variety Club, directed that it be sold and proceeds turned over to the Heart and Mt. Sinai hospitals. . . . 90 exhibitors attended a recent meeting to get the wheels rolling for participation in COMPO's Audience Awards Poll. Speakers included Ralph Russell, Canton, O., one of the poll's founders. Harry B. French, pres. of Minn. Amuse.; Ben Berger, pres. of Berger Amuse. and No. Central Allied, and Stanley D. Kane, exec. counsel for NCA.



A Hollywood contingent arrives in San Antonio for elaborate campaign heralding the first of the four-city world premiere of Edmund Grainger's "The Treasure of Pancho Villa," an RKO Superscope-Technicolor release. L to R: Grainger; Frank Starz, Interstate Theas. pub. dir.; star Gilbert Roland; Lita Baron (Mrs. Rory Calhoun); Calhoun; and George Watson, Interstate city mgr.

NEW HAVEN

Harry Brandt, N.Y. circuit exec., is listed as pres. of Branmill Theatre Corp., which recently filed incorporation papers in Hartford. The new group has offices at 61 Atlantic St.; Stamford. Other officers are Melvin Miller, v.p. and treas.; George Goldson, secy.; Claire Miller, asst. secy. . . . Conn. participation in the Oct. 1-15 Jimmy Fund campaign included well over 100 theatres, according to co-chairmen I. J. Hoffman, Connecticut Theas., and Harry Feinstein, Stanley-Warner. All proceeds go to the Children's Cancer Research Foundation. . . . The 800-seat Astor Theatre in E. Hartford has been converted into a furniture warehouse.

Ed Lord, independent theatre owner with headquarters in Norwich, has subleased the 1400-seat Loew's Poli in Norwich. . . . Irene Davis was named mgr. of the Parsons Theatre, Hartford, replacing James Kulowski, resigned. . . . Henry Daugaweed was appointed mgr. of E. M. Loew's Riverdale Drive-In, W. Springfield, Mass., succeeding Harold Cummings, named mgr. of Smith Mgmt's Meadows Drive-In, Hartford. . . . Arthur T. O'Brien was named mgr. of L&G's Webb Playhouse in suburban Wethersfield. . . . Alfred Alperin, son of gen. mgr. Mickey Alperin of the Hartford Circuit, is now managing the Rialto, Windsor Locks, replacing David Magliora, resigned.

NEW ORLEANS

"WOMPI—World Wide" was the theme of second annual convention of Women of the Motion Picture Industry, recently concluded at the Roosevelt Hotel here, at which 200 representatives from nine other exchange areas were present. Elected pres. was Mrs. Loraine Cass, New Orleans, who succeeds Verlin Osborne of Dallas, Tex.

The Cil Theatre in Stamps, Ark., owned by Cecil Kelly, closed because of bad business. . . . W. L. Foster, new owner of the Rex Theatre, Prichard, Ala. Arthur Barnette of New Orleans will handle buying and booking.

NEW YORK

Benjamin D. Gladstone, film buyer for Century Theatres, will be honored in his home community of East Meadow at a dinner-dance on Oct. 25, designed to put into high gear the Building Fund Drive of L.I.'s East Meadow Jewish Center, of which Gladstone is pres. and a founder. . . . Ralph Lanterman, mgr. of Walter Reade's Community Theatre in Morristown, N.J., won the $1,000 cash award as first prize in the Jack Harris Drive. Second prize went to Robert Hynes, mgr of the Strand, Plainfield; third to Mike Dorso, mgr. of the Community, Kingston, N.Y., and fourth to John Balmer, mgr. of the Mayfair, Asbury Park.

Loew Hall, a handsome new residence for men at University Hts., was dedicated by N.Y. University to Marcus Loew, father of Arthur M. Loew, '18, whose generosity contributed much toward construction of the

(*Continued on page* 45)

Independent Trade Reviews

"OKLAHOMA"

(Magna) Todd-AO-Eastman Color 145 Min.

Cast: Gordon MacRae, Gloria Grahame, Gene Nelson, Charlotte Greenwood, Shirley Jones, Eddie Albert, James Whitmore, Rod Steiger, Barbara Lawrence, J. C. Flippin, James Mitchell, Bambi Lynn.

Credits: A Rodgers & Hammerstein Presentation; Produced by Arthur Hornblow Jr.; Directed by Fred Zinnemann; Screenplay by Sonya Levien and William Ludwig; Adapted from Rodgers & Hammerstein's musical play, based upon a dramatic play by Lynn Riggs; Dances staged by Agnes De Mille; Production designed by Oliver Smith; Art Direction by Joseph Wright; Costumes Designed by Orry-Kelly and Motley; Music conducted and supervised by Jay Blackton; Director of Photography, Robert Surtees, A.S.C.

The giant screens are coming-of-age. For "Oklahoma," a complete new system—Todd-AO 70mm projector, deeply-curved 66 x 27 foot screen, and a six-channel sound system—has been developed that improves without "upstaging" the material, that does not constantly call attention to itself. You should not expect an overpowering *medium* in Todd-AO—to Todd-AO's benefit. Rather, expect an overpowering *picture*.

Director Fred Zinnemann rarely "shows off" the medium's muscles. True, he opens the film with the camera moving through corn "as high as an elephant's eye," later shows us a lariat thrown into the crowd, a team of runaway horses, and an auctioneer's hammer hurled into the screen—to demonstrate that the medium can compete in depth-presentation with Cinerama—and it very nearly can. His outdoor scenes in the San Rafael Valley, which passes for Oklahoma in the film, are panoramic and beautiful. But mostly Zinnemann is concerned with the simple love story between Curly and Laurey—and the impact of these scenes makes the point that Todd-AO is an *intimate* medium, superior in this respect to the other giant screen processes.

As a work of showmen's magic, Rodgers & Hammerstein's "Oklahoma!" has lost none of its power. The music and lyrics are still unbelievably fresh, undeniably an American classic. As heard on the six-channel sound system devised for use with Todd-AO, the score is thrilling, leaving the audience literally breathless. Never has such a sound-track been heard in a theatre before. It sounded like press-agentry when first published, but Sam Goldwyn's alleged remark after hearing the performance is absolutely correct: "It's better than music." A live performance of "Oklahoma!" did not offer the presence, intimacy, and sheer "envelopment" as characterized in this film.

The performances are nearly as exciting. The biggest surprise of all is Gordon MacRae's flawless singing and acting in the role of the cowboy, Curly. MacRae shows superb understanding and skill in his achievement, and after "Oklahoma!" should be on his way to top stardom. The choice of newcomer Shirley Jones for his farm girl sweetheart could hardly have been improved upon. Blonde, wholesome, and amazingly photogenic, she is a pleasure to watch and listen to. Also delivering first-rate performances are Gene Nelson as Will Parker, and Charlotte Greenwood as Aunt Eller. The casting of Eddie Albert as Ali Hakim, Gloria Grahame as Ado Annie and Rod Steiger as Jud may be debatable, but will not detract from the general enjoyment of the film. Nor will some "bugs" in the system, and the uneven color tinting.

The choreography by Agnes De Mille is styled for popular tastes, and has flashes of the tenderness and wit that have made her Broadway reputation.

"Oklahoma!" is planned for an extended New York run, and the impact of this picture on the industry will undoubtedly be enormous. The potential of the new system has yet to be fully explored.

STORY: When Curly (MacRae) waits until the last minute to invite her to the Box Social, Laurey (Shirley Jones) decides to go with her big, brooding hired hand, Jud (Steiger). Soon regretting her impulsive action, she is unable to break the date with Jud, whom she fears. On the way to the party, Jud tries to kiss her and she forces him out of the buggy. The hired hand arrives at the party in time to bid for Laurey's hamper basket, offering $42.31, all the money he has in the world. Curley outbids him by selling his saddle, pistol and horse. When the furious Jud threatens Laurey, she fires him. Soon afterwards, the sweethearts are married and are given a "shivaree" by their friends, who make them climb atop a haystack on their wedding night. Jud sets fire to another haystack at the end of the field, and when the friends rush off to extinguish the blaze, goes after Curly with a knife. In the fight, Jud is killed. Curly is informally tried for murder and acquitted on grounds of self-defense, and the couple leave on their honeymoon.





Co-starred in the biography of Evelyn Nesbit are Joan Collins and Ray Milland, from 20th-Fox.

"The Girl In The Red Velvet Swing"

(20th-Fox) CinemaScope-DeLuxe Color 109 Min.

Cast: Ray Milland, Joan Collins, Farley Granger, Luther Adler, Cornelia Otis Skinner, Glenda Farrell, Frances Fuller, Philip Reed, Gale Robbins.

Credits: Produced by Charles Brackett; Directed by Richard Fleischer; Screenplay by Walter Reisch and Charles Brackett.

This fine drama tells the story of a dissatisfied, insanely jealous husband who finally obeys his desire to kill his young wife's former lover. A good bet for general audiences, "The Girl In The Red Velvet Swing" is based on a real-life tragedy, and will appeal especially to mature audiences who will recall the well-publicized situation involving Evelyn Nesbitt, Stanford White and Harry K. Thaw at the turn of the century. Fox has given the film a high-calibre production and employed a fine cast in Ray Milland, Joan Collins and Farley Granger. They have fashioned the material into a natural for feminine audiences, who will feel the romantic interludes and heartbreak deeply, and react accordingly. Emphasis is on drama and situation rather than action and settings.

Struggling young actress Joan Collins meets prominent architect Milland while his wife is abroad and they realize from the start that they are in love. This doesn't sit well with wealthy playboy Granger, determined to marry Miss Collins himself. Milland, who won't divorce his wife, claiming he loves her as well, tries to break up with Miss Collins by arranging for her to go to school at his expense. Granger finds her, persuades her to take a trip abroad and then to marry him. Neurotically jealous every time he sees Milland, Granger finally explodes one night and kills Milland before hundreds of diners in a restaurant. At the trial, his lawyer pleads insanity and when Miss Collins testifies in his behalf, the jury returns a "not guilty" verdict. Granger, unbalanced, is sent to a mental institution. Miss Collins' reputation is ruined, and she disdains to accept a token payment offered by his family. Instead she accepts vaudeville bookings designed to cash in on the notoriety of the case.

"Quentin Durward"

(M-G-M) CinemaScope-Eastman Color 101 Min.

Cast: Robert Taylor, Kay Kendall, Robert Morley, George Cole, Alec Clunes, Duncan Lamont, Laya Raki, Marius Goring, Wilfrid Hyde White.

Credits: Directed by Richard Thorpe; Produced by Pandro S. Berman; Screenplay by Robert Ardrey; Adaptation by George Froeschel.

One of those big, colorful medieval adventure yarns that M-G-M does so well, "Quentin Durward" provides action and adventure, suspense-filled battle sequences, romantic tenderness and moments of well-played comedy. The treatment is generally tongue-in-cheek and as a result goes further than a straight melo-



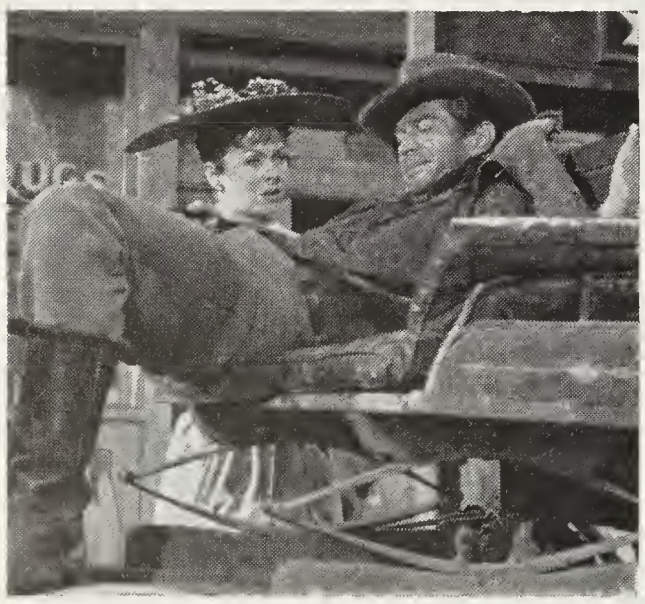
Robert Taylor and Kay Kendall star in M-G-M's "Quentin Durward," CinemaScope-Eastman Color.

drama. Settings and scenery are impressive and in Kay Kendall, beautiful English actress who starred in "Genevieve" and plays opposite Robert Taylor, M-G-M may have a big star of the future. All in all, this entry should please most audiences. With a little selling, it might wind up in the better-than-average category although the title is certainly not a good selling point.

Scottish nobleman Ernest Thesiger sends his nephew Robert Taylor to France to report on Countess Kay Kendall whom he would wed with the blessing of the Duke of Burgundy. The Duke sees a favorable alliance emerging between Scotland and his own forces which could lead to his gaining the throne of France occupied by King Robert Morley. Kendall refuses to accept the arrangements and flees to Morley's protection with Taylor following. The latter begets a job with Morley who assigns him to protect Kendall. They fall in love, with Taylor loath to do anything which might harm the cause of his uncle. When her presence causes embarrassment to Morley he sends her to Liege and sanctuary in the church there but he also makes a deal with an evil duke, to capture her, figuring to annex her lands and get Burgundy off of his back. Taylor upsets the plan by getting her safely through although he is wounded in the process. As he recuperates, the evil duke attacks the church and is about to force Kendall to marry him when Taylor kills him after a strenuous and unusual battle. Morley in turn arranges that Taylor should wed Kendall since Thesiger has meanwhile passed on. They leave with the future indeed looking bright.

"The Second Greatest Sex"

(Univ.-Int'l) CinemaScope-Technicolor 87 Min.



Jeanne Crain and George Nader co-star in "The Second Greatest Sex," from U-I, CinemaScope-Technicolor.

Cast: Jeanne Crain, George Nader, Kitty Kallen, Bert Lahr, Mamie Van Doren, Keith Andes, Kathleen Case, Paul Gilbert, Tommy Rall, Edna Skinner, Jimmy Boyd.

Credits: Produced by Albert J. Cohen; Directed by George Marshall; Final screenplay by Charles Hoffman.

"The Second Greatest Sex" is a gay, sprightly "Western operetta" based on the Lysistrata legend, with hardly a dull moment in its neat 87 minutes of running time. About a country town whose women go on "strike" when their husbands ignore them, the film resembles "Seven Brides for Seven Brothers" in many respects. The resemblance may carry over to the box office receipts. A notch below "Brides" in production values, this Universal offering—set for the Christmas season release—has plenty of compensations: good comedy lines and songs, excitiug dancing, and imaginative casting which should appeal to all tastes. Included in the cast are juke-box favorites Kitty Kallen and Jimmy Boyd; comics Bert Lahr (of the stage) and Paul Gilbert (of TV); well-proportioned Jeanne Crain and Mamie Van Doren. George Nader shows a nice flair for comedy. The sneak preview audience at the RKO 86th St. Theatre applauded several times during the film.

Osakawie, Kansas, in 1880, is populated only by women while the men are out battling over a small iron safe containing the county records; the town that gets the records ends up as the county seat. Finally the men return, victorious but tired. The women, especially Jeanne Crain, long engaged to Nader, are angry. Jeanne and George soon marry, but on their wedding night the safe is stolen from his barn. Leaving his wife on her wedding bed, George rounds up the townsmen and they go in pursuit. When they invade a quarantine area, everyone comes down with the mumps. After three weeks they start home, losing the safe finally to the bottom of the river. Meanwhile, the women decide to strike, and barricade themselves in the local fort. They return home only when the men agree to a peace truce, and allow the county seat to be determined by joint representation.

"The Trouble With Harry"

(Paramount) VistaVision-Technicolor 99 Min.

Cast: Edmund Gwenn, John Forsythe, Shirley MacLaine, Mildred Natwick, Mildred Dunnock, Jerry Mathers, Royal Dano, Parker Fennelly, Dwight Marfield.

Credits: Directed by Alfred Hitchcock; Screenplay by John Michael Hayes; Based on the novel by Jack Trevor Story.

Superbly directed and acted, this unusual offering from Alfred Hitchcock is nevertheless a "problem child." A natural for art houses and sophisticated audiences, "Harry" may entertain other audiences as well, and the exhibitor should see for himself before buying. "Harry" is a "suspense farce," photographed in VistaVision and Technicolor in a luxurious autumn Vermont setting, and is concerned with the efforts of some zany characters to dispose of a dead body. The humor is grotesque, as the corpse, killed accidentally, is buried and dug up several times, dragged along the ground by its heels, undressed, bathed, hidden in a bathtub, and generally manhandled. Hitchcock further shocks his audience with his treatment of a dead rabbit and a frog, generally doing violence to our conventional respect for dead things. Some will find this very funny indeed, and the world premiere audience at Barre, Vermont, laughed more and more as the picture was unspooled. Worth watching is Shirley MacLaine, a subtle and unusual comedienne who should become a big star.

When the body of Shirley MacLaine's despised second husband is found in the Vermont woods, both Edmund Gwenn, a retired sea captain, and Mildred Natwick, a spinster, think they have killed him accidentally. They agree



Edmund Gwenn (shown here) co-stars with John Forsythe and Shirley MacLaine in Para's "Trouble With Harry," VistaVision-Technicolor.

to hide the body. John Forsythe, a "modern" artist, agrees to help Gwenn but only after he sketches the dead man. A suspicious deputy sheriff finds Forsythe's sketch, ties it up with a description of the dead man. Meanwhile, Miss Natwick, whose conscience bothers her, wants the body disinterred. Fear of scandal makes Gwenn, her romance, bury it again. Forsythe and Miss MacLaine fall in love and realize that her husband must be legally dead before they can marry. They dig up the body, clean it up. Meanwhile, the body is discovered by a doctor who diagnoses his death as caused by a heart attack, and the body is returned to the woods to be "discovered" a second time.

"Man With A Gun"

(United Artists) 83 Min.

Cast: Robert Mitchum, Jan Sterling, Karen Sharpe, Henry Hull, Emile Meyer, John Lupon, Barbara Lawrence. Ted de Corsia, Leo Gordon.

Credits: Produced by Samuel Goldwyn, Jr.; Directed by Richard Wilson; Screen play by N. B. Stone, Jr. and Wilson.

This is a gunfighter tale of better than average prospects for action audiences. Samuel Goldwyn Jr.'s first production for United Artists release, "Man With A Gun" brings to the screen the efforts of "town-tamer" Robert Mitchum, as his gun gradually brings law-and-order to a Western town, despite the opposition of his wife. "Man" provides Mitchum with the silent, moody role to which his fans have often responded, and the film's appeal will rest largely upon his popularity. Jan Sterling, as his wife, is an effective romantic interest. Although the pace of the film is uneven, there are bursts of violent action to hold the audience's interest, and some good black-and-white camera work in the bleak "High Noon" fashion.

Mitchum arrives in gang-ridden Sheridan City



Robert Mitchum and Jan Sterling, featured in Sam Goldwyn Jr.'s "Man With A Gun," from United Artists.

in the wild 1870's to settle his affairs with his estranged wife, Miss Sterling. Before he can move on, he and his gun are hired by the town council to drive out the oppressive robber baron, Dade Holman. Unable to give up his career as gunfighter despite his wife's demands, he settles down to work. After killing most of Dade's henchman, and setting fire to his casino, Mitchum and the town are kept in suspense awaiting a showdown. Before Dade's final infamy is thwarted, Mitchum has saved the life of a young homesteader, restrained himself in arousing the affections of the homesteader's fiance, and rekindled the love of his spouse.

"The Twinkle In God's Eye"

(Republic) 74 Min.

Cast: Mickey Rooney, Coleen Gray, Hugh O'Brien, Joey Forman, Don Barry, Touch Connors, Jil Jarmyn, Kem Dibbs, Tony Garcen, Raymond Hatten, Ruta Lee.

Credits: A Mickey Rooney Production; Associate producer, Maurice Duke; Directed by George Blair; Screenplay by P. J. Wolfson.

This film starts off with a fresh approach, having Mickey Rooney play a newly-ordained minister who arrives in a frontier town, to take up where his dead father, a preacher left off many years ago. Rooney is accepted by the audience in his role, a tribute to his acting ability. But the film has overtones of needless melodrama and hokum laid on thick by the scripter. Undoubtedly Mickey Rooney's name plus added exploitation will help sell this film, but it is a shame that a little more thought didn't go into what is one of the shrewdest bits of unusual casting this year.

Mickey Rooney arrives in Lodestone to build a church which was never finished 25 years before when his father was killed in an Indian attack. Hugh O'Brian, who runs the local gambling hall, resents Rooney, but his star entertainer, Coleen Gray, takes a liking to him, as does Joey Forman, organist and assistant to O'Brian. O'Brian is held up by Don Barry and his men and they hide the money in the altar of the church that Rooney is constructing. Rooney wins over the gambler when he returns the money, and the townsfolk, when he tears down the timber of his church that he worked so hard to get, so that it can be used to bolster a mine cave-in. Coleen Gray sings "I'm So Lonesome" with good results and the Eddie Howard Trio effectively sing the title song of the film.

"Lady Godiva"

(Universal) Technicolor 89 Min.

Cast: Maureen O'Hara, George Nader, Edward Franz, Leslie Bradley, Victor McLaglen, Torin Thatcher, Rex Reason, Grant Withers, Robert Warwick.

Credits: Produced by Robert Arthur; Directed by Arthur Lubin; Screen play by Oscar Brodney and Harry Ruskin; Story by Brodney.



Maureen O'Hara is Lady Godiva in the U-I Technicolor offering, George Nader co-starring.

The often-told and still popular saga of the Normau-Saxon clash in 11th century England comes to the screen once again with a new slant in Universal's Technicolor romance, "Lady Godiva," starring Maureen O'Hara in the title role and the newly-popular George Nader as her noble mate. An average romantic programmer, "Lady" should lend itself nicely to good exploitation. It tells the tale of Godiva's effort to stave off civil war and Norman treachery to save the day for Saxon England. Primarily not an action picture, the romance offers Godiva's bareback ride through Coventry streets clad only in her tresses. Even the original "peeping Tom" plays a short bit in the closing minutes of the ride. Thin characterization and cramped photography reduce prospects to second feature category.

Treacherous Normans, having won the ear of peaceful King Edward the Confessor, attempt to spread dissension among the Saxon earls. However, Saxon Lord Leofric, played by Nader, reaches a settlement with rival Earl Godwin through the understanding of Lady Godiva, played by Miss O'Hara. Undaunted Count Eustace, evil Norman, tricks the King iuto exiling Godwin. When arms are available, Leofric joins the returniug Godwin to drive out the Normans. But Godiva and Leofric are captured and the Earl is sentenced to death. The Normans attempt to shame Godiva by forcing her to ride through Coventry naked, as an unfaithful wife. When every Saxon remains behind shuttered windows, the King realizes the popularity of the Earls and of Godiva and the Normans are driven from the isle.

"The Return Of Jack Slade"

(Allied Artists) 79 Min.)

Cast: John Ericson, Mari Blanchard, Neville Brand, Casey Adams, John Shepodd, Howard Petrie, John Dennis.

Credits: Produced by Linsley Parsons; Directed by Harold Shuster; Written by Warren Douglas.

This sequel to "Jack Slade," is a very good action picture that should do good business heading some bills. John Ericson is a standout as the son of Slade, who has to choose between the right and wrong side of the law and decides to work for the Pinkertons. Some very attractive women are written into the script as female outlaws running with the Bunch. Although this is not historically accurate, it comes off well. Word of mouth on Ericson, who is definitely a coming big star, should help grosses too. Added asset for the film is its theme song, which is also sung in the film by Casey Adams, "The Yellow Rose of Texas," which is currently a record hit and getting a lot of disk jockey spins throughout the country. Song offers good tie-in possibilities.

John Ericson, son of the famous Wells Fargo gunslinger of the mid-80's, is hired by Howard Petrie of the Pinkerton Detective Agency to get the goods on the Hole-in-the-Wall gang of Wyoming, better known as the Wild Bunch. In the band are 25 reckless men and women. When the Bunch holds up a train, on which Ericson and John Shepodd are riding and takes his gun, Ericson goes after it. On the way, he meets killer Brand and makes an appointment with him to shoot it out at the Hole-in-the-Wall. His courage impresses leader of the Bunch, Casey Adams, and he is asked to join the band. He meets Mari Blanchard here and they fall in love. When Brand murders Shepodd, who has followed Ericson to the hideout, Ericson swears to kill him. Ericson working with Petrie sets up a train robbery trap for the gang and they are all but wiped out. During the robbery, Mari is wounded and Ericson carries her off to a doctor. He is followed by Brand and Mike Ross, and he kills them in a two men against one duel, then proceeds to get medical help for Mari.

"I Died A Thousand Times"

(Warners) CinemaScope-WarnerColor 109 Mins.



Jack Palance and Shelley Winters star in Warner Bros. "I Died A Thousand Times," CinemaScope-WarnerColor.

Cast: Jack Palance, Shelly Winters, Lori Nelson, Lee Marvin, Gonzalez Gonzalez, Lon Chaney, Earl Holliman, Perry Lopez, Richard Davalos.

Credits: Produced by Willia Goldbeck; Directed by Stuart Heisler; Written by W. R. Burnett.

Most of the characters in this gangster melodrama act pretty tough about everything; a forthcoming robbery, their women, their reputations, etc. The film moves at a fairly rapid pace with the developments unreeling in interesting enough fashion for this type of entry. The cast turns in a good job and the direction and production is a cut above average. The film is reminiscent of a film produced some years ago, "High Sierra." However, on its own, it will stand up well as part of the program although it is a little long. Perhaps with a little exploitation, it could average out a little better than usual.

Jack Palance, ex-convict, is on his way across the desert to a resort for a rendezvous with other crooks to hold up the place when he almost crashes into a jalopy enroute to Los Angeles containiug Ralph Moody, Olive Carey and their crippled granddaughter Lori Nelson to whom he is attracted. At the resort, he meets the others as well as moll, Shelley Winters. He wants to send her away but she talks him into letting her stay. When he learns where Lori is staying he arranges for an operation to cure her after finding himself in love with her. She is cured but her love is promised to someone else. He turns to Winters for consolation to the resentment of the other thugs. After the robbery the getaway car crashes. With only Palance and Shelley uninjured. Palance removes a ring to engage himself to Winters. He persuades Winters to go her way separately while he tries to outdistance the police. Palance winds up atop a mountain and after trying to absolve Winters he is shot and killed.

"The Whitetail Buck"

(RKO) Technicolor 27½ Min.

Cedits: Produced by Jay Bonafield Written by Earl Luby; Directed by Larry O'Reilly; Narrated by Thomas Mitchell.

Photographed in Technicolor in the Virginia mountains, this three-reeler, the first in the new RKO Pathe series called "Wildlife Album," registers as satisfactory program-filliug material. The narration by Thomas Mitchell is warm and to the point in describing how an adolescent lad learns from his father the right way to hunt the whitetail buck. For those who enjoy huntiug wildlife, this film should bear special interest, and also have topical value this fall, when the season for huntsmen is in swing. Together with some vivid footage of the deer and other forest creatures are appealing shots of foliage colored by autumn shades.

Hollywood Production

ALLIED ARTISTS

Shooting

THE FRIENDLY PERSUASION
(Eastman Color) (Wide Screen)
(Shooting at Chino, California)
Cast: Gary Cooper, Dorothy McGuire, Marjorie Main.
Producer-Director .....William Wyler

THE FOUR SEASONS
(Eastman Color)
Cast: David Wayne, Keenan Wynn, Jim Backus, James Barton, Marcia Henderson, Myrna Dell, Denver Pyle.
Producer-Director .....Josef Shaftel

THE COME ON
(SuperScope)
Cast: Anne Baxter, Sterling Hayden.
Producers .....Lindsley Parsons and John H. Burrows
Director .....Russell Birdwell

Cutting

BOBBY WARE IS MISSING
Cast: Neville Brand, Arthur Franz.
Producer .....Vincent M. Fennelly
Director .....Thomas Carr

THE TOUGHEST MAN ALIVE
Cast: Dane Clark.
Producer .....William F. Broidy
Director .....Sidney Salkow

WORLD WITHOUT END
Cast: Hugh Marlowe, Nancy Gates.
Producer .....Richard Heermance
Director .....Edward Bernds

COLUMBIA

Shooting

THE EDDY DUCHIN STORY
(CinemaScope) (Technicolor)
Cast: Tyrone Power, Kim Novak, James Whitmore, Victoria Shaw, Rex Thompson.
Producer .....Jerry Wald
Director .....George Sidney

THE WAY WE ARE
(William Goetz Productions)
Cast: Joan Crawford, Cliff Robertson, Ruth Donnelly.
Producer .....William Goetz
Director .....Robert Aldrich

STORM CENTER
(Phoenix Productions)
(Shooting at Santa Rosa, Calif.)
Cast: Bette Davis, Kim Hunter. Brian Keith, Joe Mantell, Paul Kelly.
Producer .....Julian Blaustein
Director .....Dan Taradash

BLACKJACK KETCHUM, DESPERADO
Cast: Howard Duff, Victor Jory, Margaret Field, Angela Stevens, Robert Roark.
Producer .....Sam Katzman
Director .....Earl Bellamy

SAFARI
Director .....Russell Birdwell
(CinemaScope) (Technicolor)
(Warwick Productions)
(Shooting in Africa)
Cast: Victor Mature, Janet Leigh, John Justin, Roland Culver, Orlando Martins.
Exec. Producers .....Irving Allen and A. R. Broccoli
Producer .....Adrian D. Worker
Director .....Terence Young

Cutting

GAMMA PEOPLE
(Warwick Productions)
(Shooting in Austria)
Cast: Paul Douglas, Eva Bartok.
Exec. Producers .....Irving Allen and A. R. Broccoli
Producer .....John Gossage
Director .....John Gilling

JUBAL TROOP
(CinemaScope) (Technicolor)
Cast: Glenn Ford, Ernest Borgnine, Rod Stieger, Valerie French, Felicia Farr, Basil Ruysdael, Charles Bronson.
Producer .....William Fadiman
Director .....Delmer Daves

SURVIVORS TWO
(CinemaScope) (Technicolor)
(Warwick Productions)
Cast: Jose Ferrer, Trevor Howard, Victor Maddern, Anthony Newley, Peter Arne.
Exec. Producers ....Allen and Broccoli
Producer .....Phil C. Samuel
Director .....Jose Ferrer

JOE MACBETH
(Film Locations Inc.)
Cast: Paul Douglas, Ruth Roman, Bonar Colleano.
Exec. Producer .....Mike Frankovich
Producer .....George Maynard
Director .....Ken Hughes

THE GENTLE SERGEANT
Cast: Aldo Ray, Mitsuko Kinura, Phil Carey, Dick York, Chuck Connors.
Producer .....Fred Kohlmar
Director .....Richard Murphy

MARSHAL OF MEDICINE BEND
(Scott-Brown Productions)
(Technicolor)
Cast: Randolph Scott, Angela Lansbury, Jean Parker, Warner Anderson, Ruth Donnelly, Jeannette Nolan, Michael Pate.
Producer .....Harry Joe Brown
Director .....Joseph H. Lewis

PICNIC
(CinemaScope) (Technicolor)
Cast: William Holden, Rosalind Russell, Kim Novak, Betty Field, Susan Strasberg, Cliff Robertson, Arthur O'Connell, Elizabeth Wilson, Phyllis Newman, Verna Felton, Reta Shaw.
Producer .....Fred Kohlmar
Director .....Josh Logan

1984
(Holiday Productions)
Cast: Edmond O'Brien, Jan Sterling.
Exec. Producer .....N. Peter Rathvon
Producer .....John Croydon
Director .....Michael Anderson

44 SOHO SQUARE
(Film Locations)
Cast: Faith Domergue, Lee Patterson, Martin Benson.
Exec. Producer .....Mike Frankovich
Producer .....George Maynard
Director .....Vernon Sewell

BATTLE STATIONS
Cast: John Lund, William Bendix, Keefe Brasselle, Richard Boone, William Leslie, Eddie Foy III, James Lydon, Chris Randall.
Producer .....Bryan Foy
Director .....Lew Seiler

TAMBOURINE
(CinemaScope) (Technicolor)
Cast: Jane Russell, Cornel Wilde.
Producers .....Howard Welsch and Harry Tatleman
Director .....Nicholas Ray

INVASION BY THE FLYING SAUCERS
(Clover Productions)
Cast: Hugh Marlowe, Joan Taylor, Donald Curtis, Morris Ankrum, Harry Lauter.
Producer .....Charles Schneer
Director .....Fred F. Sears

INDEPENDENT

Shooting

AROUND THE WORLD IN 80 DAYS
(Michael Todd Prods. Todd-AO)
Cast: David Niven, Cantinflas, Martine Carol, Noel Coward, Finlay Currie, Luis Dominguin, Fernandel, Sir John Gielgud, Hermoine Gingold, Trevor Howard, Glynis Johns, Beatrice Lillie, A. E. Matthews, John Mills, Robert Morley.
Producer .....Michael Todd
Director .....Michael Anderson

FIRE MAIDENS FROM SPACE
Cast: Tony Dexter, Susan Shaw.
Producer-Director .....Cy Roth

THE PHANTOM FROM 10,000 LEAGUES
(For American Releasing Corp. Release)
Cast: Kent Taylor, Cathy Downs, Michael Whalen, Helene Stanton, Philip Pine, Rodney Bell, Pierce Lyden, Vivi Janiss, Michael Garth.
Producer .....Jack Milner
Director .....Dan Milner

THE PEACEMAKER
Cast: James Mitchell, Rosemarie Bowe, Jan Merlin, Jess Barker.
Producer .....Hal R. Makelim
Director .....Ted Post

Cutting

THE SUMMER GAME
(Eastman Color)
(Canyon Pictures)
Cast: Arthur Franz, Doris Dowling, Murvyn Vye, Myron Healey, Charles Delaney, Dick Reeves.
Producers.Jack Couffer and Conrad Hall
Assoc. Producer..Nicholas Rutgers, Jr.
Director .....Marvin Weinstein

THE DAY THE WORLD ENDED
(Golden State Prod., SuperScope)
(For American Releasing Corp. release)
Cast: Richard Denning, Lori Nelson, Adele Jergens.
Producer-Director .....Roger Corman

PLEASE MURDER ME
(Gross-Krasne Prods.)
Cast: Angela Lansbury, Raymond Burr, Dick Foran.
Producer .....Donald Hyde
Director .....Peter Godfrey

DAN'L BOONE
(Gannaway-Ver Halen Prods.)
(Shooting in Mexico)
Cast: Bruce Bennett, Lon Chaney, Faron Young.
Producer-directors .....Al Gannaway and Ismael Rodriquez

Lippert Pictures Inc.

Cutting

TWO GUN LADY
(Lyon and Bartlett Productions)
Cast: Peggie Castle, William Talman, Marie Windsor, Robert Lowery, Ian McDonald.
Exec. Producer .....Earle Lyon
Producer-Director ....Richard Bartlett

METRO-GOLDWYN-MAYER

Shooting

TRIBUTE TO A BADMAN
(CinemaScope) (Eastmancolor)
Cast: James Cagney, Irene Pappas, Vic Morrow, Stephan McNally.
Producer .....Sam Zimbalist
Director .....Robert Wise

LUST FOR LIFE
(CinemaScope) (AnscoColor)
(Shooting in France)
Cast: Kirk Douglas, Anthony Quinn, Niall MacGinnis, Pamela Brown, Roger Livesey.
Producer .....John Houseman
Director .....Vincente Minnelli

MEET ME IN LAS VEGAS
(CinemaScope) (EastmanColor)
Cast: Dan Dailey, Cyd Charisse, Oscar Karlweis, Lily Darvas.
Producer .....Joe Pasternak
Director .....Roy Rowland

GABY
(Eastman Color) (CinemaScope)
Cast: Leslie Caron, John Kerr, Sir Cedric Hardwicke, Taina Elg.
Producer .....Edwin H. Knopf
Director .....Curtis Bernhardt

FEARFUL DECISION
Cast: Glenn Ford, Donna Reed, Leslie Nielsen, Juano Hernadez, Robert Keith, Robert Burton, inslee Pryor.
Producer .....Nicholas Nayfack
Director .....Alex Segal

THE SWAN
(CinemaScope) (Eastman Color)
Cast: Grace Kelly, Alec Guinness, Louis Jourdan, Brian Aherne, Agnes Moorhead.
Producer .....Dore Schary
Director .....Charles Vidor

Cutting

THE LAST HUNT
(CinemaScope) (EastmanColor)
Cast: Robert Taylor, Stewart Granger, Lloyd Nolan, Russ Tamblyn, Anne Bancroft.
Director .....Richard Brooks

QUENTIN DURWARD
(CinemaScope) (Color)
Cast: Robert Taylor, Kay Kendall, Robert Morley.
Producer .....Pandro S. Berman
Director .....Richard Thorpe

FOREVER, DARLING
(Zanra Prods.)
(Eastman Color) (Wide Screen)
Cast: Lucille Ball, Desi Arnaz, James Mason, Louis Calhern, Natalie Schafer, John Emery, John Hoyt, Mabel Albertson, Nancy Kulp.
Producer .....Desi Arnaz
Director .....Alexander Hall

BHOWANI JUNCTION
(CinemaScope) (Color)
Cast: Ava Gardner, Stewart Granger, William Travers, Francis Matthews, Abraham Sofaer, Peter Illing.
Producer .....Pandro S. Berman
Director .....George Cukor

DIANE
(CinemaScope) (Eastman Color)
Cast: Lana Turner, Pedro Armendariz, Marissa Pavan.
Producer .....Edwin Knopf
Director .....David Miller

Paramount Pictures

Shooting

THE TEN COMMANDMENTS
(VistaVision) (Technicolor)
Cast: Charlton Heston, Yul Brynner, Anne Baxter, Yvonne De Carlo, Debra Paget, Nina Foch, Edward G. Robinson, Sir Cedric Hardwicke, Vincent Price, John Carradine, John Derek, Oliver Deering, Peter Hanson, Baynes Barron.
Producer-Director ....Cecil B. DeMille

THE PROUD AND THE PROFANE
(VistaVision)
(Shooting in the Virgin Islands)
Cast: William Holden, Deborah Kerr, Dewey Martin, Thelma Ritter, Marion Ross, Ann Morriss, Nancy Sinatra.
Producer .....William Perlberg
Director .....George Seaton

WAR AND PEACE
(VistaVision) (Technicolor)
(Ponti-De Laurentiis Prod.)
Cast: Audrey Hepburn, Henry Fonda, Mel Ferrer, Milly Vitale, Barry Jones, Jeremy Brett, May Britt.
Producer .....Dino de Laurentiis
Director .....King Vidor

THE MOUNTAIN
(Technicolor) (VistaVision)
Cast: Spencer Tracy, Robert Wagner, Claire Trevor, Richard Arlen.
Producer-Director .....A. C. Lyles

THAT CERTAIN FEELING
(VistaVision) (Technicolor)
Cast: Bob Hope, George Sanders, Eva Marie Saint, Pearl Bailey, Al Capp.
Producers-Directors ...Norman Panama and Melvin Frank

Cutting

THE MAN WHO KNEW TOO MUCH
(VistaVision) (Technicolor)
Cast: James Stewart, Doris Day, Chris Olsen, Bernard Miles.
Producer-Director.....Alfred Hitchcock

"YOU'RE THE TOP"
(VistaVision) (Technicolor)
Cast: Bing Crosby, Donald O'Connor, Jeanmaire, Mitzi Gaynor, Phil Harris, Kurt Kasznar, Walter Saunde.
Producer .....Robert Emmett Dolan
Director .....Robert Lewis

THE SCARLET HOUR
(VistaVision)
Cast: Carol Ohmart, Tom Tryon, Jody Lawrence, James Gregory, David Lewis, Scott Marlowe, Jacques Aubuchon, Elaine Stritch, E. G. Marshall, Edward Binns, Maureen Hurley.
Producer-Director .....Michael Curtiz

: Hollywood Production :

THE BIRDS AND THE BEES
(VistaVision) (Technicolor)
Cast: George Gobel, Mitzi Gaynor, David Niven, Fred Clark, Reginald Gardiner, Harry Bellaver.
Producer .....Paul Jones

RKO RADIO PICTURES

Cutting

THE BRAVE ONE
(King Brother's Production)
(CinemaScope (Technicolor)
Cast: Michael Ray, Fermin Rivera, Rudolpho Hoyos, Joy Lansing.
Producers ....Frank and Maurice King
Director .....Irving Rapper

PORTRAIT OF ALISON
Cast: Terry Moore, Robert Beatty, William Sylvester, Josephine Griffin, Geoffrey Keen, Henry Oscar, Alan Culbertson.
Exec. Producer .....Tony Owen
Producer .....Frank Godwin
Director .....Guy Green

THE WAY OUT
(Todon Prods.)
Cast: Gene Nelson, Mona Freeman.
Producer .....Tony Owen
Director .....Montgomery Tully

SLIGHTLY SCARLET
(SuperScope) (Technicolor)
(Benedict Bogeaus Productions)
Cast: John Payne, Rhonda Fleming, Arlene Dahl.
Producer .....Benedict Bogeaus
Director .....Allan Dwan

GREAT DAY IN THE MORNING
(SuperScope) (Technicolor)
Cast: Robert Stack, Virginia Mayo, Ruth Roman, Alec Nicol, Raymond Burr.
Producer .....Edmund Grainger
Director .....Jacques Tourneur

Republic

Cutting

A FOREIGN ADVENTURE
(Trucolor)
(Shooting in Nassau, Bahamas Islands)
Cast: Yvonne De Carlo, Howard Duff, Zachary Scott.
Associate Producer-Director
Edward Ludwig

MAGIC FIRE
Trucolor)
Cast: Yvonne De Carlo, Carlos Thompson, Rita Gam, Valentina Cortesa, Alan Badel.
Producer-Director ....William Dieterle

COME NEXT SPRING
(Trucolor)
Cast: Ann Sheridan, Steve Cochran, Walter Brennan, Edgar Buchanan, Sonny Tufts, Sherry Jackson.
Director .....R. G. Springsteen

TREACHERY
Cast: Marie Windsor, John Archer, Nancy Gates, Patric Knowles, Jil Jarmyn, Richard Crane.
Associate Producer .....Rudy Ralston
Director .....Franklin Adreon

THE MAVERICK QUEEN
(Trucolor) (Wide-Screen)
(Shooting in Durango, Colo.)
Cast: Barbara Stanwyck, Barry Sullivan, Scott Brady, Mary Murphy.
Associate producer-director Joseph Kane

STRANGER AT MY DOOR
Cast: MacDonald Carey, Patricia Medina, Skip Homeier.
Assoc. producer .....Sidney Picker
Director .....William Witney

A SHOT IN THE DARK
Cast: Marjie Millar, Tom Drake.
Assoc. producer..William J. O'Sullivan
Director .....R. G. Springsteen

20th CENTURY FOX

Shooting

CAROUSEL
(CinemaScope) (Color)
(Shooting in Maine)
Cast: Gordon MacRae, Shirley Jones, Cameron Mitchell.
Producer .....Henry Ephron
Director .....Henry King

THRESHOLD OF SPACE
Cast: Guy Madison, John Hodiak, Virginia Leith.
Producer .....William Bloom
Director .....Robert Webb

BOTTOM OF THE BOTTLE
(CinemaScope) (Color)
(Shooting in Nogales, Arizona)
Cast: Van Johnson, Joseph Cotten, Ruth Roman, Jack Carson.
Producer .....Buddy Adler
Director .....Henry Hathaway

Cutting

THE VIEW FROM POMPEY'S HEAD
(CinemaScope) (Color)
Cast: Richard Egan, Dana Wynter, Cameron Mitchell, Sidney Blackmer.
Producer-Director .....Philip Dunne

GOOD MORNING, MISS DOVE
(CinemaScope) (Color)
Cast: Jennifer Jones, Robert Stack, Chuck Connors, Kipp Hamilton.
Producer .....Samuel G. Engel
Director .....Henry Koster

THE LIEUTENANT WORE SKIRTS
(CinemaScope) (Color)
Cast: Tom Ewell, Sheree North, Les Tremayne.
Producer .....Buddy Adler
Director .....Frank Tashlin

THE RAINS OF RANCHIPUR
(CinemaScope) (Color)
Cast: Lana Turner, Richard Burton, Fred MacMurray, Michael Rennie, Joan Caulfield.
Producer .....Frank Ross
Director .....Jean Negulesco

UNITED ARTISTS

Shooting

ALEXANDER THE GREAT
(CinemaScope (Technicolor)
Cast: Richard Burton, Fredric March, Danielle Darrieux, Claire Bloom.
Producer-Director .....Robert Rossen

TRAPEZE
(CinemaScope) (Technicolor)
(Hecht-Lancaster Prod.)
Cast: Burt Lancaster, Tony Curtis, Gina LollibrigiBda, Katy Jurado, Thomas Gomez, Johnny Puleo.
Producer .....James Hill
Director .....Sir Carol Reed

COMANCHE
(Carl Krueger Co.: EastmanColor)
(CinemaScope)
Cast: Dana Andrews, Nester Paiva, Stacy Harris.
Producer .....Carl Krueger
Director .....George Sherman

THE MAN WITH THE GOLDEN ARM
(Carlyle Prod.)
Cast: Frank Sinatra, Eleanor Parker, Kim Novak.
Producer-Director .....Otto Preminger

HUK
(Eastman Color)
(Pan Pacific Pictures Inc.)
Cast: George Montgomery, Mona Freeman, John Baer, James Bell.
Producer .....Collier Young
Director .....John Barnwell

THE BROKEN STAR
(Bel Air Productions)
Cast: Howard Duff, Lita Baron, Bill Williams.
Exec. Producer .....Aubrey Schenck
Producer .....Howard W. Koch
Director .....Lesley Selander

Cutting

THREE BAD SISTERS
(Bel Air Productions)
Cast: Marla English, Kathleen Hughes, Sara Shane, Jess Barker, John Bromfield, Madge Evans.
Exec. Producer .....Aubrey Schenck
Producer .....Howard Koch
Director .....Gilbert L. Kay

FOREIGN INTRIGUE
(Sheldon Reynolds Prod.)
Cast: Robert Mitchum, Genevieve Page.
Producer-Director ...Sheldon Reynolds

STORM FEAR
(Theodora Productions)
Cast: Cornel Wilde, Jean Wallace, Dan Duryea, Lee Grant, Steven Hill, David Stollery, Dennis Weaver.
Producer-Director .....Cornel Wilde

THE INDIAN FIGHTER
(CinemaScope) (Color)
(Bryna Productions)
Cast: Kirk Douglas, Walter Mathau, Walter Abel, Elsa Martinelli, Eduard Franz, Diana Douglas, Lon Chaney, Alan Hale, Jr.
Producer .....William Schorr
Director .....Andre de Toth

NEWS IS MADE AT NIGHT
(Bert E. Friedlob Productions)
Cast: Dana Andrews, Rhonda Fleming, Ida Lupino, George Sanders, Thomas Mitchell, Howard Duff, Vincent Price, John Barrymore Jr., Sally Forrest, James Craig.
Producer .....Bert E. Friedlob
Director .....Fritz Lang

A KISS BEFORE DYING
(Crown Productions)
(CinemaScope) (Color)
Cast: Robert Wagner, Jeff Hunter, Joanne Woodward, Virginia Leith, Mary Astor.
Producers .....Robert L. Jacks and Robert Goldstein
Director .....Gerd Oswald

THE BEAST OF HOLLOW MOUNTAIN
(Nassour Studios)
Cast: Guy Madison, Sarita Montiel.
Producers.William and Edward Nassour
Director .....Edward Nassour

Universal International

Shooting

CONGO CROSSING
(Technicolor)
Cast: Virginia Mayo, George Nader, Peter Lorre, Michael Pate, Rex Ingram, Tonio Selwart.
Producer .....Howard Christie
Director .....Joseph Pevney

Cutting

THE BENNY GOODMAN STORY
(Technicolor)
Cast: Steve Allen, Donna Reed, Beta Gersten, Barry Truex, Harry James, Ben Pollack, Gene Krupa, Lionel Hampton, Teddy Wilson, Sammy Davis, Jr.
Producer .....Aaron Rosenberg
Director .....Valentine Davies

RED SUNDOWN
(Technicolor)
Cast: Rory Calhoun, Martha Hyer, Dean Jagger, Robert Middleton, James Millican, Lita Baron.
Producer .....Albert Zugsmith
Director .....Jack Arnold

A DAY OF FURY
(Technicolor)
Cast: Dale Robertson, Mara Corday, Jock Mahoney, Carl Benton Reid, Jan Merlin, Sheila Bromley, Dayton Lummis.
Producer .....Robert Arthur
Director .....Harmon Jones

A TIME REMEMBERED
(Technicolor)
Cast: Rock Hudson, Cornell Borchers, George Sanders, Shelley Fabares.
Producer .....Albert J. Cohen
Director .....Jerry Hopper

WORLD IN MY CORNER
Cast: Audie Murphy, Barbara Rush, Jeff Morrow, John McIntire.
Producer .....Aaron Rosenberg
Director .....Jesse Hibbs

TARANTULA
Cast: John Agar, Mara Corday, Leo G. Carroll, Nestor Paiva.
Producer .....William Alland
Director .....Jack Arnold

RUNNIN' WILD
Cast: William Campbell, Kathleen Case. Keenan Wynn, Mamie Van Doren, Jan Merlin, Chris Randall, Walter Coy, Richard Castle.
Producer .....Howard Pine
Director .....Abner Biberman

PILLARS OF THE SKY
(CinemaScope) (Technicolor)
Cast: Jeff Chandler, Dorothy Malone, Ward Bond, Keith Andes, Lee Marvin.
Producer .....Robert Arthur
Director .....George Marshall

THE CREATURE WALKS AMONG US
Cast: Jeff Morrow, Rex Reason, Leigh Snowden, Gregg Snowden.
Producer .....William Alland
Director .....John Sherwood

GUN SHY
Cast: Jock Mahoney, Martha Hyer, Lyle Bettger.
Producer .....Howard Christie
Director .....Charles Haas

WARNER BROS.

Shooting

GIANT
(WarnerColor)
Cast: Elizabeth Taylor, Rock Hudson, James Dean, Jane Withers, Chill Wills, Mercedes McCambridge, Judith Evelyn, Paul Fix, Carroll Baker.
Producers .....George Stevens and Henry Ginsberg
Director .....George Stevens

THE SPIRIT OF ST. LOUIS
(CinemaScope) (WarnerColor)
Cast: James Stewart.
Producer .....Leland Hayward
Director .....Billy Wilder

THE OLD MAN AND THE SEA
(WarnerColor) (CinemaScope)
Cast: Spencer Tracy.
Producer .....Leland Hayward

SEVEN MEN FROM NOW
(WarnerColor)
Cast: Randolph Scott, Gail Russell, Lee Marvin, Don Barry.
Producer .....Batjac
Director .....Budd Boetticher

SERENADE
(WarnerColor)
Cast: Mario Lanza, Joan Fontaine, Sarita Montiel, Vincent Price, Vince Edwards.
Producer .....Henry Blanke
Director .....Anthony Mann

Cutting

OUR MISS BROOKS
Cast: Eve Arden, Robert Rockwell, Jane Morgan, Gale Gordon, Gloria McMillan, Richard Crenna, Leonard Smith, Nick Adams.
Producer .....David Weisbart
Director .....Al Lewis

THE LONE RANGER
(WarnerColor)
Cast: Clayton Moore, Jay Silverheels, Bonita Granville, Lyle Bettger, Robert Wilke, Perry Lopez.
Producer .....Willis Goldbeck
Director .....Stuart Heisler

THE DARKEST HOUR
(CinemaScope) (WarnerColor)
Cast: Alan Ladd, Edward G. Robinson, Joanne Dru, William Demarest, Paul Stewart, Perry Lopez.
Director .....Frank Tuttle

THE SEARCHERS
(VistaVision) (Color)
Cast: John Wayne, Jeff Hunter, Vera Miles, Ward Bond, Natalie Wood.
Producer .....Merian C. Cooper
Director .....John Ford

THE COURT MARTIAL OF BILLY MITCHELL
(CinemaScope) (WarnerColor)
Cast: Gary Cooper, Ralph Bellamy, Charles Bickford, Rod Stieger, Herbert Heyes, Fred Clark, Elizabeth Montgomery, Jack Lord.
Producer .....Milton Sperling
Director .....Otto Preminger

GOODBYE, MY LADY
Cast: Walter Brennan, Brandon de Wilde, Phil Harris, William Hopper.
Producer .....Robert Fellows
Director .....William A. Wellman

INDUSTRY AFFAIRS . . IN THE FALL OF THE YEAR . . IN A RELAXED ATMOSPHERE

EXHIBITORS of NEW ENGLAND

Together With Allied Units of Connecticut, Maryland, and New Jersey

Are Invited To Attend the

1955 ANNUAL REGIONAL CONVENTION

of

INDEPENDENT EXHIBITORS, INC.

and

DRIVE-IN THEATRE ASSOCIATION OF NEW ENGLAND

Held For The First Time At A Resort

TOY TOWN TAVERN

WINCHENDON, MASSACHUSETTS

October 24 & 25

Plan To Attend

Famous For Cuisine — Film Clinics — Golf Tournament

Special Activities For The Ladies

Hot Industry Topics Of The Day Led By Allied National Leaders

Screenings Of Pictures Not Released

Souvenir Gifts For Men And Women . . . Principal Speakers To Be Announced

Cocktail Party . . . Banquet

SEND REQUESTS FOR RESERVATIONS NOW!!

to

INDEPENDENT EXHIBITORS, INC.

36 Melrose Street — Boston 16, Massachusetts

NEW YORK (cont'd.)

building. . . . Joseph Rosthal, secy and gen. counsel of Loew's International, passed away following an operation at the age of 56.

OKLAHOMA CITY

John McLeland has purchased and will reopen the Moore Theatre, Moore, Okla., formerly operated by Bill Humphrey. . . . 90-mile winds and rain up to four inches destroyed the Sundown Drive-In at Edmond, Okla. No injuries were reported. . . . Two muffled explosions and a small flash fire brought an unexpected finish to the movie being watched by 400 at the newly remodeled Chief Theatre in Enid, Okla. Thought to be the result of an accumulation of gas, there was no extensive damage and patrons left without incident or injury. Damages were estimated at $5,000.

Raymond Sparks closed his Majestic Theatre in Temple, Okla. . . . Messrs. Brady and McFarland have turned the Gem Theatre, Claude, Tex. back to its former owners, Mr. & Mrs. J. W. Butler. The theatre is now closed for remodeling. . . . Mr. & Mrs. Truman Ellerd have reopened their Ritz Theatres in Blanchard, Okla.

PHILADELPHIA

Bob Shisler, former Paramount salesman and booker, has taken over the Scranton-Wikes-Barre territory, vacated by the resignation of Mike Weiss. . . . Albert M. Cohen, motion picture attorney who is serving as a member of the board of the Bar Association's Committee of Censors, has been appointed exec. vice chairman of the lawyer reference service. . . . Guy Beatty and Ted Vannett, execs. of Wm. Goldman Theatres, went to N.Y. to confer with M-G-M heads on the forthcoming Randolph Theatre opening of "Guys and Dolls."

Acme Investigations, a checking service on theatres to see that distributors are fairly dealt with, has been set up in the Commercial Trust Bldg. . . . Frank Kovaletz, mgr. of the Paramount in Wilkes-Barre, was named to the Concession Division's executive staff at Disneyland in Anaheim, Cal.

PORTLAND

J. Carlyle Ross, a Portland projectionist, has been offered help by the American Civil Liberties Union in his dispute with the AFL union from which he was expelled. . . . George Love, 45, well-known projectionist and a former officer in the Portland local, was found dead in his hotel room, apparently a suicide. . . John Beall was named chief engineer for Evergreen's Oregon and Washington theatres.

ST. LOUIS

At Charleston, Ill. a circuit judge denied a defense motion for dismissal of the $125,000 damage suit filed by John Mullaney, former owner-operator of the Ricky Theatre in Mattoon, Ill., against Frisina Amuse. Co., charged with driving Ricky out of business by lowering admission prices at its theatres in Mattoon. . . . Geo. Barber reopened his Gem Theatre at Villa Grove, Ill. and will operate five nights a week until booking schedules permit a full week. . . . Mrs. John Edmundson, owner of the Edmundson Theatre, Bloomfield, Mo., has a new baby girl.

Mortimer E. Berman resigned as mgr. of the Orpheum at Springfield, Ill. to undergo medical treatment for an illness contracted in World War I, when he received a Purple Heart. Publix Gt. States appointed Geo. Hitch as temporary mgr. . . . J. G. Golladay, veteran midwest theatre mgr., succeeded Wm. J. Soutter as mgr. of the Fox-Lincoln in Springfield, Ill. . . . Art LaPlant, local city sales mgr., was honored by Columbia upon completion of 25 years with the company. . . . Reported that the annual meeting of MITO, Nov. 21-22, will feature few speakers and will stress plans for increasing the income of motion picture theatres.

Reconstruction work, in progress on the Annex Theatre Bldg. at Herrin, Ill. which was severely damaged by fire, will not be completed for several months. . . . Barbara Jean Leonard, daughter of Warner salesman Amos Leonard, became the bride of Air Force Lt. John Geo. Ruehlman. . . . Leon Jarodsky, Paris, Ill. theatre owner, is ill at his home in that city. . . . Jim Hazel, former Manley rep. in St. L., joined the sales organization of Superior Refrigerator Mfg. Co., makers of drink dispensers. . . . A new supermarket opened on site of the old Air Way last of the airdomes of years ago.

F&M's LaCosa Theatre in St. L. County closed temporarily for a CinemaScope installation. . . . A laborer here was given the maximum fine of $500 and six months in jail molesitng an 11-year-old girl in a motion picture theatre. . . . The old National Theatre at Avon, Ill. was opened by Edw. Chatterton Post 579 as a Legion building.

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF

THE INDEPENDENT FILM JOURNAL, published bi-weekly at New York, N. Y., for October 1, 1955.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, ITOA Independent, Inc., 1515 Broadway; New York 36, N. Y.; Editor, Morton Sunshine, 3 Arbor Road, Roslyn Heights, L. I., N. Y.; Managing editor, none; Business manager, Herman Schleier, 76-66 Austin St., Forest Hills 75, N. Y.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.) ITOA Independent, Inc., 1515 Broadway, New York 36, N. Y.; Leon Rosenblatt, 275 Central Park W., N. Y. 25, N. Y.; Herman Schleier, 76-66 Austin St., Forest Hills 75, N. Y.; Morton Sunshine, 3 Arbor Road, Roslyn Heights, L. I., N. Y.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.)

HERMAN SCHLEIER,
Business Manager

Sworn to and subscribed before me this 30th day of September, 1955.

(Seal)

VIVIAN GRUDER
Notary Public, State of New York
No. 31-6691800
Qualified in New York County
Commission Expires March 30, 1956



M-G-M producers William Hanna and Joseph Barbera accept the Southern California Motion Picture's four-star Certificate of Award for the CinemaScope cartoon "Good Will To Men" from the Council's pres., Mrs. W. A. Burke.

. . . Hi-Y Drive-In at Fredericktown, Mo., owned by L. A. Mercier, will operate Sat. and Sun, only from now on.

SALT LAKE CITY

Harold Fuller, local branch mgr. for Dimension Picts., returned from a business trip to El Paso, Tex. and announced that a deal is pending for him to distribute Roger Corman's product, the first of which will be "Denver." . . . Dick Eupperson, head shipper for Universal, was upped to the company's booking staff, which up to now consisted of Dale Haslam and Dave Wilkins. . . . Since Fox took over the Rialto Theatre, a new policy of double bills has replaced the single first-runs.

Ray Miller, who has been in the theatre supply business in the Intermountain territory for nine years, was named mgr. of the reopened office of Nat'l Thea. supply at 368 E. First South. . . . Hugh Owen, Paramount v.p., and Neal East, div. mgr., were in town conferring with branch mgr. Frank H. Smith and to introduce new div. mgr. Phil Isaacs to the local personnel. . . . The Lyric Theatre, formerly under mgnt. of Favorite Amuse. Co., has become part of Utah Drive-In Corp. . . . John N. Krier, buyer and booker for Intermountain Theas., was named to succeed the late Ray M. Henry, who was v.p. and gen. mgr.

SAN FRANCISCO

Jack Marpole, press guy of Variety Tent No. 32, reports the agenda for the Oct. meeting as nominations for new crew, induction of new canvasmen and prelim report on audience collection totals towards the $55,000 budget of the Tent's Blind Babies Foundation At the club's recent golf tournament, $1,800 was raised for this cause. . . . Neal East, Paramount Film Dist. Corp., is now div. mgr. of L.A., S.F., Portland and Seattle areas. . . . Ownership of Fairoaks, Fairoaks, Cal., changed from O. J. Remington to Mr. & Mrs. John Newton.

The ozoner Mooney Park changed hands. Lippert sold it to Harvey Amuse. Co. . . . Bill Lanney advanced to office mgr. at Columbia and Richard Ivey is new booker. Henry Stark, the new salesman, left for the North Coast accompanied by Mel Klein. . . . Mel Huling, Allied Artists' western div. mgr., displays golf trophy won in California state tournament. . . . Booker Al Chairpotti booked himself at the altar on his birthday and into the S.F. office of United Artists.

NOW CUTTING

ROBERT ROSSEN'S

ALEXANDER THE GREAT



THRU UA

NEW SCREEN EXCITEMENT

GREAT SCREEN ACHIEVEMENT

A MAMMOTH NEW MEASURE FOR SCREEN MAGNITUDE! A MOTION PICTURE AS GIGANTIC IN CONCEPTION, COST, CAST, TIME AND TALENT AS THE WORLD-CONQUERING COLOSSUS THAT GIVES IT ITS NAME!

Filmed in CinemaScope in Color by Technicolor.

THE Independent FILM JOURNAL

DEVOTED *to the* BEST INTERESTS *of the* MOTION PICTURE INDUSTRY

In this issue

VS

ITRATION DRAFT'S
-RELEASE PROVISIONS
STED BY ALLIED

INET PUTS 16MM
RKET IN PERSPECTIVE

EVING AS BAIT FOR
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-ALLIED RIFT WIDENS;
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NEED FOREIGN
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OPPOSES CLOSED
CUIT WORLD SERIES

IEWS

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6 No. 8 October 29, 1955

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TO ALL EXHIBITORS:

THE campaign for the Audience Awards Poll should be getting under way at the theatre level next week.

Is your theatre a part of it?

COMPO has provided the machinery and prepared the tools for exhibitor participation. It can do no more. The rest is up to you. Success or failure can only be measured in terms of grass roots support. What are you doing?

It is heartening to learn that every important circuit in the country, including a most substantial group of independents, is going all out to assure the success of the campaign.

Every day brings new evidence of the fact that many enterprising showmen are creating public in-

(See Page 3)



The remarkable story of Lillian Roth is magnificently portrayed by Susan Hayward

YOU NAME THE AWARD– THIS PICTURE WILL GET IT!

The grapevine from California has long whispered the news. Now, it is no longer just rumor. It is a fact. The print came East. We saw it in our Projection Room. Countless people will see this picture. Its story is already known to 100 million Americans. Unprecedented grosses will pour into boxoffices. It is a milestone in movies.



I'LL CRY TOMORROW

M-G-M has made it into an overwhelming motion picture...starring

SUSAN HAYWARD

RICHARD CONTE · EDDIE ALBERT

JO VAN FLEET · DON TAYLOR · RAY DANTON

Screen Play by HELEN DEUTSCH and JAY RICHARD KENNEDY · Based On the Book "I'LL CRY TOMORROW" by LILLIAN ROTH, MIKE CONNOLLY and GEROLD FRANK · Directed by DANIEL MANN · Produced by LAWRENCE WEINGARTEN · An M-G-M Picture

(Available in Perspecta Stereophonic or 1-Channel Sound

October 29, 1955
Vol. 36 . No. 8

THE Independent FILM JOURNAL

Editor: MORTON SUNSHINE

DEVOTED TO THE BEST INTERESTS OF THE MOTION PICTURE INDUSTRY

To All Exhibitors:

(*Continued from cover*)

terest by various types of promotion.

There are many theatres that have yet to signify their intentions. There is no time to be lost. The actual mechanics of theatre activity must be started.

Pledged theatres in the Audience Awards Poll should be displaying the first of two 40 x 60 lobby posters and exhibiting the first of two trailers contained in the kit two weeks before the actual voting period. That is next week! The second lobby poster and trailer are to be run beginning November 17 for the entire voting period.

Theatres should also make sure they have an adequate supply of ballots on hand and, in general, follow instructions issued by COMPO.

Are you ready to begin your local participation or be classified as a disinterested onlooker?

Do not forget that the poll is a broad public relations program to encourage motion picture attendance at your theatre . . . to keep the public talking about the fine product (and that it is!) . . . to give our audiences a feeling of participation and star-making (and that they do!).

In terms of focussing attention on bright new personalities, the poll is of inestimable value in getting audiences to look for and know new faces.

If the campaign is to yield a big return, it must be handled in a big way. Let's all get into the poll! Let's all get in the vote!

The Public Domain

Early this week, TOA issued a press release in which it objected to closed circuit TV of the World Series stating that "the tradition of watching the World Series on free television is firmly entrenched in American life."

It wasn't too long ago that the F.C.C. and the Department of Justice were virtually ordering the motion picture industry to turn over its theatrical features to free television without regard to compensation . . . or suffer the government's displeasure.

The industry remained firm insisting that it need not be a "sugar daddy" to a rival medium. We insisted that the homeviewing public could not exercise the right of public domain over events capable of transmission over the air waves. There are valuable property rights involved in hit shows, championship fights and dozens of other attractions as well as the World Series. What's more of a national institution than the circus or rodeo? Where do you draw the line? What happens to theatre TV?

The devil with free enterprise—the audience should not be limited to a privileged few—there will be a wave of indignation on the part of the public . . . this is what the TOA press release states . . . and it's pure corn!

We can't go along with this kind of thinking and question the motivation. We doubt if it will mean anything before the F.C.C. in the present proceeding. It sounds more like the statements of politicians than practical business men.

There are many exhibitors who would be very anxious to televise the World Series in theatres and the public has progressed far enough to realize that the law of economics are at work just as it operates in their daily lives, personal and business.

* * *

Aside to S. J. Goldberg, National Director, Wisconsin Allied:

In your recent press release, you accuse the trade papers of saying that everything Allied does is wrong and everything TOA or the film companies do is right.

You're wrong as a two-foot yardstick. We will criticize TOA or Allied if we think they're off the beam. The trouble is that the policy of some Allied leaders for government regulation against COMPO dues, the tax campaign and arbitration efforts has been wrong.

THE INDEPENDENT FILM JOURNAL. Published every other week on Saturday by ITOA Independent Inc. Editorial Offices: 1515 Broadway, New York 36, N. Y. Telephone CIrcle 6-6460. Editor, Morton Sunshine; Business Manager, Herman Schleier; Associate Editor, Robert M. Wendlinger; Circulation Manager, Charlotte Gross. Coast Bureau: Richard Bernstein, 8245 Beeman Ave., North Hollywood, Calif., Rogers 7-2347; Washington, D. C., Bureau: Al Goldsmith, 1365 National Press Bldg., MEtropolitan 8-0001.

Serving As Bait For Pressure Groups "Our Fault"—Schary

CHICAGO.—Strongly attacking the notion that the film industry must be "fair bait" for pressure groups and "most everyone who carries a club," M-G-M production head Dore Schary sees a solution in "an active program of constructive thinking in publicity and advertising, with new standards based on a public that has changed."

Rapping certain movie advertising, Schary noted that "the most successful film of all time—David Selznick's 'Gone With The Wind'—managed to get its gross without cheap advertising. It was achieved by the age-old demonstration of deep penetration followed by a quality product . . . but some of our films still bear the imprint of shoddy advertising copy . . . still pursue the customer who cannot be baited except by the promise of something violent or sexy.

". . . while some bad pictures have undoubtedly been hypo'd by cheap and vulgar advertising," he continued, "it is also true that some good one have been hurt by this type of opportunistic exploitation."

"No Armor"

Speaking before a newspaper group at the Audit Bureau of Circulation convention, Schary reminded the newspaper men that the same pressures which work on newspapers work on movies also. But movies, he pointed out, have as yet no such guardian as "freedom of the press."

"Should we concern ourselves with the controversial picture? Does a minority group have a legitimate beef if one of its members is shown in a bad light? Do our religious films weight too heavily toward any particular faith? Do we have a right to take a position on partisan politics? Are we entitled to the same freedom in connection with matters of personal privilege and privacy as is employed by the newspaper profession?", Schary asked. "One day, I hope that we in the picture business will share that invulnerability."

"Our public relations in the main have been a shambles," he said. . . ."In the early days of hyperbolic exploitation and white Rolls-Royces and simple homes of eighty-seven rooms and baths, we fed the concept that besets us now. We needled our stories with exaggerations that took root and spread over our public relations like an unpleasant growth that hides the clean ground that supports it. And most often the reports about us reflect this tendency toward exaggeration, even though we are no longer eager for it and, as a matter of fact, resist it. . . ."

LATE NEWS BRIEFS

Southern California Theatre Owners Association has rejected the industry arbitration draft and conciliation plan put forward by the joint exhibitor-distributor committee.

Allied Theatre Owners of New Jersey will oppose a Loew's Theatres petition for permission to build a drive-in on Route 35, near Keyport, N. J. This marks the first time that a theatre association will protest an acquisition by a divorced circuit.

Distribs Put 16mm Market In Perspective For Defense

"There is not, and never has been, a commereial 16mm film business in the United States," former RKO president Ned E. Depinet testified in the trial of the Government's anti-trust charges against the five majors for restricting 16mm films from TV. Depinet said that "RKO was never opposed to discussing sales with TV," but that theatrical re-issues pulled in profits that 16mm was simply unable to approach.

He was the first representative of a defendant company to take the stand before Federal Judge Leon Yankwich.

Twentieth Century-Fox president Spyros P. Skouras in his testimony denied the Government charge of distributor "conspiracy," and indicated that TV's impaet on the film industry several years ago was "nearly fatal." Skouras denied that Fox refused to sell any of its product to free-TV, and said that the prices offered were "ridiculous."

In earlier defense testimony, Stanford economist Alexander K. Beggs gave the court financial background of the film industry's relationship with television. He attempted to prove that the 16mm restrictions were based on sound business practice, made even more urgent by the great theatre losses incurred by the growth of television. Beggs stated that a feature film that sells today for $50,000 on the TV market was worth only $7,000 in 1949. He pointed out that attendance fell from 4,127,000,000 in 1946 to 2,520,000,000 in 1954. Even so, the availability of films for TV has risen 200 percent, he said.

Depinet stated that the motion picture industry is of such a nature that it must control its product. His stand seemed to be reiterated by Judge Yankwich who interjected that motion pictures require special kind of marketing, and he made the distinction between theatre films, which he saw as "entertainment," and TV films, which he saw as "a means of advertising."

Depinet told the court that no conspiracy agreement on 16mm policy was formulated at MPAA or COMPO meetings. Television was discussed, he explained, insofar as it could be a tool of theatres. On 16mm policy, he said, "We have always made our own policy, and I doubt that any other company's policy is or has been the same as ours."

Judge Yankwich, in overruling the objections to the validity of economist's Beggs testimony, declared that the defense was attempting to prove the reasonableness of the deportment of the majors, and that "reasonableness is the most important factor in this case."

After the testimonies of Beggs and Depinet, the court heard Sidney Kramer, former head of RKO's 16mm department. He testified that the company reserved the right to cancellations because one of the objects was to protect licensees of 35mm against 16mm showings."

IATSE-Studios Set Five-Day Week In Collective Bargaining Agreement

An unprecedented collective bargaining agreement has established a five-day week in the motion picture industry. General terms of the new contract between the major studios and the IATSE are effective as of Oct. 26, and the contract will run through Jan. 30, 1959. The five-day week goes into effect Jan. 30, 1956.

The new agreement, announced by Richard Walsh, international president of IATSE, and Charles Borem, Association of Motion Picture Producers vice-president in charge of industrial relations, covers approximately 15,000 workers in the Hollywood motion picture industry. Under the five-day schedule, weekly employees will receive the same pay they have been getting for six days, with reduced schedules of total hours which can be worked without overtime payments.

Sixty-four schedules will be reduced to 54 hours in five days; 54-hour schedules to 48.6 hours; 48-hour schedules to 43.2 hours. Minimum daily calls for 54-hour employees will be nine hours; for 48.6 employees, eight hours; 43.2 employees, seven hours.

Daily workers will receive a 25-cent hourly increase, effective Oct. 26, 1955. Saturday work in the studio will be paid at time and a half during the period Jan. 30, 1956, through Jan. 29, 1957; for the balance of the contract Saturday time in the studio will be paid at double time. On Jan. 30, 1958, both daily and weekly scales will be increased two and one half per cent.

Other important items in the new contract provide for increases in pension plan and health and welfare fund payments. Commencing Nov. 28, 1955, the employer will pay into the pension plan an additional four cents per hour, and the employee will pay an additional two cents. Effective Oct. 26, 1955, the employer will pay an additional one cent an hour into the industry health and welfare fund. There is also provision for three weeks annual vacation for employees after 12 years with one employer.

New Studios Set For Allied Artists

Allied Artists will soon begin construction of "the most modern studio facilities in Hollywood," according to AA vice-president G. Ralph Branson. The studio is now negotiating with the Sherman Park Development Co., headed by Arthur Helwig, for a 26½ acre location in the San Fernando Valley, Branton said.

The new facilities would be leased to the film company on a long-term basis. The plant would have a minimum of 10 sound stages and the most advanced studio equipment. At the present time, the company is using four outside studios in addition to its own plant.

TOA Opposes Closed Circuit Series

Theatre Owners of America has gone on record against a recent proposal "to negotiate with the major league baseball elubs for the television rights to the World Series games, with the obvious intention of making the public pay an admission charge or a fee for the privilege of seeing each televised game.

An organization statement charged that the audience would be then limited to a "privileged few," that organizations connected with such a plan would be doing "a serious disservice to millions of Americans," and that "a wave of public indignation would sweep the nation."

TOA-Allied Rift Widens; Time To Use Names: Shor

Asserting that "it's time to name names," National Allied president Ruben Shor, in anticipation of the forthcoming Allied convention, has pledged to "tell all, so that the independent exhibitors may ehart their course with knowledge of the facts." "Once the truth is sifted from the eurrent blasts of hot air," Shor said, "the exhibitors can be relied upon to rejeet counsels of inaction and despair and to unite on a program of positive aetion."

Shor's statement supports a widely-held belief that the rift between Allied and TOA will be even wider by the time the convention closes its doors. Relations between the two groups are presently at a low ebb, contrasting sharply with the optimistic statements about "merger" eoming from both groups during the talks with distribution earlier this year.

Added Fuel

Other statements which tend to support the belief have eome from outgoing TOA president E. D. Martin and Allied general counsel Abram F. Myers. Myers expressed his opinion that the promise that Allied secured from the Department of Justice to give advanee notice, through the trade papers, of all proposed theatre acquisitions, has "led to the rupture" between the two organizations.

Martin, taking leave of his office as TOA president, said that his administration had worked hard to bring about better understanding between TOA and Allied, but that the organizational makeup of the two organizations, "not to count the personalities involved," make a merger or newly formed association unlikely in the near future.

Replying, S. J. Goldberg, national director, Wisconsin Allied, said:

"I was sure glad to hear that that guy Martin from Atlanta said that TOA and Allied could never get together. He was absolutely keerect. We just don't think alike. We're just trying to stay in business. We're fighting for our lives. They're fighting too, but to try to make more than they're already making."

Goldberg's ironically-phrased statement

(*Continued on page* 11)

ArbitrationDraft'sPre-Release Provisions Blasted By Allied

WINCHENDON, MASS.—Again blasting industry pre-release and clearance practices, Abram F. Myers this week charged that solutions to these problems as outlined in the new arbitration draft would merely serve to "legalize" such abuses and would be defintely injurious to exhibitors.

Speaking at the eonvention of the Independent Exhibitors of New England, the National Allied general eounsel charged that the deletion of a definition of clearance which was contained in the 1952 arbitration draft, coupled with the retention of the provision permitting the pre-releasing of two pictures per company per year eonstitute "a deliberate attempt to legalize the pre-releasing practiee with all the disruptions and injustices that it entails."

He expressed his amazement that exhibition representatives, and specifically Theatre Owners of America, could have accepted the new arbitration draft under these conditions.

"Evades Decree"

The "fast-growing praetice of re-releasing pictures," Myers said, "in its essence is nothing more or less than a palpable attempt to evade the provisions of the deerees in the government's anti-trust case." Claiming that both Stanley Barnes, who heads the anti-trust division of the Department of Justice, and the Senate Small Business Committee have given pre-releases what amounts to their wholehearted approval, Myers singled out Paramount and two of its pictures for special criticism.

"Strategic Air Command," he said, was given a preliminary run in seven selected theatres and then another special run, ahead of the regular first runs, in 601 selected theatres, the latter known as a "merehandising engagement." "The Desperate Hours," he continued, was given a special pre-relase run in 128 theatres.

"How," he asked, "does Paramount, and how can the Department of Justice, reconcile this hand-picking of theatres . . . with the provision common to all the decrees which enjoins all the defendants 'from licensing any feature for exhibition upon any run in any theatre in any manner than that each license shall be offered and taken theatre by theatre, solely upon the merits, without discrimination in favor of affiliated theatres, circuit theatres, or others?' "

Hits Unreasonable Clearances

Myers told the convention that, at his request, the 1952 draft contained an amendment that was calculated to protect subsequent-run and small town exhibitors against unreasonable clearance of the kind not noted in contracts.

The original clearance definition, Myers said, read as follows: "Clearance means the period of time stipulated in license contracts between runs of the same feature within a particular area or in specified theatres."

Recalling the cases under the old consent decree arbitration plan of 1940 in which the distributors "took the position that there was no arbitrable clearance because it was not specified in the contracts," Myers said he insisted that the following clause be added: "— or which regularly occur between the prior and subsequent runs in competing theatres in the absence of any express contract provision describing the same."

The amendment is missing in the current draft, Myers noted.

Other speakers at the eonvention included Irving Dollinger, a national Allied leader, who called for a $200,000 fund to eombat distributors' "illegalities," and Sam Pinanski, president of American Theatre Corp. and honorary board chairman of TOA.

Pinanski told the exhibitors that "the shortage of product is frightening and horrible. There is no sense," he said, 'in continuing to ask the production companies to make more pictures. In their own opinion, the producers are making enough product and are satisfying their stockholders, disregarding the ultimate result to exhibitors who must try to exist on the ridiculous starvation diet."

We Need Foreign Product: Blank

ROME.—Myron Blank, TOA's newly-eleeted president, has issued a call for eontinental produet slanted more directly toward the U.S. audience. Addressing a convention of the Union Internationale de l'Exploitation Cinematographique, Blank said that foreign produeers could earn $50 million annually from 12 good pictures. He cited statistics to show that U.S. movie-goers would have bought more tickets in 1954 if more good films had been available.

Blank denied a "conspiracy" against foreign films, and said exhibitors will play any money-making prospect. "If you better understand the types of pictures that will be suceessful," he said, "you will develop an industry . . . stronger than anything we have in Hollywood." The Des Moines exhibitor predicted that Hollywood production would eontinue to decrease as long as the divorcement laws are in effect.

Box-office building was named as one of Blank's objectives during his tenure of offiee in a statement issued after his election. Other aims are to make the new system of arbiatration work; bring about a single exhibitor organization; prevent theatre closings beeause of unfair film rentals, and to help bring about more good pictures.

No Soft Pedal For Hot Issues

"Hot issues that will not be soft-pedalled or ignored" will highlight the National Allied's annual convention scheduled for Chicago, Nov. 7-9. Combined TESMA, TEDA and IPA trade shows will share the spotlight.

A seven point agenda set to produce fire works will include film prices, government regulation, circuit expansion, arbitration, admission taxes, COMPO and showmanship problems. Clinics, reports and on-the-floor discussions have been planned.

Some of the problems up for airing will be: COMPO's role as an agent of exhibitor organizations; Benefits derived from last year's tax cut; Circuit expansion and action to halt it; Film rental regulation.

Disney Sets 10 For Release In Greatest Production Period



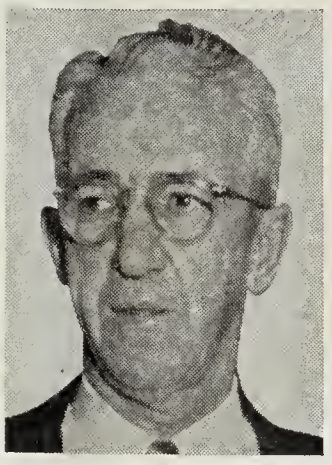
WALT DISNEY



ROY DISNEY



LEO SAMUELS



NED CLARKE

Marking the greatest production activity in the history of the studio, Walt Disney Productions has announced 10 feature presentations for distribution in the next eighteen months. Distributed by Buena Vista Film Distributing Co., the films comprise the largest program the Disney subsidiary has handled since it was organized in 1953.

The entire program is in color, with one production completed, four in production, three in preparation, and two re-releases. The completed feature, "The Littlest Outlaw," stars Pedro Armendariz and Joseph Calleia. In production is "The Great Locomotive Chase," a CinemaScope civil war drama with Fess Parker, "Secrets of Life," fourth in the True-Life Adventure Series, "Perri," a true life fantasy, and "Davy Crockett and the River Pirates."

In Preparation

In preparation is "Light in the Forest," in CinemaScope, "Toby Tyler," and an untitled production based on Mary Jane Carr's "Children of the Covered Wagon." Scheduled for re-release is "Song of the South" and "Fantasia."

Holding their first national convention since their formation in July 1953, sales and exploitation personnel of Buena Vista Distribution Co. met at the Walt Disney Studios in Burbank, Calif., this week. Conventioneers of the distributing arm of the Disney organization received the 1955-56 outline of the largest releasing program Buena Vista has ever handled.

The distributing organization's members traveled from seven principal districts of the U.S., from the home offices in N.Y. and from major cities throughout the nation. They observed several Disney productions in progress, screened footage of forthcoming films and made a tour of Disneyland.



IRVING LUDWIG



AL MARGOLIES

Leading the contingent of convention delegates from the home office of Buena Vista in New York were Leo F. Samuels, president and general sales manager; Irving Ludwig, vice-president and domestic sales manager; Ned Clarke, vice president in charge of foreign sales; Albert Margolies, ad-publicity-exploitation director; Jesse Chinich, home office sales supervisor; James O'Gara, special sales rep.; Morton Meyerson, art director; Louis Gaudreau, Joseph Burke, Howard Hein, Robert Dorfman, Stephen Keller, Charles Raffaniello and Philip Raue.

District sales supervisors of Buena Vista from various parts of the country included Warren K. Laird, southeast; Herbert Schaefer, northeast; Harris Dudelson, midwest; Leo Greenfield, east central; Douglas Desch, southwest; Marvin Goldfarb, Rocky Mountain; Wendell Bjorkman, Pacific Coast; and Morton Magill, east.

Metro Handling Foreign Sale Of AA-Wyler Pic

Metro-Goldwyn-Mayer will handle most of the foreign distribution of the latest Allied Artists release, "The Friendly Persuasion," William Wyler's first production for the studio, it was announced jointly by Arthur M. Loew, president of Loew's International Corp. and Steve Broidy, AA's president.

The Gary Cooper-Dorothy McGuire starrer will be distributed in the U. S., Canada, Brazil, Mexico, Panama, Argentina and the Caribbean area by AA. Metro, which has a large financial interest in the film, will handle the balance of the overseas market.

Ad Cites 'Oscar's Girl'

"Oscar's Girl Friend" is featured in the 55th COMPO ad on film subjects to appear in "Editor & Publisher." Revealing a statuette of a woman reaching for a star, the ad asks editors to come up with a name for the "girl friend," who will be awarded to the first Audience Awards winners. "Some day," the ad states, "she will take her rightful place beside the world famous Oscar of the Academy of Motion Picture Arts and Sciences."

COMPO Ballots Name Audience Poll Nominees

With final nominations made by the country's theatre operators for COMPO's first annual Audience Awards election already announced, exhibitors are taking a lead from the Academy Awards campaigns and preparing to re-book winning pictures and candidates during the generally slow pre-Christmas season.

The winners of the election, which will be held from November 17 to 27 at a probable 8,000 theatres, will be announced at elaborate ceremonies in Hollywood approximately two weeks after the final ballots are cast. Thirty million ballots are expected to be cast.

Announcing the final group of nominations, Elmer C. Rhoden, national chairman of the industry's Audience Awards committee, said that the "most promising newcomer" category was of special interest to theatre men and film producers, as the vote in this category will reveal public preference regarding new personalities.

Best Picture: "The Bridges of Toko-Ri," "Battle Cry," "Blackboard Jungle," "Country Girl," "Interrupted Melody," "The Long Grey Line," "Love Me or Leave Me," "Love Is A Many Splendored Thing," "A Man Called Peter," "Mister Roberts," "Not As A Stranger," "Rear Window," "Sabrina," "Seven Year Itch," "A Star Is Born," "Strategic Air Command," "There's No Business Like Show Business," "To Catch A Thief," "20,000 Leagues Under The Sea," "White Christmas."

Best Performance by an Actor: Marlon Brando, "Desiree;" Humphrey Bogart, "Left Hand of God;" James Cagney, "Love Me or Leave Me;" Gary Cooper, "Vera Cruz;" Bing Crosby," The Country Girl;" James Dean, "East of Eden;" Tom Ewell, "Seven Year Itch;" Henry Fonda, "Mister Roberts;" Glenn Ford, "Blackboard Jungle;" Glenn Ford, "Interrupted Melody;" William Holden, "Bridges of Toko-Ri;" William Holden, "Love Is A Many Splendored Thing;" Burt Lancaster, "Vera Cruz;" James Mason, "A Star is Born;" Tyrone Power, "The Long Grey Line;" James Stewart, "The Man from Laramie;" James Stewart, "Rear Window;" James Stewart, "Strategic Air Command;" Richard Todd, "A Man Called Peter;" Spencer Tracey, "A Bad Day at Black Rock."

Best Performance by an Actress: June Allyson, "A Woman's World;" June Allyson, "The McConnell Story;" June Allyson, "Strategic Air Command;" Leslie Caron, "Daddy Long Legs;" Dorothy Dandridge, "Carmen Jones;" Doris Day, "Love Me or Leave Me;" Doris Day, "Young at Heart;" Olivia DeHaviland, "Not as a Stranger;" Ava Gardner, "The Barefoot Contessa;" Judy Garland, "A Star is Born;" Susan Hayward, "Untamed;" Audrey Hepburn, "Sabrina;" Jennifer Jones, "Love Is A Many Splendored Thing;" Grace Kelly, "Country Girl;" Grace Kelly, "To Catch a Thief;" Marilyn Monroe, "The Seven Year Itch;" Maureen O'Hara, "The Long Grey Line;" Eleanor Parker, "Interrupted Melody;" Jean Peters, "A Man Called Peter;" Elizabeth Taylor, "Last Time I Saw Paris."

Most Promising New Personality—Male

(*Continued on page* 28)

HERBERT J. YATES
presents

RAY MILLAND

in a distinguished motion picture

in one of the
finest roles of a
great career as
WES STEELE
the man who seeks
refuge from a
notorious reputation

and co-starring in
equally exciting performances

MARY
MURPHY
as NADINE CORRIGAN
. . . a lonely and loveless
girl unwittingly harbors
a desperate fugitive



WARD
BOND
as GIL CORRIGAN
. . . he gambles his
life to retrieve
his self-respect



WES STEELE says:
"Mesa is a rotten little town—with
more rotten people than it's worth—
but for once you're going to
listen to the truth—"



A MA

in TRU

Directed by R. MILLAND Screenplay by JOHN TU



Litho in U.

N ALONE

LOR BY CONSOLIDATED FILM INDUSTRIES

BATTLE Story by MORT BRISKIN A REPUBLIC PICTURE

MOTION PICTURE PIONEERS
INC.

THE ORGANIZATION OF INDUSTRY VETERANS
WITH 25 YEARS OR MORE OF SERVICE

TAKE PRIDE IN ANNOUNCING THEIR

STAR-STUDDED

17th ANNUAL SHOWMANSHIP DINNER

An extravaganza of top entertainment

✳

HONORING

HERMAN ROBBINS

AS

"Pioneer of the Year"



FRIDAY EVENING
NOVEMBER 4TH, 1955
WALDORF-ASTORIA
HOTEL

RESERVATIONS $20 PER MEMBER

DRESS INFORMAL

✳

Pioneers! Rush your reservation now to:

Motion Picture Pioneers, 729 Seventh Avenue, New York City.

✳

MEMBERSHIP IN THE MOTION PICTURE PIONEERS IS OPEN TO THOSE HAVING 25 YEARS OR MORE IN EXHIBITION, PRODUCTION, DISTRIBUTION OR LABORATORY THROUGH APPLICATION TO THE ORGANIZATION AT 729 SEVENTH AVENUE, NEW YORK CITY

Open Letter

The following letter was sent by Harry Brandt, president of the Independent Theatre Owners Association of New York, to Alfred E. Starr, chairman of the TOA executive committee on October 26th:

"In its coverage of the recent TOA convention in Los Angeles, the New York Times of October 10th published brief excerpts of remarks attributed to you, in closed session of the meeting, about CinemaScope.

"Since the reliability of this great newspaper is beyond reproach, and since I have seen no denial on your part of the accuracy of the reporter, I can only assume that your statements were planned before you spoke your piece and that you did not 'throw away the script' and plunge into an unpremediated diatribe.

"According to reliable information, you could not possibly have arrived at your conclusion based on your own experience.

"Just About Done"

"The Times story quoted you as telling your colleagues the anamorphic lens system of projection, used in such processes as CinemaScope, is 'just about done.' Only a few days later, on October 13th, the trade press quoted Mr. Spyros P. Skouras, president of 20th Century-Fox, as saying that there are already in the United States alone 15,750 CinemaScope installations, and that the current rate of additional installations is from 90 to 100 per week.

"All of these exhibitors couldn't possibly have such dulled vision for the future of their business to make these investments if there were any possibility of your being right. What folly is it that has resulted in 15,750 installations out of a possible 23,000 situations? Is it possibly because Mr. Skouras' honor and stature in the motion picture industry carry more weight with theatre owners than the crystal-ball gazing of Alfred Starr?

"What Cynical Explanation?"

"What cynical explanation can there be, Mr. Starr, of the fact that over 40 foreign countries already boast more than 13,000 CinemaScope installations out of a possible 17,500 situations featuring American films? Obviously, these overseas exhibitors must know something. For instanee, they must know that the CinemaScope process has caught the imagination of people everywhere. Even in countries where television is not as vital a competitor as in the United States, even where there apparently has not been raised a hue and cry for something new and different, CinemaScope installations are proceeding apace. Even where television has not yet reared its multi-dialed head and boxoffices were thriving, the impact of CinemaScope has been nothing short of sensational.

"May I humbly offer the suggestion that the answer lies simply in the towering superiority of CinemaScope over the old-style 2-Ds.

"Do you recall, Mr. Starr, the grim, dark days and years from 1948 to the early part of 1954, when perhaps 6,000 American theatres alone were forced to close, careers displaced and livelihoods destroyed?

"Do you recall the new vitality that infused the industry with the advent of CinemaScope, on which Mr. Skouras admittedly risked the future of his company and, indeed, his own shirt?

"Do you recall the gratitude of exhibitors whose boxoffices suddenly came alive with the installation of CinemaScope? And the increased attendance even at theatres without CinemaScope because it was CinemaScope which revived interest everywhere in motion pictures and once more restored it to its rightful place as the world's best and most popular entertainment?

"You predicted, the Times said, an end to wide-screen systems using anamorphic lenses because of a "built-in disability and because Hollywood directors hate CinemaScope, since they cannot compose their pictures properly with it."

"Spare The Time"

"Can you spare the time from your speechmaking, Mr. Starr, to confer with the scientifically-trained engineers and technicians of Bausch & Lomb and 20th Century-Fox, and chastise them in person for their sloppy blueprints and unfruitful formulae? I am sure they would welcome your mathematical advice and experience.

"But before you pack your optical computations, I would appreciate it if you would compose a list of Hollywood directors who hate CinemaScope, or, indeed, a list of leading directors who have not made pictures in CinemaScope. As for the proper composition of pictures in CinemaScope, I know of no anti-CinemaScope resolutions on record from directors, cinematographers, exhibitors or the paying public.

"The facts, Mr. Starr, speak for themselves. Obviously, too, you are speaking for yourself for I hear no second to your motion. Parliamentary procedure, sir, would dictate that you withdraw it for the common good of all of us who depend on the boxoffice for the sustenance of those we love."

Allied Convention To 'Name Names'

(*Continued from page 5*)

also criticized Mitch Wolfson, Pat McGee and Harry Brandt, and took most industry trade papers to task for opposing Allied policies. "How cum all the little guys keep on reading that stuff that you trade papers put out," Goldberg wanted to know.

"It's just too bad that there's only one independent writer in our racket," Goldberg said. "Peter Harrison is the only guy that can say what he wants without worrying about somebody taking an ad away from him. Maybe I'm jumping at conclusions but it sure seems funny that everything Allied does is wrong and everything TOA or the film companies do is good. I wish you guys'd be more careful or you'll give us Allied fellows an inferiority complex," he concluded.

Meanwhile, the United Theatre Owners of Oklahoma, headquartered in Oklahoma City, has taken the unusual step of applying for membership in both TOA and Allied.

Bernard McKenna, vice-president, and E. R. Slocum, executive secretary, will represent UTO at the Allied convention in Chicago, where the conclave is expected to act favorably on their application for membership.

The Oklahoma organization has already received an invitation from TOA to affiliate with that group and reportedly will accept the offer at their next meeting on Nov. 14.

UA Signs Grable

United Artists has announced further expansion of its production roster with the formation of Betty Grable's first production company, which will film at least three Grable starrers for UA release. Arrangements have also been concluded with the producer-directing team of Arthur Gardner, Jules Levy and Arnold Laven for UA finance and distribution of three major films, under their Gramercy Pictures label.

Goldwyn Hits Majors' TV Films



Marlon Brando and Samuel Goldwyn sign autographs as they emerge from a sneak preview of Goldwyn's "Guys and Dolls." Inside the Santa Barbara theatre, Jean Simmons, co-star with Brando, sits with husband Stewart Granger awaiting the screening.

Samuel Goldwyn this week slammed the TV film experiments of the major studios as being deterrants rather than stimulants to the movie business. "You can't make a good show for only $65,000 and expect to spend a good part of that time plugging your own pictures," he said.

According to the veteran producer, the "movie habit is gone," and only good films will get the public to the theatres. "For bad pictures, they can stay home and watch bad television." He added that the new processes are less important than a really good story. "A bad story on a wide screen is twice as bad," Goldwyn said.

Goldwyn expressed his belief that television should be done on film where it can be "re-worked." Calling TV the "greatest thing that has happened in my time," the producer indicated that it is nevertheless impossible to provide 16 hours of good entertainment daily. The stories and the talent just aren't there, he said.

A New Star



Dana Wynter, newly-hailed star of 20th-Fox's "View From Pompey's Head" is greeted by Robert C. Rothafel, new managing director of the Roxy Theatre, at the premiere of "The Girl in the Red Velvet Swing" another Fox release.

Kansas Blue Law Ban Upset By "Moon" Ruling

WASHINGTON.—The Kansas ban on "The Moon Is Blue" this week was overturned by the Supreme Court. The highest court gave no reason for its action, but did cite previous decisions in the "Miracle" and "M" cases in which censorship was defeated on the grounds of vague and indefinite statutes. Since the original ban on "Moon," Kansas had revamped its censorship laws in an attempt to conform with the Supreme Court decisions in the cases cited.

The film was censored as "obscene, indecent and immoral." Holmby Productions took the case to the courts and the ban was voided by the District Court, which cited the Supreme Court decisions. The Kansas Supreme Court reinstated the ban, while refusing to view the film on the grounds that it could rule only on whether the censors acted arbitrarily and could not substitute its opinion for that of the censors.

Holmby then successfully asked the U.S. Supreme Court to overrule on a number of grounds, including lack of judicial review of the opinions of the censor, unconstitutionality of advance censorship of films, and the lack of clarity and exactness in the Kansas censor statutes.

Eudy Heads Tri-State

MEMPHIS.—Charles Eudy, Houston, Miss., was elected Tri-State Theatre Owners Association president succeeding Nathan Flexer, Waverly, Tenn., who presided over the 46th annual convention. Elected also were vice-presidents Leon Rountree, Holly Springs, Miss.; Alton Sims, Memphis, and Doyle Branscom, Harrison. Ark. Roy L. Cochran, N. Little Rock, Ark., was elected secretary-treasurer.

Ornstein ATOK Prexy

LOUISVILLE, KY.—E. L. Ornstein has been elected president of Allied Theatre Owners of Kentucky. At the first annual election of officers and directors, Joseph M. Reiss was chosen vice-president and Fred Switow, secretary and treasurer.

. . . NEW POSITIONS

MERVIN HOUSER has been appointed director of publicity for the RKO Radio Studio. Houser, who was formerly executive assistant to Perry Lieber at RKO, is a veteran of 20 years has also been eastern director of ad-publicity-exploitation for RKO.

MANNY REINER has been named general sales manager of Italian Film Export Releasing Corp. Formerly vice president in charge of sales for Guild Films, Reiner succeeds Bernard Jacon, recently resigned.

IRA TULIPAN has been named to the post of publicity manager for 20th-Fox. He has been a member of their advertising and publicity staffs since 1942. MEYER HUTNER has vacated his position of publicity mgr. for 20th-Fox to fill the post of account exec. in charge of promoting the new CinemaScope "55" process.

CHARLES COHEN has been named to the newly-created position of assistant Eastern advertising and publicity mgr. of Allied Artists. Cohen recently resigned as 20th-Fox assoc. adv. mgr.

CHARLES L. LEVY has been appointed national magazine publicity contact for 20th-Fox, succeeding Lowell Benedict, resigned. Levy served as publicity and exploitation director for Walt Disney for 12 years.

KENNETH EVANS, former associate story editor of Columbia Pictures, has been elevated to the post of studio story editor.

ROBERT KIRSTEN has been named New York editor of Walt Disney's Mickey Mouse Newsreel.

RUDI FEHR will fill the newly created position of post-production executive for Warner Bros., coordinating music, sound, lab, special effects and inserts departments.

DR. ROBERT LEBARON, former Deputy to the Secretary of Defense for Atomic Energy, has been retained as consultant on Cinemera's projected "Atoms For Peace" film.

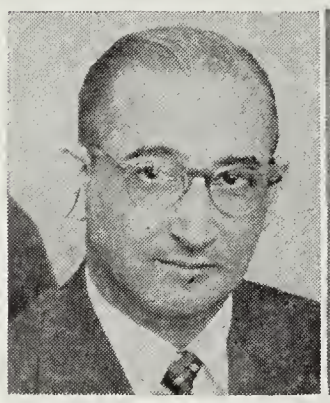
DAVID HANNA has been signed as head unit publicist for Stanley Kramer's "The Pride and the Passion."

FRANK GREENFIELD, formerly with the William Morris Office, has joined the sales staff of Mel Gold Productions.

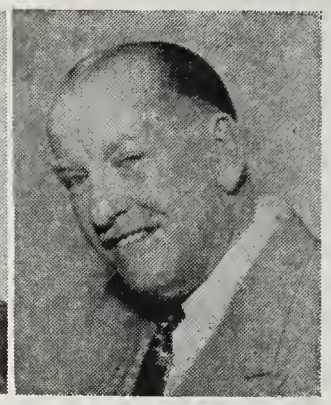
MORT SIEGEL, formerly with RKO as foreign legal and operations executive, has joined Sol Lesser Productions in an executive capacity, devoted to foreign operations.

LEON FELDUN, formerly a member of UA's foreign executive staff in their home office, has been elevated to general sales manager in Germany, with offices in Frankfort.

SIDNEY COOPER assumes command of United Artists' Central district as branch mgr. Formerly he served as Washington mgr. for the studio. ALBERT M. KANE has been promoted to succeed Cooper as Washington branch mgr. Kane served in various key managerial positions for Paramount in the past 30 years.



SID COOPER



AL KANE

TERRY TURNER of General Teleradio has been named special consultant to work with Perry Lieber and his staff on RKO's "The Conquerors."

High Court Rules Out Jury In Percentage Suit

WASHINGTON.—The Supreme Court has refused to review lower court decisions denying a jury trial to exhibitors in a consolidated case involving charges by the major distributors of percentage fraud, and the following counter-suit alleging distributor antitrust violations. Narragansett Pier Amusement, Artcraft Pictures and the Stanzler Brothers, all of Rhode Island, asked for a trial before a jury. Meanwhile the Federal District Court referred the case to a special master, and the trial has been proceeding while the appeal for a jury has been in progress.

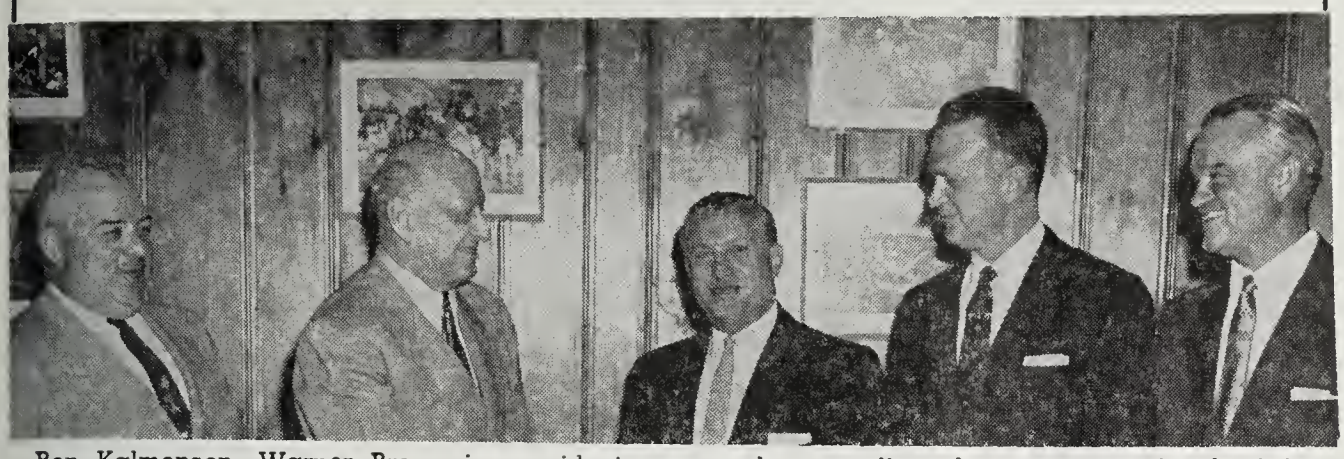
UA-Figaro Set Nine

Arthur B. Krim, president of United Artists and Robert Lantz, exec. vice-president of Figaro Inc. this week announced an agreement under which Figaro will make nine features for UA release during the next four years, five of which will be produced, directed and written by Joseph L. Mankiewicz. At least two of the properties will be produced initially as stage plays.



Seymour Poe (center), executive vice-president of the Italian Film Export Releasing Corp. introduces to the press IFE's new general sales manager, Manny Reiner (left). Eastern division sales mgr. Seymour Schussel is seated at Poe's left.

Warners Announces Sales Force Realignment



Ben Kalmenson, Warner Bros. vice-president, congratulates studio sales executives involved in promotions and realignments. L to R: John F. Kirby, new midwest sales mgr.; Roy Haines, head of new West Coast division; Kalmenson; W. O. Williamson, Jr., southern sales mgr.; and Grover Livingston, new southeastern sales mgr.

"The way is open to a truly golden era for the motion picture industry," declared Maj. Albert Warner at the closing session of his studio's home office meeting of sales executives. Warner forsaw a "continued climb of the industry's business barometer" as long as his and other companies produced and distributed top quality films.

The WB vice-president pointed to "those pessimists who saw only dire things in this business' future" and surmised that they weren't around in the dark days of the late 1920's or in the hard times of the 1930's. For each time, he said, "this and other American industries defied the signs of the times and came out with renewed strength."

With the establishment of a west coast division with Roy Haines as the division's sales manager, Warner Bros. has announced a realignment of its sales force executives. Haines will have six major offices under his supervision in Denver, Portland, Los Angeles, Seattle, Salt Lake City and San Francisco.

Promotions and realignments are to take effect immediately, according to Ben Kalmenson, WB vice-president in charge of distribution. Kalmenson told a gathering of the company's sales executives that the realignment was made to increase over-all efficiency in national distribution.

John Kirby has been promoted from southern division sales manager to the post of mid-west sales manager. Kirby heads offices in Chicago, Detroit, Milwaukee, Des Moines, Minneapolis, Omaha, St. Louis and Kansas City.

W. O. Williamson, formerly south eastern district manager, will replace Kirby as south division sales manager. Grover Livingston was appointed to replace Williamson. Livingston was formerly Atlanta branch manager, and his replacement will be appointed shortly. Jules Lapidus continues in his post of eastern sales manager.

Coyne Rebuffed By House Group

WASHINGTON.—Robert W. Coyne, COMPO general counsel, has had the unusual experience of having Congressmen refuse to let him thank them on a job well done. It happened when Coyne attempted to read a prepared statement to a House Ways and Means Subcommittee which is currently studying technical matters relating to excise taxes.

COMPO's spokesman had barely gotten seated when subcommittee chairman Aime Forand (D., R.I.) asked whether he had come to discuss rates or technical problems. Coyne answered, "I'm here to ask for nothing. We feel a responsibility to report to you as to the effects of some of your prior actions."

"You are talking about rates," Forand interrupted. "I must insist that unless you have some administrative or technical problem, the subcommittee cannot hear you." He told Coyne that the thanks should be delivered instead to the full Committee. Rep. Noah Mason (R., Ill.) agreed that Coyne had chosen the wrong time and place but agreed with Forand that it was nice to hear praise for a change.

This is what Coyne attempted to tell the subcommittee: Since the admission tax changes the Treasury had received $30 million more from the film industry in combined admission and business taxes than it would have received under the old tax rates.

RKO Announces Net

RKO Pictures Corp. reported a net profit of $150,811 in the nine months ending Sept. 30, including $50,537 in the last three months. Since March 1954, RKO Pictures assets have consisted solely of cash.

Kingsley Tops Columbia Foreign Sales Setup

Columbia Pictures this week announced the establishment of a special Sales Division to handle United States distribution of imported films, having finalized an agreement with Edward L. Kingsley to head up the new operation. Kingsley, who is president of Kingsley International, also retains his present association and will continue to operate his own independent distribution company.



EDWARD L. KINGSLEY

"We will offer U.S. exhibitors only the very finest films from abroad, merchandized and launched in a hand-tailored manner," said a Columbia spokesman." The studio said that further announcements would be forthcoming regarding the actual organization of the new distribution arm.

Two Trans-Lux Subsids Formed For Foreign Pix

"Sales resistance to foreign films has increasingly diminished in recent years," declared Harry Brandt, veteran circuit head, in a press meeting held to announce the formation of two new Trans-Lux Corp. subsidiaries.

They are the Trans-Lux Pictures Corp., for the purchase of exhibition rights to first class foreign productions in the Western Hemisphere and for the financing of a limited number of overseas films, and the Trans-Lux Distributing Corp., for national distribution of these pictures. Present at the meeting were Richard Brandt, president of TLDC and vice-president of TLPC; George Roth, vice-president of the distribution subsidiary; and Harry Brandt, a major stockholder in the new ventures.

Harry Brandt pointed out that the current success of foreign films is largely a result of the acute shortage of U. S. product. He added that foreign pictures can build star attractions out of foreign personalities along the lines of Lollobrigida and Mangano. The presence of U. S. stars, he added, was not essential to commercial success here.

Questioned on TLDC's attitude toward Code approval, Harry Brandt noted that principles of good taste will always be observed, but that the distributing agency "does not want to limit itself to the extent that the outmoded Production Code limits itself." He pointed to the current drive for Code revision which would enable us to compete with the rest of the world for an enlightened view of life."

Twelve releases a year are eventually expected by TLDC, distributed through branches in New York, Chicago, Atlanta, Minneapolis, Washington, Dallas, Los Angeles and San Francisco, and then through sub-distributors.

At present, Richard Brandt said, Trans-Lux plans to release three films through the new subsidiary. Trans-Lux Pictures is also prepared to enter into pre-production deals, and to back its interest in exhibition rights with dollars, he said. Negotiations are now under way with George Minter, producer of "Svengali," Brandt said.

AB-PT Reveals 68% Net Rise Over '54

Reporting a 68 percent rise in estimated net operating profit for 1955 over the previous year, American Broadcasting-Paramount Theatres announced net figures for the first nine months at $5,254,000 or $1.20 per share on 4,137,993 shares outstanding. In 1954, for the same period, net profit was $3,127,000 or 68 cents per share on 3,967,493 shares.

Leonard H. Goldensen, president of the corporation, revealed that theatre earnings were slightly ahead for the first nine months. Business was good in July and August, he said, but disappointing in September. As a result, the full quarter was not equal to the record level of business of last year which was the third best quarter for the theatres since 1950.

20th

The Book-of-the-Month Best-Seller
Becomes Your Holiday-Happiness Hit!

JENNIFER JONES
in
Good Morning, Miss Dove



co-starring
ROBERT STACK
COLOR by DE LUXE
CINEMASCOPE

Produced by SAMUEL G. ENGEL
Directed by HENRY KOSTER
Screen Play by ELEANORE GRIFFIN
From the Best-Selling Novel
by FRANCES GRAY PATTON

Vivien Leigh's first role since
her Academy-Award winning
"Streetcar Named Desire"!

Alexander Korda presents a LONDON FILM
VIVIEN LEIGH • KENNETH MORE
in an Anatole Litvak production
THE DEEP BLUE SEA
by Terence Rattigan



co-starring
ERIC PORTMAN • EMLYN WILLIAMS
COLOR by DE LUXE
CINEMASCOPE

Produced and Directed by ANATOLE LITVAK
Screenplay by TERENCE RATTIGAN

to the

The Stars of "The Seven Year Itch"
and "How To Be Very, Very Popular"
in the Comedy of the Year!

TOM EWELL • SHEREE NORTH
in
THE LIEUTENANT WORE SKIRTS



co-starring
RITA MORENO
COLOR by DE LUXE
CINEMASCOPE

Produced by BUDDY ADLER
Directed and Screenplay by
FRANK TASHLIN

...

boxoffice gifts

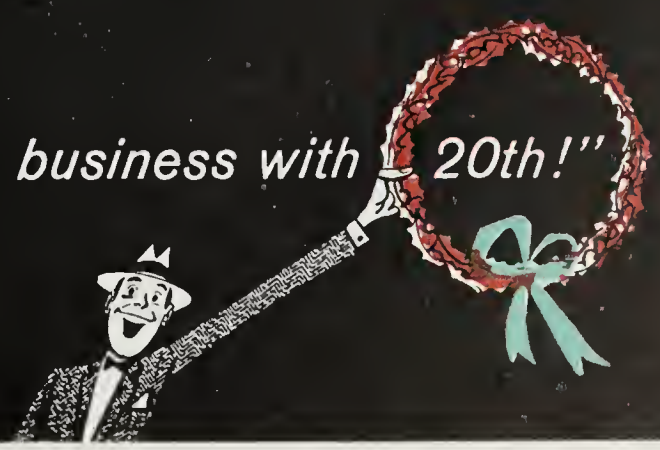
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20th's Mightiest Dramatic Triumph!



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HOLLYWOOD

RICHARD BERNSTEIN, *Editor*
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. . . on the wire

U-I made two important announcements. The first was the announcement of the acquisition of motion picture rights to "Emperor Jones." Studio purchased the rights from New York impresario Jac Thall, Clifford Cochrane and the estate of the late Eugene O'Neill. The property, which was a hit stage play in 1920, was made into a successful motion picture in 1934, released by United Artists. U-I plans to make the film on a large scale. In a second commique, the studio revealed that Merle Oberon will co-star with Lex Barker in "Cry Innocent," which Howard Christie is producing and Abner Biberman directing. Film rolls this week.

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Rod Steiger, Max Baer and Jersey Joe Walcott has been added to the cast of Columbia Pictures' "The Harder They Fall," which will star Humphrey Bogart and introduce Mike Lane. Philip Yordan is producing from his own screen play based on the Budd Schulberg best seller, Mark Robson will direct. . . . Producer Hal R. Makelim has purchased "Desperate Men," a sea adventure yarn by Hal Richards, and placed it on the production slate of the Makelim plan. Currently shooting under the Makelim plan is "The Peacemaker," James Mitchell-Rosemarie Bowe starrer, with "The Case of Julia Walton" and "The Gay Primitive" on the ready line. . . . Henry Sucher is writing an original story and screenplay for a western set in the period of the Civil War. Edward Finney will produce for Adventure Pictures.

* * *

Paul Kohner concluded a deal with Parisian film producer George Koly on behalf of Yvonne De Carlo, who will play the femme star role in "The Castle of Lebanon." Trevor Howard and Claude Pascal will co-star with Miss De Carlo and Walter Kapp will direct. The film will be made on location in Lebanon in the Mediterranean, with interiors to be shot in Paris.

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Sam Bischoff and Dave Diamond disclosed their acquisition of "The Trek," an original story by Montgomery Pittman, and its scheduling as a high budget production on their Bischoff-Diamond Inc. slate. They announced the signing of Sherry Jackson, for one of the starring spots. The story concerns a covered wagon group penetrating hostile country, who hide their children in a cave and are alternately confronted with Indians, bad weather and other hardships. Some of them sacrifice their lives so that a few can ultimately reach the sanctuary of a fort manned by Americans. Pittman authored Republic's Steve Cochran-Ann Sheridan starrer, "Come Next Spring." Donna Corcoran and Richard Eyer have also been signed for the film.

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Italian actress Rosana Podesta will co-star with Alan Ladd in "Santiago," which is based on the forthcoming novel by Martin Rackin, who will produce the film for Warner Brothers. Screen play is being written by Rackin and John Twist. The story takes place in Cuba during the time of the Spanish American War. . . . At Paramount, Robert Parrish was signed to direct "to Tame A Land," which will be made by Marlon Brando's own independent company, Pennebaker Inc., and which will star Brando. The film will be released by Paramount. Brando will play a western badman in the feature, a desparado who dislikes killing. Story is by Louis L'Amour with Niven Busch writing the screen play. George Englund will be associate producer.

* * *

Frank Sinatra's initial production under his Kent Productions banner, "Johnny Concho," for United Artists release, will roll Nov. 28 at California Studios. Don McGuire, who collaborated on the screen play with David Harmon, will direct. William Conrad has been signed to play the lead heavy in the film. . . . Don Siegel will direct "Crime in the Streets," John Cassavettes starrer, at Allied Artists. Producer Vincent M. Fenne'ly has signed Mark Rydel for one of the top roles in the film, which is based on a television play by Reginald Rose, who also write the screen play. Film rolls Nov. 3.

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Allied Artists is nearing completion of negotiations with Alpine Productions Inc. for the distribution of "Confession" in the western hemisphere. The film stars Sydney Chaplin, Audrey Dalton and John Bentley. It was produced by Alec Snowden and was directed by Ken Hughes.

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Carl Dudley, president of Dudley Pictures Corp., announced that all experimental work on the anamorphic film process, Super-Vistarama, has been completed and Vistarama Inc. would shortly announce its availability to all producers. Dudley revealed that the process employs the new 65mm cameras, equipped with modified Vistarama anamorphic lenses, using EastmanColor negative film.

* * *

Robert Wilke has been signed for a featured role in "Raw Edge," U-I picture starring Yvonne De Carlo, Rory Calhoun and Neville Brand. Wilke will play a heavy in the film. . . . Columbia is teaming Judy Holliday with Paul Douglas in "The Solid Gold Cadillac." This will be the first screen teaming of the twosome, which starred in "Born Yesterday" on Broadway. The film will be produced by Fred Kohlmar and directed by Richard Quine. "The Solid Gold Cadillac," was written by Howard

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African Locales Cited By Mayer

"The western picture does well, because it is adventurous and exciting, but the public knows that the days of the Old West are gone and that what they are seeing is synthetic," producer-director Gerald Mayer said in Hollywood. "On the other hand," he said, "present-day adventure still exists in Africa."

Mayer has just returned from 3 months on that continent, where he headquartered in Johannesberg, and made "African Drumbeat," for African Film Productions Inc., which starred Kevin McCarthy. The project was made in conjunction with the John Schlesinger Organization which partnered with African Film Productions Inc. Executive producer was Edward Dukoff and writer was Larry Marcus. Mayer produced and directed.

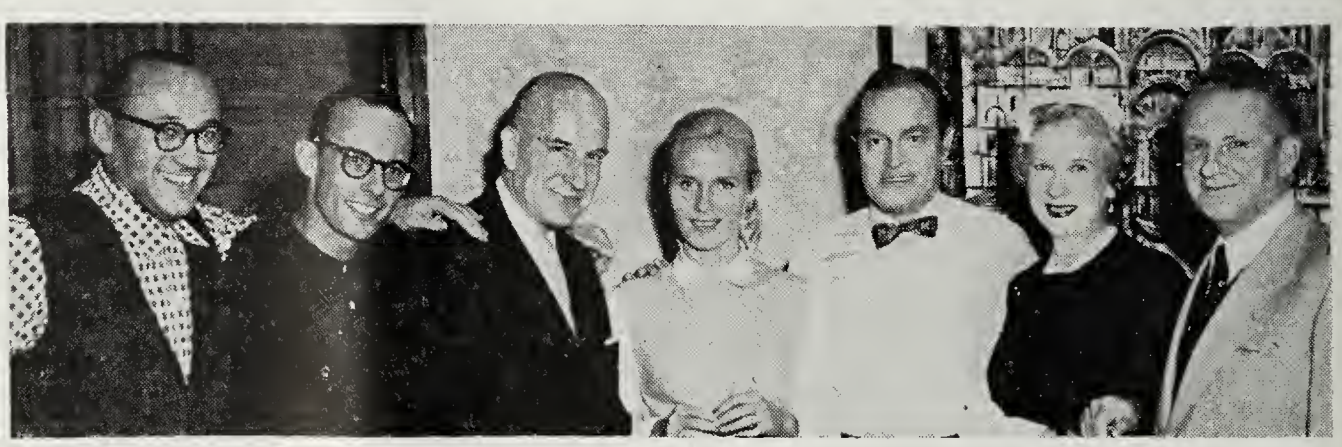
"We used some South African actors and imported some actors from London," Mayer said. "Because there is a small picture industry in South Africa enough equipment and technicians were available for us to complete our work."

This was his first chore as a producer-director and he stated that he plans to fill the same roles when he enters independent production in Hollywood. "It makes it easier, you just have to please yourself," he said. Mayer directed "Bright Road," the Dorothy Dandridge-Harry Belafonte starrer at M-G-M and also "The Marauders," which starred Dan Duryea, before he went to Africa.

Ahern Named RKO's Production Coordinator

HOLLYWOOD.—Fred Ahern will join RKO Radio Pictures, Inc., this week as Production Coordinator of the RKO Radio Studio in Hollywood, it was announced by Charles L. Glett, Executive Vice President of RKO. Ahern, who resigned last week from his executive post at CBS-TV where he has been Director of West Coast Television Operations since 1951, will report directly to Glett and will act as liaison between the back lot and Glett's office in all production matters.

Ahern is an expert on European production. He functioned in Europe as production manager for Alfred Hitchcock for three years (1947-1950) and for two years (1938-1939) for Alexander Korda. From 1940 to 1947, Ahern was assistant production manager for David O. Selznick.



Eva Marie Saint and Bob Hope greet Radio City Music Hall president and mng. director Russell V. Downing, on the set of Paramount's "That Certain Feeling." L to R: Melvin Frank and Norman Panama, co-producer-director team, Downing, Miss Saint, Hope, Mrs. Downing and Don Hartman, Para. production head.

Harry Tatelman Picks Top Talent For Cinematic "Wedding of Minds"

By Richard Bernstein

One of the best story minds in the business, Harry Tatelman, producer of the latest Russ-Field film, "Run For The Sun," emphasized how vital director-screen writer teamwork is by pointing to his choice of Roy Boulting, top English director, (Seven Days to Noon) and Dudley Nichols, scripter for many Hollywood hits, for his Richard Widmark-Leo Genn starrer.

"Here is a wedding of minds," Tatelman said, "the ingredients of a spine chilling melodrama."

Tatelman turned producer after being an agent with Music Corporation of America. Later his story sense and motion picture knowledge attracted attention as the head of RKO's story department. From this post, he was elevated to producership, a position in which his early experience with stories and actors, he feels, has proved valuable.

"Throw Away That Crutch"

As a producer, Tatelman believes that a good story takes work in order to be shaped into a top notch movie product. "When ideas are not supported by the right kind of direction, you can forsee a lot of narration as a crutch. It's not a crutch I believe in."

Prior to reporting to Russ-Field, he co-produced "Tambourine" at Columbia with Howard Welsch. Jane Russell and Cornell Wilde starred and it was directed by Nicholas Ray. Tatelman described it as an "exciting theme."

"It's the story of gypsies and it tells the tale of the younger brother of the Gypsy King who doesn't want to replace the ailing ruler as head of the tribe. The King figures that if he can settle his brother in marriage, all will be well. He buys the brother (played by Wilde) a wife. Wilde shuns the woman, who is played by Jane Russell. She attempts to seduce him and then throw him over, but the plan boomerangs when she falls in love with him herself.

Tatelman, who produced one of RKO's top grossers of all time, "Underwater," an innovation in underwater camera work, believes that "a quality picture will automatically make money, and by quality, I mean, in terms of wide audience appeal, a film that will intrigue and delight."



HARRY TATELMAN

The producers of "Tambourine" provide a climactic whip dance in which husband Wilde tames fiery wife Russell. Tatelman is a great believer in the use of music to enhance the mood of a scene, and that the "score plays a bigger part in motion pictures than ever before."

In his new project, "Run For The Sun," executive producer and husband of Miss Russell, Bob Waterfield, selected Mexico's Isthmus of Tehuenetpac for location after many months of search. The Nichols script is based on a story by Richard Connell.

The producer is under a non-exclusive contract with Russ-Field Productions. At present he is slated to supervise production of "The Big Play." Afterwards he will activate his own independent production company with a top director and screen writer.

"If you try to make the best and you miss a little," Tatelman said in summing up, "you've still got something pretty good. But you can't substitute anything for the very best."



George Nader (left) greets Jeff F. Hardin and his wife on the Universal set for "Congo Crossing." Hardin, city manager of the Wallace Theatres in Lovelland, Texas, won a trip to the recent Los Angeles TOA convention in a circuit contest.

HOLLYWOOD...

(*Continued from page* 16)

Teichman and George S. Kaufman, and was a hit the 1953-54 season on Broadway and since has been touring the U. S.

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"Mr. Adam," the story of a shy man who finds that he is the only man in the world who can be a father, has been purchased by the King Brothers and will be put into production in Dec. for RKO release. It will be distributed by RKO under the present distribution agreement existing between the King Brothers Productions, Inc. and RKO. "Mr. Adam" is the best selling novel by Pat Frank, which was published by J. B. Lippincott Co. and which to date has sold over a million copies.

* * *

"Gun For A Coward," an original screen play by R. Wright Campbell, was bought by Universal-International, and William Alland has been assigned to produce the psychological western drama. The story, set in the West of the 1880's, deals with a rancher's son who becomes branded a coward because he avoids fights.

* * *

"Les Girls," a gay, romantic story of four beautiful show girls and their loves and careers in Paris, has been purchased by Sol Siegel as one of his first major productions for M-G-M. Tho picture will have an all-star cast headed by Leslie Caron, Cyd Charisse and Carol Haney, and Siegel hopes to sign Jean Simmons as the fourth member of the quartet.

"Oscar" Governors OK 17 New Memberships

Seventeen new memberships in the Academy of Motion Picture Arts and Sciences have been approved by the board of governors, George Seaton, president, has announced. Invitations will be issued to Mel Blanc (actors branch); Robert Burks, Boris Kaufman, and John F. Warren (cinematographers); Jay Blackton and Leonard Rosenman (music); Samuel Goldwyn, Jr. (producers); Paul Simqu (public relations); Nicholas George, William B. Justice, Alex Lovy, Denis Sanders, Terry B. Sanders, Paul J. Smith, and Gilbert H. Turner (short subjects); Jack A. Barry and Harlan Wilkinson Phillips (members-at-large). The board also voted associate membership invitation to James L. Saphier. Carl Schaefer (executive branch) was approved by the board for reinstatement.

Museum Theatre Blends Old Classics And New Films

HOLLYWOOD.—The newly reopened Carmel Museum Theatre will open its 25th anniversary celebration Nov. 3 with an unusual festival which combines film classics with new releases. The first bill brings back Mack Sennett's famous "Tillie's Punctured Romance" and a major recent release.

The museum opened its doors with Richard Barthelmess in "Classmates." Charles Tarbox, manager of the landmark theatre, is the owner of one of the largest private silent film libraries in the world. Sennett's comedy will mark the first playing of a silent film in the one-time Fox West Coast house since the advent of sound film.

The film program will go back to the Edison collection days, 1895-1900. Included in the repertoire is E. V. Porter's "The Great Train Robbery," Selig's "Jimmy Hayes and Muriel," with Tom Mix, Vitagraph's "The Sawmill," D. W. Griffith's "Enoch Arden" and others with Mabel Normand, Fatty Arbuckle, Gloria Swanson, Ben Turpin, Wallace Beery and Mary Pickford.



BOGART BLASTS ACROSS THE SCREEN IN A NEW BOXOFFICE HIT!

PARAMOUNT'S TOTAL PENETRATION AD CAMPAIGN NOW ON NEWSSTAN
—including spreads in LIFE, LOOK, SATURDAY EVENING POST and COLLIER'

Paramount presents

HUMPHREY BOGART and FREDRIC MARCH

in WILLIAM WYLER'S Production

THE DESPERATE

co-starring

ARTHUR KENNEDY · MARTHA SCOTT · DEWEY MARTIN ·

Produced and Directed by WILLIAM WYLER · Screenplay by JOSEPH HAYES · Adapted fr

"Not since 'The Petrified Forest' does Bogart show the ferocity he spreads on the screen in 'The Desperate Hours'."
—*NEW YORK TIMES*

"Bogart scores in the type of role that first zoomed him to stardom."
—*N. Y. JOURNAL-AMERICAN*

"Bogart is chillingly evil...in one of most nerve-wracking thrillers ever written."
—*LOS ANGELES HERALD & EXPRESS*

"Bogart ruthless as a serpent . . . in a memorable picture."
—*BOSTON RECORD*

"Suspense never lets up!"
—*HEDDA HOPPER*

"Sure to be up for Academy Award."
—*LOUELLA PARSONS*

"The thriller-diller of the year."
—*TIME MAGAZINE*

"Super's the word for such thrill-chills. Super-super-super."
—*LOS ANGELES EXAMINER*

"Fierce, exciting entertainment."
—*BOSTON HERALD*

"Year's top suspense thriller."
—*HOLLYWOOD CITIZEN NEWS*

"Click pic all the way."
—*VARIETY*

"A money picture."
—*HOLLYWOOD REPORTER*

"Tremendous 'want to see' potential in top grossing film."
—*BOXOFFICE*

"Sensational piece of entertainment."
—*FILM BULLETIN*



HOURS

UNG · MARY MURPHY

and play by Joseph Hayes

VISTAVISION

MOTION PICTURE HIGH-FIDELITY

REGIONEWS

ALBANY

Harold Gabrilove, pres. of RTA Distributors, was elected chief barker of the local Variety Club, to succeed George H. Schenck, mgr. of Tri-State Automatic Candy Corp. Jules Perlmutter of Perlmutter Theas. and Norman Jaekter, Columbia mgr., will be delegates to the International convention in N.Y. next May. Variety is now in its new quarters at the Sheraton-Ten Eyck. . . . Co-chairmen Ray Smith, Warner mgr., and Elias Sehlenger, Fabian div. mgr., set their sights on $5,000 in the 6th annual Christmas Salute to the Will Rogers Memorial Hospital. . . . Mrs. Ottile Fearing resumed her duties as mgr. of the S-W Avon in Utica, following a maternity leave. She reeently gave birth to a daughter. . . . Reported that Joseph Liss, regular S-W dist. mgr., has been permitted to leave the hospital in Worcester, Mass., where he was being treated for serious injuries reeeived in an auto aecident. . . . Irwin Ullman, supervisor of area drive-ins for Fabian, welcomed a new daughter, his seeond.

ATLANTA

The Ritz, Tallahassee, Fla.'s only art theatre, opened for its 1955-56 season. Speeializing in foreign and off-beat product, it will run Mon. thru Fri. . . . Blair Theatre, Blairsville, Ga., reeently taken over by Preston Henn, will receive a CinemaSeope installation in Dec. . . . James M. Attaway and Donald Hanna acquired the Glades Theatre, Moore Haven, Fla., from R. E. Burehard. . . . Tos Drive-In, Claxton, Ga., purchased a new inseet fogging maehine. . . . W. P. Riggins, owner of the Strand, Jasper, Ga., bought an all-aere traet for a new ozoner, to be the seeond for that eity.

Mrs. Claude Lumley was appointed mgr. of the Dixie, Wrightsville, Ga. Front of the theatre will be redecorated and the interior improved. . . . Proceeds from the local WOMPI's Hallowe'en party, held at Variety Club headquarters, were set aside to start a fund for the national convention, scheduled for Atlanta, Oet. 4-5, 1956. . . . M. C. Moore is new owner of the Coosa Theatre, Gadsden, Ala. . . . Henry W. Faneher, owner of the State, Ft. Lauderdale, Fla., has taken over the Ridge Theatre at Sebring. . . . Bobby Cobb plans to open his new ozoner at Tusealoosa, Ala. on Nov. 19.

Mgr. Marvin Bewton and projeetionist Bill Emerson, eharged with exhibiting obseenity in showing of "Garden of Eden" at Twin Drive-In, Pensaeola, Fla., were aequitted by a jury whieh deliberated only 17 minutes. . . . Paramount's Memphis branch office has been transferred from supervision of the Dallas office to division headquarters in Atlanta. . . . Carlton Bowden, mgr. of the Arcade Theatre, Ft. Myers, Fla., was appoitned finance eampaign mgr. for the Salvation Army's annual fund drive. . . . Cresecnt Amuse. Co. was upheld by the Ala. Supreme Court in its appeal from a $2,333.33 verdict in a damage suit filed in Decatur, Ala., whieh grew out of a wreck in front of the Sunset Drive-In in 1953.

Twilight Drive-In, W. Palm Beaeh, Fla., installed CinemaSeope, also the Munieipal Theatre, Apoka, Fla. . . . Gov. Folsom of Ala. appointed Dan Davis of the Norwood Theatre, Florenee, to the State Docks Board, representing the 8th Congressional District. . . . Harold Fischer, long time with Compco Corp. of Chieago, Ill., resigned to enter his own film eompany in Orlando, Fla. . . . Doris Moore, former booker for Howeo Films, beeame the mother of a boy in Miami, Fla. . . . Johnny Davidson, former Warner sales rep., now with WAGA-TV, has a new baby girl.

BOSTON

Elihu Glass leased his Majestie Theatre, W. Springfield, to Murray Lipson of Holyoke, who has been a projeetionist in that area. Affiliated Theas. is handling buying and booking for the new management. . . . Joe Tuttle, mgr. of the Saxon, Fitehburg, was rushed to the hospital for an emergeney appendeetomy the same week his wife gave birth to a daughter, their second child. . . . Marshall Swartz, nephew of Benjamin Sack, owner of the Beaeon Hill Theatre, is training to beeome asst. to mgr. Harry Harding. Swartz, who is studying business administration at Boston U., replaces Ozzie Klatskin, who resigned to eontinue his engineering studies at Northeastern. . . . Clarence Hastings, projectionist at 20th-Fox passed away.

Ernie Warren, owner of the Paramount, Needham, added a new gimmiek to his Jimmy Fund drive with exeellent results. He lined up 40 youngsters between ages of 8 and 12, gave them Jimmy Fund eans and offered them two passes if they returned a can filled with money; one pass if only half filled. . . . Joseph E. Levine, pres. of Embassy Piets. who has world-wide distribution of "Wiretapper," is flying to Europe to set up deals in England and Franee and to look over new foreign product. . . . Clayton Hazelwood, former mgr. of the Puritan, Roxbury, was appointed asst. mgr. to Nick Lavidor at the University, Cambridge. . . . Mel Davis, Republie Head booker, was married to Glenys Blumenthal on Oct. 30.

The three millionth patron of the Cinema Theatre, Framingham, will reeeive a season pass, and 40 other lueky eustomers gifts from loeal merehants in honor of the oeeasion, which mgr. Lloyd Mills expeets to happen early in Nov. Ineidentally, Mills is reeeiving eongratulatons on the birth of his fifth child, named Andrea. . . . Franeis Perry, Jr., who operates the Orpheum, Foxboro, for his father, has turned over buying and booking to Daytz Ents. . . . Al Arzigian, operator of the Park, Montello, for four years, decided not to reopen after summer elosing and is disposing of the projeetion equipment.



The five men most responsible for bringing Rodgers and Hammerstein's "Oklahoma!" to the screen in the Todd-AO process gathered at the Rivoli Theatre in N. Y. during the week-long celebration inaugurating its long run. L to R: George P. Skouras, pres. of Magna Theatre Corp., whose business genius supplied the financing; Fred Zinnemann, who directed the first picture in Todd-AO; Richard Rodgers, who created the music; Dr. Brian O'Brien, who invented Todd-AO, and Oscar Hammerstein II, who wrote the words and lyrics.

BUFFALO

A eommittee of city executives has been named to raise funds for a painting of Elmer F. Lux, head of Elmart Theatres, to be presented to him upon his retirement as president of the Common Council on Dec. 31. . . . Louis Sanell is operating the Masque, one of Buffalo's oldest community theatres, on a part-time basis. . . . Murray Whiteman, past chief barker of Variety Tent 7, is reeovering from a mild heart attaek in Millard Fillmore Hospital. . . . Lou Levitch, mgr. of Sehine's Granada, reported an entire row of seats slashed by young hoodlums. He has arranged to have a eouple of eops in the theatre Friday nights, whieh seems to be a favorite for property damage aetivities.

CHARLOTTE

A 25-aere site, two miles north of Raleigh, N.C., has been purehased by Consolidated Theas. for eonstruetion of a $250,000 drive-in to accommodate 1,200 cars. . . . Exchange employees of Loeal F33 and B33 resumed their meetings and aetivities this month. Columbia's Rosaline Hutton and Warner's Thelma Culp are business agents. . . . W. Frank Harris of Harris Theatre Supply, a member of the exeeutive eommittee of the local branch of the Foundation for Infantile Paralysis, is baek from a meeting at the Warm Springs, Ga. hospital. . . . Sunday motion pietures have been authorized by the City Commissioners of Mt. Airy, N.C. . . . Starlite and Century drive-ins at Lineolnton, N.C., and the Lester Theatre in Cherryville, were taken over by Stellings-Gossett Theas.

CHICAGO

Jack Kirsch, gen. ehmn. of Allied's 1955 National Convention, announced that Ruben Shor, pres. of Allied, will make the keynote

CHICAGO (cont'd.)

address on Nov. 7 at the Morrison Hotel. . . . B&K attorney Arthur Goldberg was in Rockford, Ill. to complete deal for acquisition of Great States' Auburn Theatre there by Johnson theatre interests. . . . Raymond G. Ross and Tyrus Anderson named co-mgrs. of Pickwick Theatre, Park Ridge, with John Sabis as asst. mgr. . . . Lee Afblack is new mgr. at the York Elmhurst. . . . B&K gives up its lease on the 3,200-seat Belmont Theatre on Nov. 1, to be operated by an independent group headed by Jack Bullis of Melrose Park.

Deal for use of the McVickers Theatre for run of "Oklahoma!" is under discussion. Jones-Linick-Schaefer, lessees, are conferring with the Board of Education, owners of the property, regarding modernization to make possible the Todd-AO installation. . . . Ken Pritchet named mgr. of Schoenstadt's Picadilly following retirement of Herb Ellisburg because of ill health. . . . Elizabeth Wetter, oldest active employe on film row and secy. to Universal branch mgr. L. R. Berman, is at home convalescing from her recent illness. . . . B&K starting stage shows at the southside Regal on Nov. 25, using stars of hi-fi records. . . . Dave Barrett, mgr. of the Carnegie Theatre, is in London on business.

Dave Wallerstein, B&K gen. mgr., back from Hollywood conferences on forthcoming premiere of "Guys and Dolls" at the Chicago Theatre, Nov. 11, minus stage show. Evening admission will be $1.80; matinee $1.25. . . . Royal Theatre reopened under management of Clyde Winans. . . . John Balaban and wife are due back from a European vacation on Nov. 15. . . . Hanns Teichert, theatre decorator, completed jobs for Great States' Paramount, Aurora, Ill.; Granada and Palace, South Bend, Ind.; Essaness' Woods Theatre, Chicago. . . .Richard A. Kubick, asst. mgr. at the Highland Theatre became engaged to Maureen Curren.

Watch These Dates!

Nov. 4: New York—Motion Picture Pioneers 17th annual dinner — Waldorf Astoria.

Nov. 5-9: Chicago—Allied States Association convention—Hotel Morrison.

Nov. 6-8: Jacksonville—Motion Picture Exhibitors of Florida annual convention—Roosevelt Hotel.

Nov. 6-9: Chicago—International Popcorn Association convention, Hotel Morrison.

Nov. 6-9: Chicago—Allied States Assn. annual TESMA-TEDA-IPA trade show—Morrison Hotel.

Nov. 11-13: Los Angeles—Colosseum of Motion Picture Salesmen of America convention—Ambassador Hotel.

Nov. 13-15: Charlotte—Theatre Owners of N. & S. Carolina annual convention—Hotel Charlotte.

Nov. 17-27: COMPO's first annual Audience Awards Poll—final balloting.

Nov. 21-22: St. Louis — Missouri-Illinois Theatre Owners annual convention — Hotel Chase.

1956

Jan. 22: Los Angeles—Screen Producers Guild Milestone Award Banquet, honoring Cecil B. DeMille—Beverly Hilton Hotel.

March 21: Hollywood — 28th Academy Awards presentation.



Burt Lancaster and Gina Lollobrigida, stars of United Artists' "Trapeze," discuss telecast plans with Ed Sullivan in Paris' famed Cirque d'Hiver, where circus scenes for the Hecht & Lancaster CinemaScope production are being filmed.

CINCINNATI

Anna Bell Ward, pres. and gen. mgr. of Somerset Amuse. Co., backed up her belief in future of the industry with an investment of $10,000 for a face lifting job on the lobby alone of her Virginia Theatre, Somerset,Ky., plus added interior renovations. Her Kentucky Theatre is also being renovated. . . . Tom Fisher is back on the job at Mid-West Theatre Supply, recovered from his recent operation.. . . James Abrose, Warner branch mgr., and James W. McDonald, mgr. for Theatre Owners Corp., area chairmen for the Will Rogers Memorial Fund drive, scheduled a meeting for Nov. 1 in the office of Bob Wile, secy. of ITOO, Columbus, and one in the 20th-Fox screening room for Nov. 2, to brief exhibitors on how to successfully conduct this worthy drive.

O. G. Roaden, Ky. circuit exhibitor, took over operation of the Viv Theatre, Corbin, from James Booze. . . . George Buckner, who operates theatres in Vicco, Blue Diamond, and the Family Drive-In, Somerset, Ky., has taken over the Leatherwood Theatre, Leatherwood, Ky. . . . Gil Reusch, M-G-M's head shipper, is doing nicely at Jewish Hospital after removal of a cataract. . . . Charles Schroeder, Warner's W.Va. sales rep., is handing out cigars on arrival of a third son.

Theatre Owners Corp. has assumed booking and buying for Charles Purvis' Starglo Drive-In, Monroe, O. . . . Phil Fox, Columbia mgr., while on a business trip to W.Va., visited with W.Va. salesman Charles Palmer, who is convalescing at home from an operation. . . . Homer Snook, pres. of Mid-West Theatre Supply, receiving congratulations on arrival of a new granddaughter. . . . Mrs. Carrie Delaney, 58, was in fair condition in Christ Hospital following an auto accident in which her husband John, 65, was killed. The Delaneys own the Jo Ann Theatre, Sardinia, Ohio. . . . Arthur Fine, 47, owner of the Empire and Main theatres, Cincinnati, died of a heart ailment; also the brother-in-law of Max Millbauer, who operated the concession booth at his Belmont Auto Theatre, Dayton.

CLEVELAND

Sheriff Carl Finegan of Elyria, O. declined to serve as movie censor at preview of a film to be booked by Frank Gidlin, operator of the Tower Drive-In. The request followed arrest of movie operator Richard Kline for showing a film which arresting officers said "tended to undermine the morals of youth." Kline is to be tried Nov. 3. . . . Over 30,000 student discount tickets were distributed among school superintendents before opening of "Ulysses" at Stanley-Warner's State Theatre, resulting in excellent attendance.

Variety's "Light a Life" campaign for the Cerebral Palsy Fund now has 500 locations cooperating, according to chief barker Jack Silverthorne. . . . Paramount personnel is making plans for its annual Christmas party, which will be a dinner at Luccioni's on Dec. 19. . . . Oct. 15 marked the kickoff for Columbia's "Jack Cohen Sales Drive." . . . Michel Gould, Paramount salesman, is out of the hospital and back at work with the aid of crutches.

DENVER

Tom Brennan, 41, Northern dist. mgr. of Fox Inter-Mountain and a brother-in-law of pres. Frank H. Ricketson, died in a Laramie, Wyo. hospital following a heart attack suffered while watching a college football game. As a result, the districts in company headquartering have been reshuffled, with Ray Daivs, mgr. of the Metropolitan district, taking over the Northern, to which theatres in No. Colo. have been added; the subsequent houses in Denver added to the Southern district, managed by Harold Rice, and Denver first-run houses supervised by div. mgr. Robt. Selig.

Ralph Batschelet, formerly with Fox I-M as a theatre mgr., has rejoined the organization as mgr. of merchandising, replacing A. J. Plouff, who was killed in a recent plane crash. . . . Gloria Pinney, secy. at Allied Rocky Mountain Ind. Theas., and B. I. Noble, Jr. will be married Dec. 3 in Hastings, Neb. . . . Burl E. Lingle has closed the Star, Estancia, N.M. . . . Gale Poland, mgr. of the Hot Springs, Hot Springs, S.D., was married to Phyllis Kurtsch. . . . Frank H. Ricketson, Jr. was named to the Denver Centennial Celebration Commission, which will plan for the 1958 city centennial. . . . Clarence Olson, former United Artists branch mgr. who has been with radio for some time, was made Rocky Mountain dist. mgr. for United Film Service and will headquarter in Denver.

DES MOINES

Some 400 children attended the annual Christmas toy show held at the State Theatre in Washington and sponsored by the local Junior Chamber of Commerce, who will repair and recondition the toys collected for distribution among the needy. . . . Hardin Theatre in Bedford opened Oct. 25 under management of Mr. & Mrs. Wilbur (Dutch) Young, who installed new Simplex XL machines, a Walker screen, and new American body-form seats. The winter program will include a series of 12 free kid shows, starting Saturday afternoon, Nov. 5, sponsored by local businessmen. . . . Walt Rasmussen closed his Star Theatre in Parkersburg to accept a government post in St. Louis, Mo.

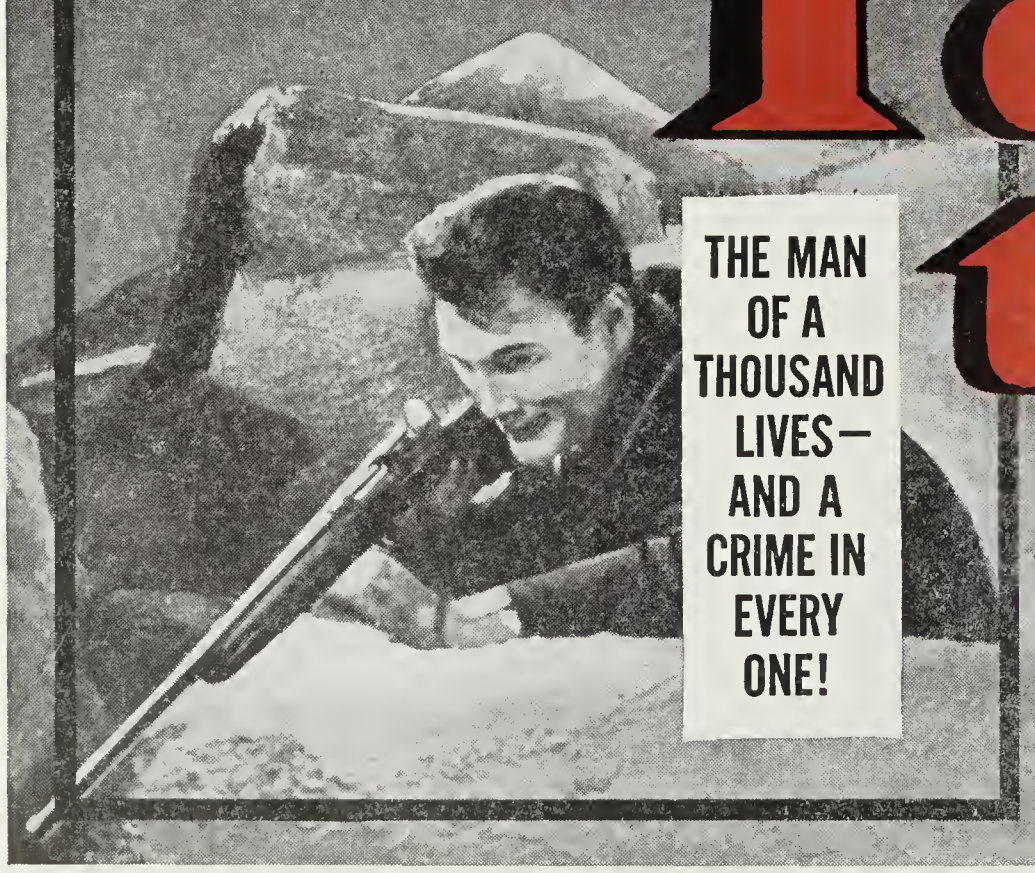
Consolidated Theas. closed the Odeon Theatre in Marshalltown, managed by Neal Houtz. It will be used for concerts and special bookings. . . . Pioneer Theatre Corp. is marking its 25th anniversary with free movie days in its theatres. Local merchants are cooperating with special bargain days. . . . Marland Theatre in Marcus will complete in-

(*Continued on page* 24)

REAL! ROUGH!



From the 'job'
that blew
the roof off
the underworld
to the manhunt
that roared for sixty
terrifying days— the
whole blistering story of
America's most wanted
desperado!



THE MAN OF A THOUSAND LIVES— AND A CRIME IN EVERY ONE!

'Mad-Dog' Ea

"I died a thousan times

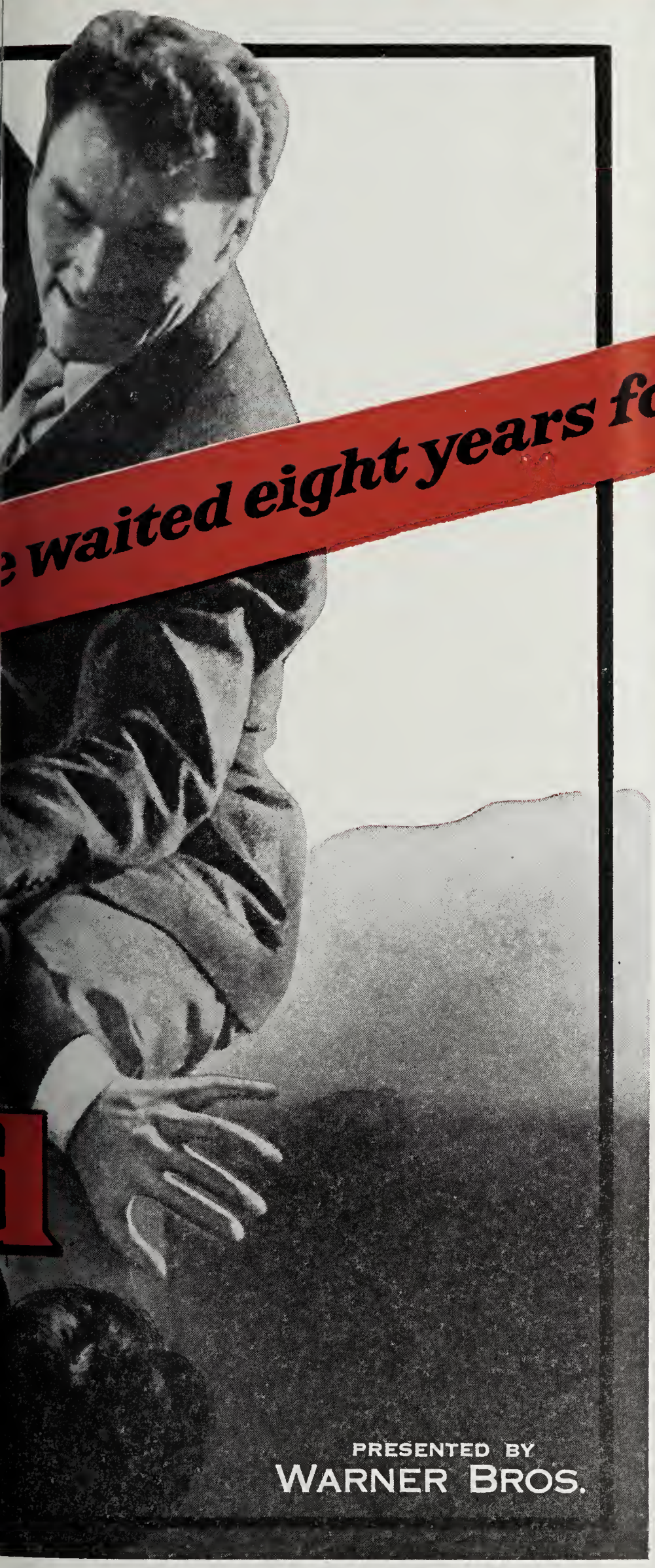
CINEMASCOPE
WARNERCOLOR

STARRING **JACK PALANC**

ALSO STARRING LORI NELSON · LEE MARVIN · GONZALEZ GONZALEZ · WITH LON CHANEY HOWARD ST. JOHN

AND READY!

RELEASE NOV. 12!



e waited eight years for this!

PRESENTED BY
WARNER BROS.



The million-dollar killer and the dime-a-dance doll!

E · SHELLEY WINTERS

MAN · PERRY LOPEZ · RICHARD DAVALOS
Y · RALPH MOODY · JAMES MILLICAN · BILL KENNEDY · PRINT BY TECHNICOLOR

WRITTEN BY W. R. BURNETT · PRODUCED BY WILLIS GOLDBECK · DIRECTED BY STUART HEISLER

DES MOINES (cont'd.)

stallation of a new screen and equipment in early Nov. . . . The Empress in Malvern, managed by Mrs. Lela Pace, has a new wide screen and new projection equipment. . . . CinemaScope equipment was installed in the Breda Theatre, Auburn, managed by Mr. & Mrs. A. J. Neumayer. . . . With installation of new equipment at the Strand, managed by Richard Myers, all theatres in Mason City are now equipped to show CinemaScope.

DETROIT

Michigan Allied will hold a directors' meeting, open to all members, outside the state for the first time, at a breakfast session on Nov. 8, at the Morrison Hotel, Chicago. . . . Charles (Dick) Darby, mgr. of the East Side Drive-In, has been upped to city mgr. by the Philip Smith Circuit, to succeed Charles Zack. . . . The Jack Krass Circuit sold the Dix Theatre, which they have operated since 1938, to a church group. Ted and Marvin Krass will now assist in management of the Arc and Main theatres. . . . Mrs. Phyllis Dezel becomes one of the few feminine exhibitors in the area with opening of her Surf Theatre, formerly the Carlton, as an artfilm house.

Directors elected by Variety Club include exhibitors Irving Belinsky, Bill Wetsman, Ernest Conlon, Alden Smith, Bill Clark, Walter Norris and Lew Wisper. . . . Cooperative is adding the Esquire and Grand, operated by Sterling-A&W Circuit, to its books. . . . Alan Newman, son of David Newman, counsel for Cooperative, is engaged to Susan Pelton of Rochester, N.Y. . . . Roland Eugenio, just out of Army service in Frankfort, Germany, is joining his father's business. Anthony Eugenio did the redecorating job on the Surf Theatre.

Jack Zide, past chief barker of Variety, was scheduled for surgery at Mr. Sinai Hospital. . . . Frank Wetsman, partner in Wisper & Wetsman Theas., progressing favorably at Harper Hospital following a heart attack. . . . Ed Burke of the Main Theatre in Royal Oak is convalescing in Veterans' Hospital in Dearborn. . . . Max Chetkin's former Joy Theatre has become a supermarket site. . . . M. A. Duffourc of the Music Hall is convalescing at home following a stroke.



Jersey Joe Walcott (center), former World's heavyweight boxing champ, who has been signed by Columbia for a key role with Humphrey Bogart in the boxing film, "The Harder They Fall," is shown here with producer Philip Yordan (left) and director Mark Robson.

HOUSTON

Recently elected officers of Variety Tent No. 34 are: Paul Boesch, chief barker; Augie Schmitt, 1st asst.; Dick Gottlieb, 2nd asst.; Mike Conti, dough guy; John Paul Goodwin, property master. Board of directors, in addition to the officers, are Kenny Bagwell, Tom Johnson, Jerry Kirby, Sid Balkin, Addie Marks and James Hill. Mack Howard, Bruce Layer and Paul Boesch are the delegates, with Fred Nahas as alternate. . . . Jefferson Amusc. Co., Beaumont, has promoted Irving Cohen to supervisor of dirve-ins, and moved Marty Marks up into Cohn's old job as purchasing agent.

Houston Popcorn Co.'s Augue Schmitt and Donald George have a new company operating within Houston Popcorn, called A&D Restaurant Suppliers Unlimited Co. George is gen. mgr. of that division. . . . Houston Theatre Assn. members made plans at their last meeting for a complete reorganization. Pres. Lowell Bulpitt, Boulevard Theatre mgr., appointed a committee headed by Dick Wygant of the Heights Theatre, to draw up bylaws, to be presented for approval at a meeting on Nov. 15 at 10 a.m. in the Frontier Inn.

Jeff F. Hardin, Sr. and his wife, mgr. and asst. of the Wallace stand in Levelland, are winners of the company's attendance contest. . . . Latest report on the Bill Williams charity Capon Dinner is that it topped the $100,000 hoped for. Proceeds go to underprivileged children. Variety Club's Fred Nahas read a tribute to recently deceased fellow members T. K. Dixon and Bruno Bagnoli, and the Dixon Memorial Fund, established to assist institutions if and when normal channels fail, received $18,000.

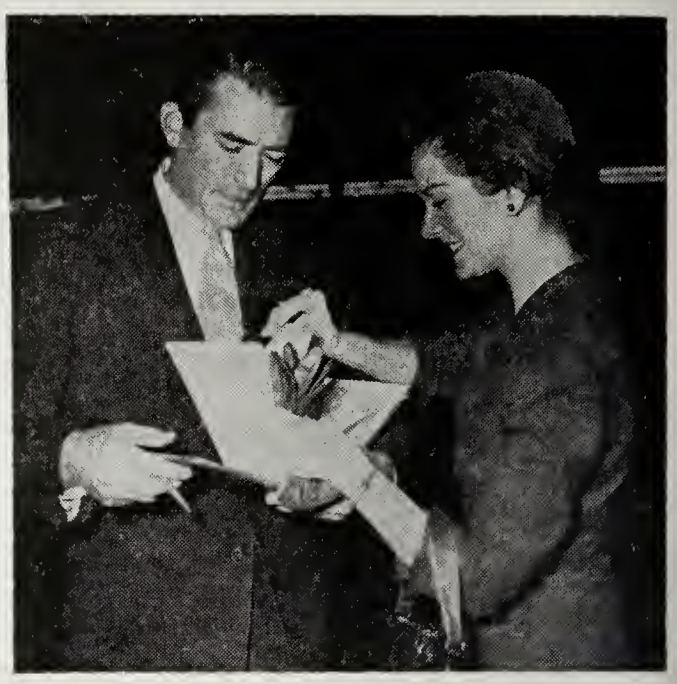
INDIANAPOLIS

Employees of film row are busy planning a Christmas party, to be held at the Variety Club Dec. 15, from 3 to 7 p.m. . . . Henry Smith has bought the English Theatre at English. . . . Emerson Theatre, Indianapolis, plans to reopen the first week of Nov. . . . The Douglas Theatre here and the Rem in Remington have reopened. . . . "Marty" stayed for five weeks at the Esquire Theatre in Indianaplois. . . . CinemaScope equipment was installed in the Oriental Theatre. . . . Spyros Skouras, pres. of 20th-Fox, will speak at the Fall convention of Allied Theatre Owners of Indiana on Nov. 15-16.

KANSAS CITY

E. C. Rhoden, Jr. and Richard O. Orear have been made v.p's. of Commonwealth, Inc. Rhoden, who has been asst. to mgr. Robt Shelton will assume duties of Shelton while he is recovering from illness. Orear will assist Rhoden. Leon Hoffnagle of Commonwealth's home office went to the eastern div. as asst. to Doug Lightner. . . . Jerry Hale, former UI salesman, has joined Business Music, Inc., Dallas. . . . New lenses have been added to the Admiral, K.C.; Plaza, Great Bend, Kans., and the State, Manhattan, Kans. . . . Lester Culp is new mgr. of the Glen in Joplin, succeeding Jim Farrell, now mgr. of Dickinson's Lux Theatre.

Ed Hartman of M.P. Booking Agency has designed a booking book for circuit mgrs. . . . J. Earl Hayes, mgr. of Mainstreet, Lexington, Mo., who is retiring, was honored at a dinner by Fox Midwest mgrs. in session in



Gregory Peck, star of 20th-Fox's "The Man In The Gray Flannel Suit" in CinemaScope, obliges Lee Ann Meriwether, the former Miss America, with an autograph.

K.C. . . . Bill Souttar resigned as mgr. of the Lincoln at Springfield, Mo., where Jack Galladay is now mgr. Eugene Kincaid replaces Galladay at Kirksville, Mo. . . . Jack Langan resigned as mgr. of Universal's K.C. branch because of ill health. . . . Grand Theatre, Garden City, Mo. opened under mgmt. of Joseph Jones. . . . Harry Gaffney of Dixie Ents. will handle distribution of "Corn's a Poppin'" in K.C.

A coaxial cable between Municipal Auditorium and the Southwestern Bell office here is being installed to carry closed circuit and special TV programs. . . . At a recent Fox Midwest meeting, Elmer Rhoden, Sr. said Audience Awards TV show will have no commercial sponsors, its purpose being to promote movie-going. . . . David Dallas, city mgr. for Mid-Central Theas., Manhattan, Kans., has joined the home office there as dir. of adv. and public relations. . . . J. B. Harper plans to remodel the Missouri Theatre in Campbell, Mo., which he recently bought. . . . The Hub Club, assisted by merchants of Lebanon, Mo., plans to operate the Pic Theatre, there.

MEMPHIS

Charles J. Feldman, v.p. and gen, sales mgr., headed a list of Universal executives who attended opening ceremonies of the company's new exchange building at 138 Huling Ave., which is headed by branch mgr. Richard C. Settoon. . . . Louis Shumake was appointed mgr. of the 6 Drive-In, Conway, Ark., replacing Matthew A. Pope, who transferred to Belzoni, Miss. . . . Lloyd Hutchins is new owner of the Maxie Theatre at Truman, Ark., which he took over from Zell Jaynes. . . . C. Carpenter, owner of Sunset Drive-In, Hamburg, Ark., was killed in a plane crash.

Malco Theatres paid $90,000 for three parcels of land in E. Memphis. . . . New arrival at the home of Universal booker Huffstutler is Fred Lowell Huffstutler. New booker at Universal is Frederick Agraham. . . . Projectionists for the Skyvue and Lamar drive-ins failed to show up for work recently in what was reported to be an unauthorized walkout for higher wages. Strike lasted only one day. . . . Dick Stern of Bijou Amuse. Co. was one of the speakers at the Tri-State Theatre Owners Convention. . . . R. R. Clemons reopened his Missouri Theatre at Palmer, Mo.

(*Continued on page* 26)

"He has a brooding truculence that reminds one of Marlon Brando."

—*HOLLYWOOD REPORTER*

John Ericson

ALLIED ARTISTS

brings him to you in the picture Motion Picture Daily said "FIGURES TO MATCH UP WITH OR OUTDRAW THE FIRST 'JACK SLADE'!"

The RETURN of JACK SLADE

SUPERSCOPE

starring

JOHN ERICSON • MARI BLANCHARD • NEVILLE BRAND

Associate Producer, JOHN H. BURROWS • Directed by HAROLD SCHUSTER • Screenplay by WARREN DOUGLAS

A Lindsley Parsons Production

featuring

The Nation's No. 1 Song Hit

"THE YELLOW ROSE OF TEXAS"

MIAMI

Keith Hembee is the new city mgr. for Wometco in Fort Lauderdale. . . . The Claughton offices announced that the Embassy would go on first run. . . . Herbert Copeland had Joe Hornstein equip and install the latest innovations in his 800-car Cine Auto Vento, a first for a Cuban ozoner. Refreshment stand will feature the American hot dog. . . . Wometco, Claughton and Florida State ad depts. will handle promotion of the Audience Awards in the Miami and Miami Beach areas. . . . Carlton D. Fanbrough is new asst. mgr. at the Embassy.

MILWAUKEE

Many parties are being planned for Gordon C. Hewitt, who has been here for the past 11 years and who took over as gen. mgr. for Fox-Wisconsin when Harold Fitzgerald resigned in Aug. 1954 . Hewitt is returning to the coast in a post as yet not announced. . . . At a public meeting of the Planning and Zoning Commission of St. Francis, 125 residents opposed the building of a $250,000 drive-in planned by Barney Sherman on a 31-acre site southeast of E. Bolivar and S. Clement Ave. Comments, both pro and con, were taken under advisement by the Commission. . . . Larry Beltz, mgr. of the Grand Theatre in Wausau, obtained wonderful cooperation from all his contacts in putting over his campaign for "Bar Sinister." . . . Eugene Ling, a writer of note, has joined the staff of Al Kvool of Standard Theas. to assist in exploitation for this territory.

Jack Frackman, Republic branch mgr. here for over 20 years, was honored at a testimonial dinner, sponsored by Wisc. Variety Tent No. 14, in the Empire Room of the Schroeder Hotel. A gold inscribed watch was presented to Frackman plus an album containing mementos of the event. . . . John Mednikow is flying to N.Y.C. on Nov. 4 to attend a dinner at the Waldorf-Astoria, honoring National Screen's Herman Robbins as "Pioneer of the Year."

MINNEAPOLIS

W. R. Frank reopened his neighborhood Avalon as an art house after complete refurbishing. A section of the balcony has been glassed in for a refreshment lounge and a TV set will be a feature of the lounge. . . . Only 20 percent of the theatres in this film territory, Minn.—N. Dak., S. Dak. and western Wisc.—are now without CinemaScope, but installations are going ahead steadily. . . . Clifford Luzar is the new booker at Warners. . . . Tillie Smith is building a drive-in at Long Prairie, Minn. and work on the stand will be started this fall. . . . Orlin Nehring, former asst. mgr. at the Lyric, is now asst. mgr. of Radio City, replacing Leo Vetter who was named mgr. of the neighborhood Rialto. Marlow Windbeger replaces Nehring at the Lyric. All are MACO houses.

Allen Paulson and Raymond Batko, operators of the Sky-Vu Drive-In, Warren, Minn., and their associate Sam Segal, owner of Projection Service, Mpls., announced that they are definitely going ahead with their drive-in at Thief River Falls, Minn., and preliminary grading was started on the 350-400 car stand. Home Theas. also announced plans for an ozoner at Thief River Falls. . . . Allied Theatres, owners of Northwest Minn. Amuse. Co., and RKO Theatres launched their "National Awards Poll" public relations ideas at a recent Variety Club luncheon.



Edna Ferber (center) chats with Rock Hudson and Elizabeth Taylor on the set of "Giant," her epic novel of Texas, which George Stevens is producing for Warner Bros. in WarnerColor.

NEW HAVEN

Lord's Circuit, Norwich, has subleased the 1,400-seat Loew's Poli in Norwich and renamed it Lord's Midtown. Joseph Comrack, former mgr. of Lord's Norwich, will handle the situation, with Mrs. Lillian Coughland assuming management of the Norwich. . . . At New Britain, the Perakos circuit reopened the 900-seat Arch St. Theatre, on lease from the Glackin and LeWitt interests, with John Perakos as mgr. . . . Attys. for the Frederick Petremont estate, Shelton, Conn., disclose that a group of unidentified persons are interested in building a drive-in theatre on the property, with plans dependent on proposed Zoning Code amendments.

The only shuttering in Hartford because of water damage from the recent floods was Smith Mgmt's Meadows Drive-In. . . . James Landino, mgr. of the Perakos Hi-Way Theatre, married Rosemary Drab. . . . Hugh J. Campbell of the Central Theatre marked his 40th wedding anniversary. . . . G. Malcolm Clark, asst. mgr. at Brandt's Portland (Conn.) Drive-In, transferred to the circuit's ozoner at Groton, to succeed Ernest Grecula as mgr. Grecula, who resigned, did not disclosed future plans. . . . Seymour Levine of the Bowl Drive-In, West Haven, submitted plans for doubling its 900-car capacity to State Police Headquarters.

Otto Esposito, formerly associated with Loew's Poli and Strand Amuse. Co., has returned to Brideport as mgr. of the Strand Theatre. . . . The Lyric, Bridport, is being razed for use as a parking lot. . . . Bernie Menschell and John Calvocoresci, partners in the 1,200-seat Parsons, Hartford, which has a new first-run policy, are offering weekend matron service to take care of the youngsters. . . . Community, Fairfield started new dinnerware giveaway, with 10¢ service charge. . . . Nicholas Dandio, mgr. of the Guilford Theatre, New Haven, died of a heart attack.

NEW ORLEANS

The new exchange building, a modern, one-story edifice at 210 S. Liberty, will be occupied solely by United Artists, whose former offices were at 147 S. Liberty. . . . At the recently concluded midwinter meeting of officers and representatives of Variety Clubs International, held here, C. J. Latta of London was designated the only official source for the formation of new Variety Chapters outside the continental limits of North America, thus concluding the work done by John Haskell as a missionary to European and Asian cities. . . . Nathalie Odom, former M-G-M booker, replaces Claire Tremorel at Universal, who resigned.

Woolner Bros. Picts., 10 S. Liberty, motion picture distributor, was granted a charter of incorporation. . . . M. Campbell closed his Lex Theatre, Elberta, Ala. . . . Richard Guidry, Galiano theatre owner and associate owner of Jet Drive-In, Cut Off, La., was appointed campaign mgr. for New Orleans Mayor deLesseps S. Morrison in his forthcoming campaign for Governor. . . . N. Solomon Theas. of McCombs, Miss., have taken over the Jim Theatre, Monroe, La. from McElroy circuit. . . . Star Theatre, Lafayette, La. reopened after extensive remodeling and installation of CinemaScope. J. G. Broggi of N.O. will handle buying and booking. . . . Claude W. Clay was appointed mgr. of M. A. Connett's Strand Theatre, Kosciusko, Miss. . . . Joy N. Houck is new owner of the Lark Drive-In at Villa Platte, La.

PHILADELPHIA

Lewis Goffman, Variety Club chief barker, announced that proceeds from the recent benefit held at the 1956 Ice Capades will go to Tent 13's Summer Camp for Handicapped Children. Peter Tyrell, mgr. of the Arena Theatre, helped make this annual affair possible. . . . Samuel I. Oshiver, local architect, revealed that a group of investors plan to erect a "fantasia-land" about a mile from the Snowball Gate sector of Levittown. The 36-acre site will include a 1,000-car parking lot and a drive-in theatre. . . . Buena Vista moved into the quarters at 1321 Vine St. vacated by Exploitation Prods., who moved into the Screen Guild quarters. Jack Greenberg moved to 311 N. 13th, the former home of Buena Vista. . . . Sam Friedman of Pottsville, who has never been in the industry, is planning to build a drive-in at Deer Lake near Schuylkill Haven.

PITTSBURGH

Charlie Mason resigned from Dinty Moore's office on Film Row to become head booker for the Basle-Laskey circuit. He succeeds Joe Fecheck. . . . David Wald quit the 20th-Fox sales staff to run the Pittsburgh office of Buena Vista. . . . Jim Alexander of Film Row underwent major surgery at the Allegheny General Hospital. . . . Squirell Hill Theatre thrilled over their nine week run of "Marty." They never expect to surpass it. . . . Rudoph and Samuel C. Navari of the Eastwood Theatre charging that the major movie companies have been delaying release of movies to independent theatres. Case is now in court.

PORTLAND

S. D. Maizels, owner of the Walunt Park Theatre, Portland, was winner of a Luxuria seamless screen given away by Stewart Trans-Lux Corp. at the recent Los Angeles TOA convention. . . . An NLRB Board trial examiner in San Francisco has recommended that the complaint of projectionist J. Carlyle Ross against the local AFL Operators Union, be dismissed. Ross has charged that he was unjustly transferred by union order from a

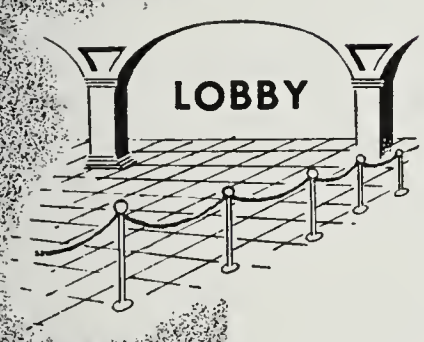
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Is Your Showmanship Showing??

Check it!

SCREEN

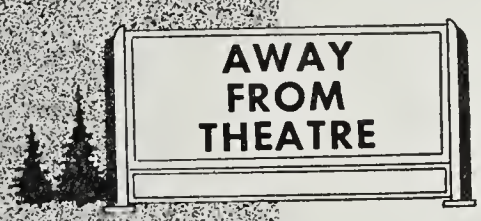
- ☐ 1. PREVIEW TRAILERS — *Selling your Coming Attractions*
- ☐ 2. SPECIAL TRAILERS — *Operation and Policy Trailers; Institutional Trailers; Exploitation Trailers*
- ☐ 3. HOLIDAY TRAILERS — *Tributes, Greetings and Merchant Tie-ins for added revenue*
- ☐ 4. REFRESHMENT TRAILERS — *Snack Bar, Intermission, Add-A-Clip*



- ☐ 1. SILK SCREEN COLOR DISPLAYS — *30 x 40; 40 x 60; 24 x 82 and 24 x 60 banners for sock selling*
- ☐ 2. POSTERS — *basic showmanship with one's and three's*
- ☐ 3. LOBBIES — *fill your frames with 11x 14's, 22 x 28's and 14 x 36's . . . and clinch the sell with crowd-stopping color Standees!*
- ☐ 4. HOLLYWOODS and CUSTOM DISPLAYS — *beautiful, eye-catching "Shadow Boxes"; special "sign shop" jobs made to your custom order*



- ☐ 1. BANNERS — *colorful show-sellers for current and advance ballyhoo*
- ☐ 2. DOOR PANEL INSERTS — *to make your big attractions even more important*
- ☐ 3. TITLE CARDS — *hang 'em, tack 'em, shout about your shows!*
- ☐ 4. LITHO and SILK SCREEN DISPLAYS — *full-color posters and 40 x 60's, and 30 x 40's to catch the passers-by*



- ☐ 1. DISPLAYAWAYS — *in five sizes to sell on counters, in lobbies, terminals*
- ☐ 2. WINDOW CARDS — *cover the town!*
- ☐ 3. HERALDS — *for throwaway or mailing, with room for local imprint*
- ☐ 4. TRAVEL-AD — *the great, new car top advertising frame and service!*



...and if you're missing anything, just contact

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

PORTLAND (cont'd.)

job at Evergreen's Hollywood Theatre to a lesser paying job at Ray Grombacher's Esquire. . . . Bids for construction of a theatre building at Larson Air Force Base will be opened Nov. 15.

John Parker, son of the J. J. Parker chain head, announced formation of Wolf Parker Productions, an independent film company. He will co-produce "Panic," first VistaVision drama to be made by an independent. . . . Equipment of the United Artists Theatre was sold at auction and the house turned over to commercial interests. . . . Reported that the Egyptian Theatre is for sale. . . . Ted Austin, mgr. of the Elsinore Theatre, Salem, is recovering from injuries received in an auto accident, in which he suffered four broken face bones. Liberty Theatre, Oregon City, was damaged by fire which destroyed the stage, curtain and sound equipment. Mgr. Al Meyers estimates losses upwards of $10,000.

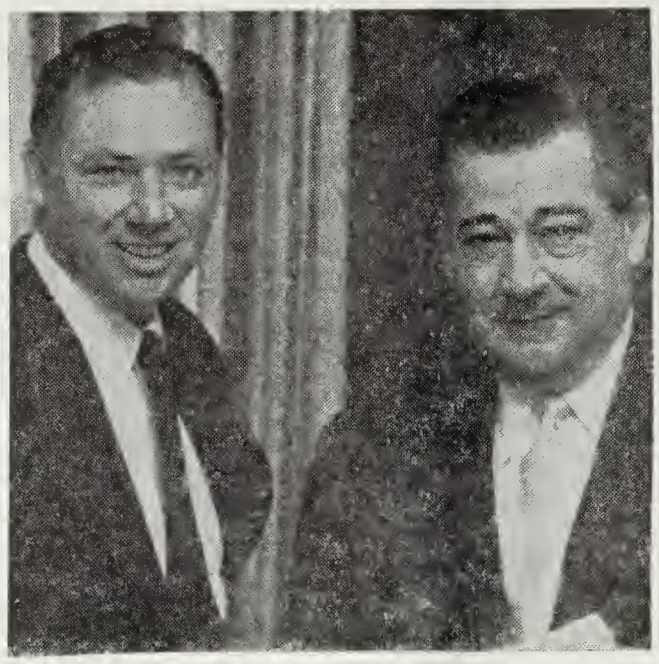
ST. LOUIS

Leon Hofnagle was named asst. to Doug Lightner, eastern div. mgr. for Commonwealth at Columbia, Mo. Rex Barrett was named mgr. of the company's reopened Hall Theatre there, and Byers Jordan transferred from Columbia to Washington, Mo. . . . A series of free Saturday films for school children got under way at the St. L. County Public Library with showing of Errol Flynn's "Robin Hood." . . . Liberty Theatre at Murphysboro, Ill. reopened after being shuttered about a year following a fire. . . . David Arthur, chief barker of the local Variety Club, announced that the third annual Harvest Moon Festival for benefit of the Day Nursery Care Program will be held Nov. 26 at the Missouri Theatre, Sneak preview of a top film will be one of the highlights.

Realart of St. L. hit the first-run jackpot with "I Am A Camera" moving into the Pageant and Richmond theatres for an extended run, and "Simba" at the Orpheum. . . . Mrs. Zelma Unger succeeded Louis Magner, who resigned as mgr. of Dickinson's Belasco Theatre, Quincy, Ill. . . . The annual "Toys for Tots" matinees will be held Nov. 19 at many area theatres in cooperation with the Better Films Council, Board of Religious Organizations and U.S. Marines. . . . Johnny Dugan, local mgr. for Buena Vista, is home from the hospital. . . . Mike Nash, pioneer St. L. exhibitor, is in the hospital.

Williard Lemke is new mgr. of the Granada at W. Salem, Ill., which is again being operated by its original owner, Luther R. Ausbrook. Theatre will be open four nights a week, with three changes of program. . . . Dave Nelson reopened his State Theatre at O'Fallon after brief closing for installation of wide screen and other improvements. . . . Joan Crawford will be in town Nov. 2-3 in connection with the local showing of her latest film, "Queen Bee." . . . A Walker wide screen and X-300 ultra panatar lenses were installed in Frisina's State Theatre at Springfield, Ill.

Bill Earle, National Theatre Supply mgr., became a grandfather for the seventh time with birth of a son to his daughter, Mrs. Richard Galleano. . . . Arch H. Hosier, owner and gen. mgr. of St. L. Theatre Supply, passed away at the age of 53; also James R. Thompson, 76, who with his wife formerly operated the Community Theatre in Raymond, Ill. . . . The son of Bud Mercier, Fredericktown, Mo. theatre owner, sustained an arm injury which may end his football playing for Missouri U. this season. . . . Sam Levin, part owner of the Norside and Esquire theatres here, is doing nicely after undergoing surgery at Jewish Hospital.



Allan Miner (left), producer-director-photographer of "The Naked Sea," soon in release from RKO, talks sales with Herbert H. Greenblatt, RKO's domestic sales mgr. Miner filmed the color film documentry off the coast of South America, portraying the struggle for existence of American tuna fisherman. He financed the film solely on his own capital.

SALT LAKE CITY

Thomas MacMahon, in charge of the recently established Buena Vista office at 206 E. 1st South, reports that "African Lion" is booked for an early showing at the Tower in suburban Salt Lake City. . . . Lou Sorensen, mgr. of the Utah Theatre, is starting a series of two-hour cartoon bills, to be shown with the current feature, on Saturday mornings. . . . Munson Hineman, Intermountain booker and buyer, is busy making plans for the 7th annual show of the Barbershop Quartet, of which he is pres., scheduled for Nov. 19. . . . Installation of a wide screen is the first move in a program which will include redecorating and remodeling of Irving Gillman's World Playhouse at Sugarhouse.

A farewell testimonial, hosted by Mr. & Mrs. Geo. Zshank, was tendered to Matt Knighton, who has managed the Lyric Theatre for the past four years and is headed for California to choose from several offers he has there. Geo. Zshank is gen. mgr. of the Utah Drive-In Corp., which recently took over lease on the Lyric theatre from J. J. Rosenfield. The Lyric is now being managed by Henry Fretwell. . . . Several of the newly organized Fox Wasatch theatres are presenting Cartoon Festivals, and attractive concession stands have been installed in all.

SAN FRANCISCO

The Film Colony, a local organization of women with 30 years service in the industry and affiliated with Variety Tent No. 32's project, the Blind Babies Foundation, is raising funds this year thru the sale of Christmas cards. Mrs. Paula Grustick donated her salary as booker of the trailer used for audience collections in 20 N. Calif. theatres. Mrs. Ione Baratte, 20th-Fox booker, is pres. . . . George B. Archibald, Arch Buying & Booking Service, flew to Guam to plug the Buena Vista (Disney) product. . . . World premiere of the Lew Ayres' documentaries, "The World's Great Religions," scheduled for the Geary Theatre here Oct. 31.

Costumes from "Girl in the Red Velvet Swing" will be worn by S.F. socialites at the Jewel Ball Nov. 5. Don Yarbrough, Fox West Coast Theas. publicist, secured the tie-in to benefit the Stanford Convalescent Home. . . . Charlie Gray, new booker for UA, has been in exhibition for 20 years, handling both circuit theatres and his own. Murray Lafayette, pub., same office, is in hospital. . . . Melody Theatre, Highway City, will reopen under ownership of C. A. Clark. . . . Pix Theatre, Oakland, has been sold to M. Johnson by Mr. Sayegh. . . . New booker-buyers are John Bowles, Reo Theatre, Rodeo, and Robert Rogers, Brisbane Theatre, Brisbane. Rogers owns the Brisbane.

Eugene Bryant, Warner booker, resigned to resume chicken farming in Maine. He is succeeded by Robert Chambers, upped from shipper. Ed Averell, booker in same office revealed his marriage of six weeks. . . . At invitation of the State Dept. of Education, Hulda McGinn, public relations, N. Cal. Theatre Assn., attended a meeting of School Superintendents in San Diego and showed them "The Great Adventure." . . . Filmrow was saddened by the accidental death of Warner salesman Frank Noege in a head-on collision. He was 42. . . . Harold F. Borreson, new mgr. of the S.F. Paramount, transferred from the midwest. . . . S. J. Gardiner was appointed branch mgr. at M-G-M. . . . The Balboa Theatre cut admissions for "senior citizens," 65 or over. . . . The Showboat, ozoner at Tracy, closed indefinitely; the Marco Theatre at Watertown, closed permanently.

SEATTLE

Bud Saffle was elcted chief barker of Variety Club of the Northwest for the year starting Jan. 1956. Other offices elected were Ed Cruea, 1st asst.; Art Greenfield, 2nd asst.; Art Greenfield, dough guy; C. B. Gustafson, property master. It was voted to accept the Children's Heart Clinic of the Orthopedic Hospital as the Variety charity. The first fund raising function will be a Bingo Party with prizes to be given at the New Washington on Nov. 7.

Joe Rosenfield has sold his Lyric Theatre to the Utah Drive-In Corp., of which Robert Benton is gen. mgr. . . . G. N. Torgeson purchased the Chief Theatre in Tonasket, Wash. from Mr. & Mrs. T. P. Smith. . . . The new Sky-Line Theatre at Moses Lake, owned by Pat Tappan, has a 500-car capacity. . . . Glenn Haviland of 20th-Fox, who suffered a second heart attack, is reported to be recovering at his home in Seattle.

Awards Nominations

(*Continued from page* 6)

Harry Belafonte, Ernest Borgnine, Rossano Brazzi, William Campbell, John Derek, Richard Egan, John Ericson, Tom Ewell, Tim Hovey, Tab Hunter, Brian Keith, Jack Lemmon, Dewey Martin, Cameron Mitchell, George Nader, Fess Parker, Jack Palance, Russ Tamblyn, James Whitmore and Gig Young.

Most Promising New Personality—Female: Anne Bancroft, Betsy Blair, Marge Champion, Joan Collins, Mara Corday, Dorothy Dandridge, Dianne Foster, Anne Francis, Peggy Lee, Dorothy Malone, Cleo Moore, Terry Moore, Rita Moreno, Mary Murphy, Lori Nelson, Sherree North, Kim Novak, Barbara Rush, Milly Vitale and May Wynn.

Independent Trade Reviews

"The Tender Trap"

(M-G-M) CinemaScope-Eastman Color 111 Min.

Cast: Frank Sinatra, Debbie Reynolds, David Wayne, Celeste Holm, Jarma Lewis, Lola Albright, Carolyn Jones, Howard St. John, Joey Faye, Tom Helmore.

Credits: Produced by Lawrence Weingarten; Directed by Charles Walters; Screenplay by Julius Epstein; Based on the play by Max Shulman and Robert Paul Smith.

A warm-hearted and airy sophisticated comedy about a happy bachelor who finally gets trapped into marriage, M-G-M's "The Tender Trap" offers a typically lavish Metro production, bright dialogue that generates plenty of chuckles, several beautiful girls, and strong box office stimulants in Frank Sinatra, Debbie Reynolds, David Wayne and Celeste Holm. It all adds up to excellent fare for the entire family. Photographed in EastmanColor and CinemaScope, in handsome settings of the Gotham theatre world, "Trap" was adapted from a Broadway stage play. The film presents Sinatra as a theatrical agent who doesn't want to get married (he's got more women than he needs), and Miss Reynolds as a singer who wants only to get married. Several very funny scenes occur as a spoiled Sinatra is pursued by gorgeous gals such as Jarma Lewis, Lola Albright, and Carolyn Jones, before he is finally captivated by Miss Reynolds' detailed plans for marriage, home and family one decade in advance. Wayne, as a best friend attempting a trial separation after 11 years of marriage, and Miss Holm, as a career girl who waited too long to get married, provide excellent foils for the principals. Opening and end titles plug the title song in an engaging manner.

Charlie (Sinatra), target for dozens of marriage-minded girls, including Sylvia (Miss Holm), is envied by old pal Joe (Wayne), who remembers his home in Indiana—wife Ethel with wall-to-wall carpeting on her mind; and three children with braces on their teeth. Then Charlie meets wacky Julie (Miss Reynolds), who doesn't consider Charlie a candidate for matrimony until at a Home Show he fits into the decor of an apartment she hopes to have. When she tries to change his carefree bachelor habits, they break up. On the rebound, Charlie asks Sylvia to marry him and before the engagement party gets underway, realizes his mistake. The damage is done, however, as Julie finds out. Hapless Charlie leaves for a long trip abroad, returns to attend Sylvia's wedding to another man, finds Julie as a spectator, and decides to take the plunge.



Frank Sinatra, Debbie Reynolds, Celeste Holm and David Wayne star in M-G-M's "The Tender Trap," CinemaScope-Eastman Color.



The late James Dean stars in Warner's CinemaScope-WarnerColor "Rebel Without a Cause." Natalie Wood co-stars.

"Rebel Without A Cause"

(Warner Bros.) CinemaScope-WarnerColor 111 Min.

Cast: James Dean, Natalie Wood, Jim Backus, Ann Doran, Rochelle Hudson, William Hopper, Sal Mineo, Corey Allen, Dennis Hopper, Edward Platt.

Credits: Produced by David Weisbart; Directed by Nicholas Ray; Screenplay by Stewart Stern; Adaptation by Irving Shulman; from a story by Ray.

A powerful and often terrifying melodrama about wild kids in Southern California, Warner Bros.' latest film is in the same controversial vein as "Blackboard Jungle." Deliberately shocking, and generating tremendous tension in spots, it's the story of a boy from a "nice" family who gets mixed up with a gang of high school toughs, mainly because of the inadequacies of his parents. Highly exploitable on these grounds, "Rebel" has the makings of a really big picture, despite the lack of a big name star. Adults and youngsters alike will argue loud and long about how much truth is contained in this portrait of "respectable" U.S. parents and children. Box office grosses will also be helped by the presence of the late James Dean ("East of Eden"), whose acting gives the film so much of its rough power. "Rebel" has many flaws—including some implausibly unsympathetic portrayals by the parents involved, but these should add to the controversy. Certain nightmarish scenes are difficult to erase from memory, such as a "chickie run"—a test of courage where two boys drive stolen cars toward the edge of a cliff and tumble out seconds before the cars plummet to the rocks below. Contrasting with many scene of violence are tender scenes between Dean and Natalie Wood, as youngsters trying to understand the meaning of love.

Jim (Dean), just moved into town, is already in trouble with the police on a drunkenness charge, torn between feelings of love and hate for his bickering parents. He tries hard to make friends, but is rejected by both Judy (Natalie Wood) and the local school gang. Only lonely Plato (Sal Mineo) tags along. After a planetarium lecture, the gang leader picks a switchblade fight with Jim, and challenges Jim to a "chickie run" that kills the other boy. Conscience-stricken, Jim confides in Judy, but is unable to get guidance from his father, and unable to find a friendly policeman. Hounded by gang leaders who want to silence him, Jim with Judy and Plato hides in a deserted mansion. The hoodlums find them and Plato wounds one boy. Plato is tracked down by the police into the empty planetarium. Jim heroically tries to save Plato's life but is unsuccessful. Finally he is reconciled with his parents.

"The View From Pompey's Head"

(20th-Fox) CinemaScope-De Luxe 97 Min.

Cast: Richard Egan, Dana Wynter, Cameron Mitchell, Sidney Blackmer, Marjorie Rambeau, Dorothy Patrick Davis, Rosemarie Bowe, Jerry Paris.

Credits: Produced and directed by Philip Dunne; Screenplay by Dunne; from the novel by Hamilton Basso.

On the basis of her performance in 20th-Fox's highly dramatic romance about the American South, Dana Wynter is surely slated to become one of Hollywood's top feminine stars. Appearing for the first time on U.S. screens in this atmospheric CinemaScope-De-Luxe Color adaptation of Hamilton Basso's best-seller, the sensuously beautiful and arresting performer gets a splendid showcase for her physical and acting talents. She is topcast with two other "new stars"—Richard Egan and Cameron Mitchell—and for best returns, exhibitors would be wise to promote this trio heavily. "Pompey" tells the twin story of an expatriate Southerner's journey home on a mysterious mission, and his love affair with a beautiful Southern belle who is doomed to unhappiness because she is rooted in memories of the past. Excellently acted and produced, the film has some torrid love scenes, and one especially striking portrait by Sidney Blackmer as a "famous American writer" who brings Hemingway, Faulkner and Thomas Wolfe to mind.

Anson Page (Egan), a lawyer, leaves his family in New York and returns to Pompey's Head, his birthplace, to investigate a strange demand for money by famous writer Garvin Wales (Blackmer). Wales had claimed $20,000 which he said was embezzled by his late friend and agent. Anson learns that Dinah (Miss Wynter), in her teens when he left town, had since entered a loveless marriage with a rich businessman (Mitchell) from the other side of the tracks, in order to maintain her ancestral mansion. Anson finds himself falling in love with Dinah, and soon wants to divorce his wife and marry her.

Soon Anson learns Wales' painful secret: that the money was not stolen but paid in installments to Wales' mother—a Negress. Dinah meanwhile asks her husband for a divorce in order to marry Anson, but her husband refuses, knowing she wants her mansion more than any man. Convinced, Anson returns to New York and his family.



Cameron Mitchell, Richard Egan and newcomer Dana Wynter are top-cast in 20th-Fox's CinemaScope-DeLuxe Color "The View from Pompey's Head."

"All That Heaven Allows"

(Univ.-Int'l.) Technicolor 89 Min.

Cast: Jane Wyman, Rock Hudson, Agnes Moorhead, Conrad Nagel, Virginia Grey, Gloria Talbott, William Reynolds, Jacqueline De Wit, Charles Drake, Leigh Snowden, Merry Anders.

Credits: Produced by Ross Hunter; Directed by Douglas Sirk; Screenplay by Peg Fenwick; Based on the story by Edna L. Lee and Harry Lee.

After Universal's success with "Magnificent Obsession," it is not surprising that the studio has paired Jane Wyman and Rock Hudson in another romantic drama. These two box-office draws, a slickly-contrived script, handsome New England settings, and beautiful Technicolor photography, have combined to make a very good woman's picture which should make the cash registers tinkle. Ladies will find it hard to resist the story of a rich society widow who falls in love with a youthful gardener, and brings upon herself the wrath of neighbors, friends, and children. Miss Wyman and Hudson come across with their usual charm, and the supporting cast is excellent. Dashes of psychology and philosophy (Freud and Thoreau) spice the story as the barn-dwelling gardener argues for the virtues of the simple country existence against the "lives of quiet desperation" in the success-driven city. Discriminating audiences may find the presentation superficial, but others won't mind at all. Television-harassed theatremen will appreciate the film's subtle propaganda against TV which is depicted as the last resort for a woman too old and unattractive to get a man to entertain her.

Jane Wyman, a lonely widow in a wealthy New England community, admires her gardener's simple way of life, finally finds herself in love. When he proposes, she hesitates, afraid of social ostracism. Her college-age children, hearing her plans to marry, accuse her of disgracing them. After her society friends snub Hudson at a party, Janes decides it is all over between them. Lonely again and beset by headaches, she learns that her daughter will soon marry, and that her son will work overseas. She realizes that her sacrifices have been in vain, and that she will soon be completely alone. Given courage by her doctor, who explains that her headaches result from her resentment at obeying the wishes of others, she goes to Hudson's farm. She cannot bring herself to knock and leaves. From a distance, Hudson sees her, and approaching is buried in an avalanche. Bedded with a concussion, he is visited by Miss Wyman, who decides that her place is by his side.

"Sincerely Yours"

(Warner Bros.) WarnerColor 115 Min.

Cast: Liberace, Joanne Dru, Dorothy Malone, Alex Nicol, William Demarest, Lori Nelson, Lurene Tuttle, Richard Eyer, James Bell, Herbert Heyes.

Credits: An International Artists Ltd. Production; Directed by Gordon Douglas; Produced by Henry Blanke; Associate Producers: John R. Jacobs Jr. & Seymour N. Heller; Screenplay by Irving Wallace.



Liberace debuts in Warner Bros. musical drama, "Sincerely Yours" co-starring Joanne Dru in WarnerColor.

For Liberace's first motion picture, Warner Bros. has fashioned a strong sentimental drama with music that is an excellent showcase for this unique personality. Aided by his popularity and the tremendous controversy surrounding his name, this handsome WarnerColor presentation should become one of the year's big grossers. Derived in part from the old George Arliss starrer, "The Man Who Played God," "Sincerly Yours" tells the compelling story of a tremendously popular pianist, about to debut in Carnegie Hall, who finds himself (like Beethoven) going deaf. Faced with deciding between permanent disability and a dangerous operation, he disconsolately learns lip-reading and from his penthouse apartment overlooking Central Park takes to observing park visitors with binoculars. Soon he becomes the benefactor of a crippled boy and a shattered family and thus regains his faith in himself. Liberace's well-known piano playing (both classical and jazz) and irridescent costuming are very much in evidence in the film. He also sings the title song, dances, composes and gets kissed —which should delight his fans. Dorothy Malone, as a rich girl temporarily fascinated by Liberace's musical genius, and Joanne Dru as the faithful secretary whom he finally grows to love, form an effective romantic triangle. The backgrounds of night clubs, museums, concert halls and a plush New York apartment are lavish and tasteful.

Shortly before his audition for his long-awaited debut in Carnegie Hall, Liberace falls in love with wealthy Dorothy Malone, who in turn is pursued by an unsuccessful composer, Alex Nicol. During Liberace's audition, deafness strikes and his doctor advises that only a dangerous operation can cure him. His secretary, Joanne Dru, tries to bolster his courage but he loses interest in music until from his penthouse apartment he observes troubled park visitors through binoculars and becomes involved in their lives. As he is soon to marry Miss Malone, Miss Dru leaves his employ. Soon afterward, he sees his fiancee in the park with Nicol, and realizes that they are in love but don't want to hurt him. Liberace ends the relationship, has the operation which restores his hearing, and Miss Dru returns to him as he finally debuts in Carnegie Hall.

"Three Stripes In The Sun"

(Columbia) 93 Min.

Cast: Aldo Ray, Phil Carey, Dick York, Mitsuko Kimura, Chuck Connors, Camille Janclaire, Henry Okawa, Tatsue Saito.

Credits: Produced by Fred Kohlmar; Directed by Richard Murphy; Screen play by Richard Murphy; Adapatation by Albert Duffy, Based on E. J. Kahn, Jr.'s magazine article, "The Gentle Wolfhound."



Jane Wyman and Rock Hudson co-star again in "All That Heaven Allows," Universal Technicolor drama.

"Three Stripes In The Sun" is a very well made picture dealing with the true story of a war-hardened American sergeant, who at first doesn't like Japanese, but finally is instrumental in arranging for the actual construction of an orphanage for Japanese children, and marries a Japenese girl. The three leads, Aldo Ray, Phil Carey, and Dick York, all turn in outstanding performances that give the film a human tug and will aid it at the box office, where it should do okay with strong selling. The film also introduces a very attractive Japanese star, Mitsuko Kimura, who comes through with a performance of great depth and feeling. Shot in Japan, the film captures a lot of the color of the country and this phase of the film will be of great interest to American audiences also.

A sergeant, who has fought the Japanese on many fronts, Sgt. Aldo Ray has difficulty being tolerant of them when he arrives in Japan for occupation duty. Buddy York and commanding officer Carey aid him in unfreezing toward the Japanese people. The first step takes place when Mitsuko Kimura, an interpreter at the Army base, takes him to a run-down orphanage housing nuns and Japanese orphans. A former orphan himself, Ray takes to the kids and starts a collection to build a new orphanage. He also falls in love with Mitsuko, who is counseled by her father that mixed marriages do not work out. Ray gradually learns that his prejudice was wrong and proposes to Mitsuke, who agrees to marry him. They head for the altar and then for the United States.

"Queen Bee"

(Columbia) 94 Min.

Cast: Joan Crawford, Barry Sullivan, Betsy Palmer, John Ireland, Lucy Marlow, William Leslie, Fay Wray, Katherine Anderson, Tim Hovey.

Credits: Produced by Jerry Wald Directed by Ranald MacDougall; Screen play by Ranald MacDougall; Based on the novel by Edna Lee.

Columbia's "Queen Bee" is a very smooth and elegant romantic melodrama which gives Joan Crawford a meaty role as a selfish woman, who likes to dominate everyone around her. Her sting is quite similar to that of the queen bee of the beehives. Miss Crawford gives one of her finest performances in recent years in this vehicle, and is hard pressed for acting honors by Barry Sullivan, Betsy Palmer, and John Ireland. Chiefly a "woman's picture," "Queen Bee" will get its best response box office-wise from a strong campaign slanted toward this audience. Crawford fans will flock to this one and enjoy it and there should be word of mouth on it. There is a lot of sharp dialogue in the film and it has a crispness that holds interest all the way. Miss Crawford is given a varied wardrobe in this film and the



Joan Crawford as the "Queen Bee," Columbia release with Barry Sullivan (above) and John Ireland. Also featured are Betsy Palmer and Lucy Marlow.

ladies will also enjoy this facet of the film.

Lucy Marlow goes South to visit Joan Crawford and finds her to be married to a drunk, Barry Sullivan, and surrounded by people who hate her, Betsy Palmer, John Ireland and William Leslie. Lucy sides with Joan, until she watches queen bee Joan try and prevent the marriage of John Ireland, who was once her lover, and Betsy. This move results in Betsy's committing suicide and stirs Sullivan and Ireland to action, both set on destroying Joan. Sullivan pretends that his love for Joan is rekindled and she is taken in. Ireland aware that it is a ruse to set Joan up to be killed, sees that Lucy can be happy with Sullivan, and tricks Joan into going for a ride with him. The ride in an automobile ends in death for both of them and leaves Lucy and Sullivan together for a chance at happiness.

"Frisky"

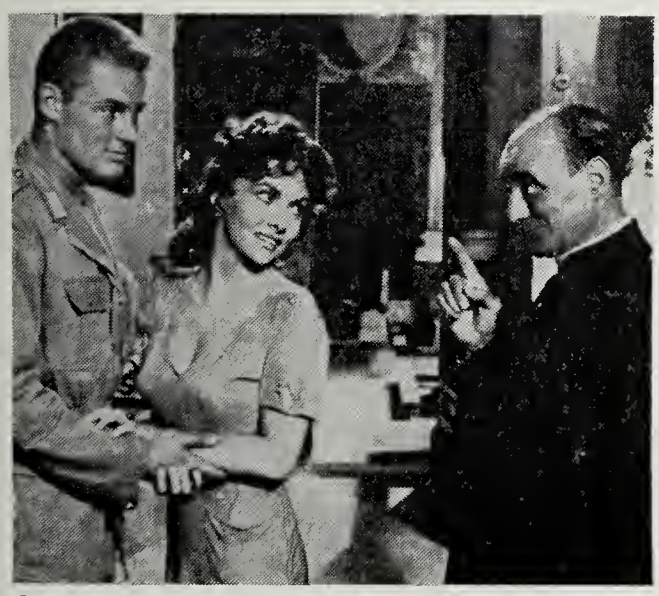
(DCA) ITALIAN 97 Min.

Cast: Gina Lollobrigida, Vittoria DeSica, Marisa Merlini, Roberto Risso, Virgilio Riento, Tina Pica.

Credits: A Titanus Production; Produced by Nino Misiano; Directed by Luigi Comencini; Screenplay by Marcello Girosi; Story by E. M. Margadonna and Comencini.

Gina Lollobrigida as "Frisky" again provides moments of great charm, wit and sex appeal in this Italian export. A sequel to "Bread Love and Dreams," "Frisky" is a romance of love and gossip which gives the popular Gina ample opportunity to demonstrate her provocative song and dance talents. Aided by Vittoria DeSica's warm comic portrayal of the local Lothario who innocently disrupts the village maiden's romance, it adds up to a good bet for art houses and general audiences as well. Lollobrigida's renowned beauty, accentuated by some marvelously appealing costuming, provides the theme for exploitation. Some bright folk music and highly humorous vignettes offset the occasional lapse in pace. Titling offers no distraction to the viewer.

Frisky, played by Lollobrigida, is the village beauty desired by all. Her fiance, a soldier, is sent from the town because local laws forbid soldiers to serve in the same town as their lovers. In order to raise money for her wedding dress, Frisky becomes a maid to the Marshal, the town's great Lothario. Though she is faithful to her fiance, and resigned to wait for him, she is persecuted by town gossip. The Marshal too is engaged, but through a series of community misunderstandings, both their lovers break the engagements. Both the Marshal and Frisky fall under the influence of wine at a christening feast, and are confronted by their respective lovers as they finish a rousing waltz. With the village against her, Frisky runs off, threatening to become a tramp. A band of traveling entertainers and minor earthquakes finally set life and love straight again, with Frisky joining her soldier and the Marshal freed to make love to all womankind.



Gina Lollobrigida returns as "Frisky" in the DCA release also starring Vittoria DeSica (not shown). Gina is shown here with Roberto Risso (left) and Virglio Riento.

"Teen-Age Crime Wave"

(Columbia) 79 Min.

Cast: Tommy Cook, Mollie McCart, Sue England, Frank Griffin, James Bell, Kay Riehl, Guy Kingsford, Larry Blake.

Credits: A Clover Production; Directed by Fred F. Sears; Screenplay by Harry Essex and Ray Buffum; Story by Ray Buffum.

This well-done little melodrama, follows the pattern of "The Desperate Hours" and "The Night Holds Terror" in story line. This time teen-agers take over a farmer's house and hold his family at bay, while they are dodging a murder rap. The film, which will probably end up on the bottom of a double bill as a programmer, due to its lack of marquee power, gains most of its strength from the work of capable newcomers. The picture has an exploitable title and in some cases can get by as a companion feature with strong selling. Fred Sears' direction is exceptionally good.

Mollie McCart, Tommy Cook and James Ogg are a teen-age gang, using Mollie as bait to lure middle-aged men out of bars so they can roll them. Sue England, unaware of the trio's criminal activities, dates Ogg and is a witness to a robbery-beating. When she refuses to name Cook and Ogg as the man's attackers, she is sent to girl's reformatory with Mollie. En route to the correction institution, Cook intercepts the sheriff's car, kills the sheriff, ties up the matron, and takes Sue and Mollie with him. They seek sanctuary in James Bell's farmhouse, where they hold his wife, Kay Riehl and Frank Griffin, his son, as hostages. Cook has Griffin send a coded message to Ogg to pick them up via the telephone. Before Ogg arrives, the police get curious. Cook gets jumpy and shoots a neighbor, Sydney Mason, who comes to visit. Ogg is caught by a police roadblock and killed. When the police close in, Mollie is shot down and Cook flees to a planetarium near by in an effort to escape with Griffin in pursuit. Griffin is about to toss him over the side when the police arrive and capture Cook.

"Apache Woman"

(American Releasing Corp. Pathecolor 83 Min.

Cast: Lloyd Bridges, Joan Taylor, Lance Fuller, Morgan Jones, Paul Birch, Jonathan Haze.

Credits: A Golden State Production; Executive Producer, Alex Gordon; Produced and Directed by Roger Corman; Screenplay and story by Lou Rusoff.

"Apache Woman" is a hard hitting outdoor drama, both off-beat and exploitable. Film is very imaginatively produced and deals with a half-breed lawyer and his sister trying to find their place in a society where they are shunned by both Indians and whites. Cast topper Lloyd Bridges, Joan Taylor and Lance Fuller all give high grade performances. The Pathecolor photography is some of the best yet in that process. Film has a highly exploitable sequence of Miss Taylor swimming nude in a lake. Although not censorable, the sequence has exploitation possibilities.

A small Arizona town, near an Apache Indian reservation, is up at arms at the murders and raids committed near its border. The raids are believed to be by Apaches and Lance Fuller, a half-breed, and his sister, Joan Taylor, also a half-breed are suspected. Lloyd Bridges, a Government trouble shooter, is sent to town to prevent what can become another Indian War. Bridges manages to hold off the townsfolk who threaten to attack the Apaches, who they believe guilty too, until he finds out Fuller and some followers have been pulling the raids and making it look like Apache work. Joan, who has fallen in love with Bridges, helps him get the goods on her brother, when she realizes if she doesn't help him it will cause countless deaths.

"Naked Sea"

(RKO) Color 70 Min.

Credits: Produced, directed and photographed by Allen H. Miner; Written by Gerald Schnitzer; Narrated by William Conrad.

This RKO color documentary about men against the sea has several tremendously exciting scenes. A realistic record of a four-month search for tuna fish by 14 men in a wooden boat, the film clearly details the patience and skill which go into the capture of the tuna, a fish whose whereabouts and habits are still largely a mystery to fisherman. From the boat's home port in San Diego, the fishermen diligently suffer disappointments in the Pacific waters off Panama and the Galapagos, until they finally are able to reach their goal of 300 tons of fish off Peru. Highly dramatic are the techniques by which the fishermen catch 300-pounders with three men using three poles on one hook, hauling in the fish with incredible speed. An interesting variety of underwater life is shown, and a fine musical score, played on a guitar, has already been recorded on Capitol Records.

"Operation Malaya"

(American Releasing Corp.) 65 Min.

Commentators: John Humphry, Winford Vaughan Thomas, John Slater, and Chips Rafferty.

Credits: An Abtcon Presentation; Produced by John Croydon and Peter Crane; Directed by David MacDonald; Written by Croydon and MacDonald.

This well-photographed documentary deals with England's constant fight against Communist terror in Malaya. Film will lend itself to exploitation as it is timely and the Malaya situation is continually in the press. Photographed in Malaya, the film details the workings of the British soldiers and Malayan police in tracking down Red guerillas and dealing with them. The film is expertly edited and weaves its narrations, which individually deal with the Communist problem from different viewpoints, together into a compact film. Their trek goes through swamps, dense undergrowth and primitive jungle. Finally the troops capture a Red leader who is brought back to civilization, put on trial as an outlaw, and given the death penalty in a fair trial.

"Rebecca," the first of the David O. Selznick special productions to be re-released by RKO-Radio, will be under the merchandising and distribution supervision of Artists-Producers Associates, Inc., according to APA's president A. W. Schwalberg.

Sinatra To United Artists



Frank Sinatra and Robert F. Blumofe, United Artists v.p. in charge of West Coast operations, sign an agreement under which the star's newly formed Kent Productions will make "Johnny Concho!" as the first of six features for UA release.

FEATURES—Calendar of Current Releases

(As far ahead as it is possible to obtain them)

ALLIED ARTISTS

Release Date	Release No.	Production	Time (min.)	Cast
June	5518	Lord of the Jungle	69	J. Sheffield, Wayne Morris
June	5519	Fingerman	82	Frank Lovejoy, Peggie Castle
June	5521	Case of the Red Monkey	73	Richard Conte, Rona Anderson
July	5520	Wichita (Tech.-CinemaScope)	81	Joel McCrea, Vera Miles
July	5524	Betrayed Women	64	Carole Mathews, Beverly Michaels
July	5522	Spy Chasers	61	Leo Gorcey, Huntz Hall
Aug.	5523	The Warriors (Tech.-CinemaScope)	85	Errol Flynn, Joanne Dru
Aug.	5525	The Phenix City Story	100	Richard Kiley, Kathryn Grant
Sep.	5526	Night Freight	80	Forrest Tucker, Barbara Britton
Sep.	5528	Return of Jack Slade	80	John Ericon, Mari Blanchard
Oct.	5529	Jail Busters	61	Leo Gorcey, Huntz Hall
Oct.	5530	Time Slip	71	Gene Nelson, Faith Domergue
Oct.	5531	Gun Point (Tech.) (CinemaScope)	80	Fred MacMurray, Dorothy Malone
Nov.	5533	The Toughest Man Alive	74	Dane Clark, Lita Milan
Nov.	5527	They Come From Another World (CinemaScope)	78	Kevin McCarthy, Dana Wynter
Nov.	5534	Paris Follies of 1956 (Technicolor)	73	Forrest Tucker, Margaret & Barbara Whiting

BUENA VISTA DISTRIBUTING CO.

June		Davy Crockett, King of The Wild Frontier (Tech. Widescreen)	95	Fess Parker, Buddy Ebsen
July		Lady and The Tramp (Tech. CinemaScope)	76	Cartoon Feature
Oct.		The African Lion (Tech.)	73	True Life Adventure
Jan. '56		The Littlest Outlaw(Tech.)	75	Pedro Armendariz, Joseph Calleia
Feb. '56		Song of the South Re-release Technicolor Live action- Cartoon		Bobby Driscoll, James Baskett

COLUMBIA

June	742	Five Against the House	84	Guy Madison, Kim Novak
June	738	Prize of Gold (Tech.)	98	Richard Widmark, Mai
July	747	Chicago Syndicate	86	Dennis O'Keefe, Abbe Lane Stevens
July	746	Creature With the Atom Brain	70	Richard Denning, Angela
July	732	It Came From Beneath the Sea	80	Faith Domergue, Kenneth Fahey, Ian Keith
Aug.	801	The Man From Laramie (Tech.-CinemaScope)	104	James Stewart, Cathy O'-Donnell
Aug.		Bring Your Smile Along (Tech.)	83	Frankie Laine, Keefe Brasselle
Aug.	807	The Night Holds Terror	86	Jack Kelly, Hildy Parks
Sept.	806	Special Delivery	86	Joseph Cotten, Eva Bartok
Sept.	804	Apache Ambush	67	Bill Williams, Richard Jaeckel
Sept.	802	Footsteps in the Fog (Tech.)	90	Stewart Granger, Jean Simmons
Sept.	809	The Gun That Won The West (Tech.)	71	Dennis Morgan, Paula Raymond
Oct.	805	Devil Goddess	70	Johnny Weismuller, Angela Stevens
Oct.	808	Duel On the Mississippi (Technicolor)	72	Lex Barker, Patricia Medina
Oct.	811	Count Three and Pray CinemaScope-Tech.)	102	Van Heflin, Joanne Woodward
Oct.	810	My Sister Eileen CinemaScope-Tech.)	108	Janet Leigh, Jack Lemmon, Betty Garrett
Nov.		Teen-Age Crime Wave		Tommy Cook, Molly McCart
Nov.		Queen Bee		Joan Crawford, Barry Sullivan
Nov.		Three Stripes In the Sun		Aldo Ray, Phil Carey

FILMAKERS

Apr.	6068	Mad At The World	72	Frank Lovejoy, Keefe Brasselle, Cathy O'Donnell
		Bold and the Brave		Wendell Corey, Mickey Rooney, Nicole Maurey

I. F. E.

American Dialogue

May		"Love in the City"	90	English commentary & subtitles.
May		Outlaw Girl	76	Silvana Mangano
May		Green Magic (Color)	85	Documentary with English commentary
Oct.		Maddalena (Tech.)	90	Marta Toren, Gino Cervi
Dec.		Neapolitan Carousel (Tech.)		Sophia Loren, Leonide Massine

LIPPERT PICTURES

Release Date	Release No.	Production	Time (min.)	Cast
June	5418	King Dinosaur	59	Bill Bryant, Wanda Curtis
July	5416	The Lonesome Trail	73	Wayne Morris, John Agar
Sept.		Simba (Color)		Dirk Bogarde

METRO-GOLDWYN-MAYER

Release Date	Release No.	Production	Time (min.)	Cast
June	527	Love Me Or Leave Me (Eastman Color)	108	James Cagney, Doris Day, Cameron Mitchell
June	528	Moonfleet (CinemaScope-Eastman)	89	Stewart Granger, Viveca Lindfors
July	529	Interrupted Melody (CinemaScope-Eastman)	106	Eleanor Parker, Glenn Ford, Roger Moore
July	530	"The Wizard of Oz" (Reprint) (Tech.)	102	Judy Garland, Roy Bolger, Bert Lahr, Jack Haley
July	531	The Cobweb (CinemaScope-Eastman)	124	L. Bacall, R. Widmark, C. Boyer
Aug.	532	The Kings Thief (CinemaScope-Eastman)	78	Edmund Purdom, Ann Blyth, David Niven
Aug.	533	The Scarlet Coat (CinemaScope)	104	Cornel Wilde, Anne Francis
Sept.	601	It's Always Fair Weather (CinemaScope-Eastman)	102	Gene Kelly, Dan Dailey, Dolores Gray, Michael Kidd
Sept.	602	Svengali (Eastman Color)	82	Hildegarde Neff, Donald Wolfit
Sept.	603	Wildfire (CinemaScope-Eastman)	87	Jeff Richards, Jarma Lewis
Oct.	604	Trail (CinemaScope-Eastman)	109	Glenn Ford, Dorothy McGuire
Oct.	607	Quentin Durward (CinemaScope-Eastman)		Robert Taylor, Kay Kendell
Nov.	608	The Tender Trap (CinemaScope-Eastman)		Frank Sinatra, Debbie Reynolds
Nov.	609	A Guy Named Jones (Re-issue)	120	Spencer Tracy
Oov.	610	30 Seconds Over Tokyo (Re-issue)	138	Van Johnson, Marlon Brando, Frank Sinatra
Nov.		Guys and Dolls (CinemaScope-Eastman) (Special Engagement)		Jean Simmons, Vivian Blaine
Dec.		I'll Cry Tomorrow (Special Engagement)		Susan Hayward, Richard Conte
Dec.		Kismet (CinemaScope-Eastman)		Howard Keel, Ann Blyth

PARAMOUNT

May	5425	Strategic Air Command (VistaVision-Tech.)	114	James Stewart, June Allyson
June	5411	Hell's Island (VistaVision-Tech.)	84	John Payne, Mary Murphy, Francis L. Sullivan.
June	5412	The Far Horizons (VistaVision-Tech.)	108	Fred MacMurray, Charleton Heston, Donna Reed
July	5413	The Seven Little Foys (VistaVision-Tech.)	93	Bob Hope, Milly Vitale.
Aug.	5414	We're No Angels (VistaVision-Tech.)	103	Humphrey Bogart, Aldo Ray, Peter Ustinov
Aug.	5415	You're Never Too Young (VistaVision-Tech.)	106	Dean Martin, Jerry Lewis, Diana Lynn, Nina Foch
Sept.	5501	The Girl Rush (VistaVision-Tech.)	85	Rosalind Russell, Fernando Lamas, Gloria DeHaven, Eddie Albert
Sept.	5502	To Catch A Thief (VistaVision-Tech.)	106	Cary Grant, Grace Kelly
Oct.	5503	Ulysses (Tech.)	104	Kirk Douglas, Silvana Mangano
Oct.	5429	White Christmas (VistaVision-Tech.)	120	Bing Crosby, Danny Kaye, Rosemary Clooney, Vera-Ellen.
Nov.	5504	Lucy Gallant (VistaVision-Tech.)	104	Jane Wyman, Charlton Heston, Claire Trevor.
Nov.	5509	The Desperate Hours (VistaVision)	112	Humphrey Bogart, Fredric March, Martha Scott
Dec.	5510	Artists and Models (VistaVision-Tech.)	109	Dean Martin, Jerry Lewis, Shirley MacLaine, Anita Ekberg

RKO-RADIO

June	513	Son of Sinbad (Tech.-Superscope)	88	Dale Robertson, Sally Forrest, Vincent Price
June	577	The Big Street (Reissue) (Reissue)	88	Henry Fonda, Lucille Ball
June	514	Wakamba (Tech.)	65	African Adventure.
June	515	Pearl of the South Pacific (Tech.-Superscope)	86	Virginia Mayo, Dennis Morgan
Sept.	516	Bengazi (Superscope	79	Richard Conte, Victor McLaglen, Mala Powers
Sept.	602	Tennessee's Partner (Tech.-Superscope)	87	John Payne, Ronald Reagan, Rhonda Fleming
Oct.	601	Treasure of Pancho Villa (Tech.-Superscope)	96	Rory Calhoun, Shelly Winters, Gilbert Roland

FEATURES—Calendar of Current Releases

(As far ahead as it is possible to obtain them)

Release Date	Release No.	Production	Time (min.)	Cast
Nov.		Texas Lady (Tech.-Superscope)	86	Claudette Colbert, Barry Sullivan, Gregory Walcott
Dec.		Glory (Tech.-Superscope)		Margaret O'Brien, Charlotte Greenwood, Walter Brennan
Jan. 56		Slightly Scarlet (Tech.-Superscope)		John Payne, Rhonda Fleming, Arlene Dahl
		The Conqueror (Color-CinemaScope)		John Wayne, Susan Hayward, Pedro Armendariz
		The Brave One (Tech.-CinemaScope)		Michel Ray, Joe Lansing, Rodolfo Hoyos, Fermin Rivera

REPUBLIC

June	5436	City Of Shadows	70	Victor McLaglen, John Baer
June	5406	The Road to Denver	90	John Payne, Mona Truman
June	5437	Double Jeopardy	70	Rod Cameron, Gale Robbins
July	5438	Lay That Rifle Down	71	Judy Canova, Robert Lowery
July	5439	The Green Buddha	64	Wayne Morris, Mary Germaine
Aug.	5407	The Last Command	110	Sterling Hayden, Anne Maria Alberghetti, Richard Carlson.
Aug.	5408	The Divided Heart (Rank)	89	Cornell Borchers, Yvonne Mitchell
Sept.	5441	Cross Channel	60	Wayne Morris, Yvonne Furnaux
Sept.	5440	Headline Hunters	70	Rod Cameron, Julie Bishop
Oct.	5444	Mystery of the Black Jungle	—	Lex Barker, Joan Maxwell
Oct.	———	No Man's Woman	———	Marie Windsor, John Archer, Patric Knowles
Oct.	5409	Twinkle In God's Eye	73	Mickey Rooney, Coleen Grey
Oct.	———	A Man Alone	96	Ray Milland, Mary Murphy
Nov.	———	Magic Fire	———	Yvonne De Carlo, Carlos Thompson, Rita Gam
Nov.	———	Secret Venture	———	Kent Taylor, Jane Hylton
Nov.	———	The Vanishing American	———	Scott Brady, Audrey Totter, Forrest Tucker
Nov.	———	Jaguar	—	Sabu, Chiquita, Touch Conners
Dec.	———	Flame of the Islands	———	Yvonne De Carlo, Zachary Scott, Howard Duff
Dec.	———	Track the Man Down	———	Kent Taylor, Petula Clark
		The Maverick Queen	———	Barbara Stanwyck, Barry Sullivan, Scott Brady
		Stranger At My Door	———	MacDonald Carey, Patricia Medina, Skip Homiere
Dec.	———	"The Fighting Chance"	———	Rod Cameron, Julie London

TWENTIETH CENTURY-FOX

June	513-1	The Magnificent Matador (CinemaScope-Tech.)	94	Maureen O'Hara, Anthony Quinn
June	514	Soldier of Fortune (CinemaScope-De Luxe)	96	Clark Gable, Susan Hayward
July	506-6	Life in the Balance	74	Ricardo Montalban, Anne Bancroft, Lee Marvin
July	512-4	The Living Swamp CinemaScope-Deluxe	33	Documentary
July	518-1	How to Be Very Very Popular (CinemaScope-De Luxe)	89	Betty Grable, Sheree North, Bob Cummings
Aug.	519-9	The Virgin Queen (CinemaScope-De Luxe)	92	Bette Davis, Richard Todd, Joan Collins
Aug.	521-5	Love is a Many Splendored Thing (CinemaScope-De Luxe)	102	William Holden, Jennifer Jones
Sept.	520-7	The Left Hand of God (CinemaScope-De Luxe)	87	Humphrey Bogart, Gene Tierney
Sept.	522-3	Seven Cities of Gold (CinemaScope-De Luxe)	103	Richard Egan, Michael Rennie, Rita Moreno
Oct.	523-1	The Tall Men (CinemaScope-De Luxe)	122	Clark Gable, Jane Russell, Robert Ryan
Oct.	524-9	The Girl in the Red Velvet Swing (CinemaScope-De Luxe)	———	Ray Milland, Joan Collins, Farley Granger
Oct.	525-6	The View from Pompey's Head (CinemaScope-De Luxe)	———	Richard Egan, Dana Wynter, Cameron Mitchell
Nov.	527-2	The Deep Blue Sea (CinemaScope-Color)	99	Vivian Leigh, Kenneth More
Dec.	526-4	Lover Boy	85	Gerard Philipe, Valerie Hobson, Joan Greenwood
Dec.	———	The Maverick Queen (Trucolor— Cinepanoramic)	———	Barbara Stanwyck, Barry Sullivan, Scott Brady
		Stranger At My Door	———	MacDonald Carey, Patricia Medina, Skip Homiere

Release Date	Release No.	Production	Time (min.)	Cast

UNITED ARTISTS

June	5521	Summertime	99	Katharine Hepburn, Rossano Brazzi
June	5519	The Big Bluff	70	John Bromfield, Martha Vickers
June	5520	The Sea Shall Not Have Them	91	Michael Redgrave, Dirk Bogarde
June	———	Othello	92	Orson Welles, Suzanne Cloutier
June	5512	Break to Freedom	88	Anthony Steel, Jack Warner
July	5511	Not as a Stranger	135	Robert Mitchum, Ollvia de Haviland, Frank Sinatra
July	5522	The Man Who Loved Redheads (Tech.)	89	Moira Shearer, John Justin
July	5523	Shadow of the Eagle	92	Richard Greene, Valentina Cortesa
August	5524	The Kentuckian (CinemaScope-Tech.)	104	Burt Lancaster, Dianne Foster, Diana Lynn
August	5526	The Naked Street	84	Farley Granger, Anthony Quinn, Anne Bancroft
Sept.	5527	The Night of the Hunter	93	Robert Mitchum, Shelley Winters, Lillian Gish
Sept.	5529	Desert Sands (SuperScope-Tech.)	87	Ralph Meeker, Marla English, J. Carrol Naish
Oct.	5531	Gentlemen Marry Brunettes (CinemaScope-Tech.)	97	Jane Russell, Jeanne Crain, Scott Brady, Alan Young
Oct.	5533	Savage Princess (Technicolor)	101	Dilip Kumar, Nimmi
Oct.	5534	Fort Yuma (Tech.)	78	Peter Graves, Joan Vohs
Nov.	5532	The Big Knife	111	Jack Palance, Ida Lupino, Shelley Winters
Nov.	5535	Man With the Gun	83	Robert Mitchum, Jan Sterling
Nov.	5525	Killer's Kiss	67	Frank Silvera, Jamie Smith

UNIVERSAL

June	526	Abbott & Costello Meet The Mummy	79	Bud Abbott, Lou Costello, Marie Windsor
June	525	Man From Bitter Ridge (Color)	80	Lex Barker, Mara Corday, Stephen McNally
June	527	This Island Earth (Tech.)	87	Jeff Morrow, Faith Domergue
July	529	Ain't Misbehavin! (Tech.)	82	Piper Laurie, Rory Calhoun, Jack Carson
July	530	The Purple Mask (Tech.-CinemaScope)	80	Tony Curtis, Colleen Miller, Angela Lansbury
July	528	Foxfire (Tech.)	92	Jeff Chandler, Jane Russell, Dan Duryea
Aug.	532	One Desire (Tech.)	94	Anne Baxter, Rock Hudson, Julie Adams
Aug.	533	The Private War of Major Benson (Tech.)	105	Charlton Heston, Julie Adams
Aug.	534	Frances In the Navy	80	Donald O'Connor, Martha Hyer
Sept.	535	The Shrike	88	Jose Ferrer, June Allyson
Sept.	536	Female on the Beach	97	Joan Cawford, Jeff Chandler
Oct.	538	Kiss of Fire (Tech.)	87	Jack Palance, Barbara Rush, Rex Reason, Martha Hyer
Oct.	539	To Hell & Back (Tech.-CinemaScope)	106	Audie Murphy, Charles Drake, Marshall Thompson, Gregg Palmer
Oct.	540	To Hell & Back (Standard)	106	Audie Murphy, Charles Drake, Marshall Thompson, Gregg Palmer
Nov.	5601	Lady Godiva (Technicolor)	89	Maureen O'Hara, George Nader
Nov.	5602	The Naked Dawn Tech.)	82	Arthur Kennedy, Betta St. John
Nov.	5603	Hold Back Tomorrow	75	Cleo Moore, John Agar

WARNER BROS.

June	416	The Sea Chase (CinemaScope-WarnerColor)	118	John Wayne, Lana Turner, Tab Hunter
June	417	Tall Man Riding (WarnerColor)	83	Randolph Scott, Dorothy Malone, Peggie Castle
July	419	Land of the Pharoahs (CinemaScope-WarnerColor)	105	Jack Hawkins, Joan Collins, Dewey Martin
July	420	The Dam Busters	102	Richard Todd, Michael Redgrave
July	418	Mister Roberts (CinemaScope-WarnerColor)	123	Henry Fonda, James Cagney, William Powell
Aug.	421	Pete Kelly's Blues (CinemaScope-WarnerColor)	95	Jack Webb, Janet Leigh
Sept.	501	The McConnell Story CinemaScope-WarnerColor)	107	June Allyson, Alan Ladd
Oct.	502	Blood Alley (CinemaScope-WarnerColor)	115	John Wayne, Lauren Bacall
Oct.	503	Illegal	88	Edward G. Robinson, Nina Foch
Oct.	504	Rebel Without A Cause (CinemaScope-WarnerColor)	111	James Dean, Natalie Wood

SHORTS—Calendar of Releases

COLUMBIA

Series	Prod. No.	Title	Reels	Release Date	Time (Min.)
All Star	7415	Scratch-Scratch-Scratch	2	June 9	16½
Color Favorites	7613	Kukunuts	1	June 2	6½
(Tech. Re-issue)	7614	Scary Crows	1	June 23	8
"	7615	Little Rover	1	July 14	9
World of Sports	7809	Sun Play	1	June 2	9
"	7810	Danish Gym-Dandies	1	July 14	9
Screen Snapshots	7859	Hollywood Beauty	1	June 16	11
"	7860	Hollywood Mothers	1	July 14	10
Thrills of Music (Re-issue)	7956	Ray Eberle & His Orchestra	1	June 9	10½
Candid Microphone	7555	No. 2 (Series No. 2)	1	June 2	1
Comedy Favorites (Re-issue)	7436	Training For Trouble	2	June 16	15½
Serials—15 Chapters	7160	Adventures of Captain Africa	..	June 9	....
Mr. Magoo (Tech.)	7704	Madcap Magoo	1	June 23	6
Stooge Comedies	7408	Stone Age Rookies	2	June 2	16
		1955-56			
All Star	8411	One Spooky Night	2	Sept. 15	16
"	8412	He Took A Powder	2	Oct. 27	17
Color Favorites	8601	Tooth or Consequences	1	Sept. 1	6½
(Tech. Re-issue)	8602	Up'n Atom	1	Oct. 6	6
Assorted Favorites	8421	Honeymoon Blues	2	Sept. 8	17
World of Sports	8801	Stable Stakes	1	Sept. 29	10
Screen Snapshots	8851	Hollywood Bronc Busters	1	Sept. 22	9
"	8852	The Great Al Jolson	1	Oct. 20	.....
Comedy Favorites (Re-issue)	8951	Louis Prima & Orch.	1	Sept. 22	10
Candid Microphone	8551	No. 3 (Series No. 2)	1	Sept. 15	11
U.P.A. Assorted (Tech.)	8501	Christopher Crumpet's Playmate	1	Sept. 8	6½
Thrills of Music (Re-issue)	8431	Pardon My Lamb Chop	2	Oct. 13	17
Serials—15 Chapters	8120	The Sea Hound	...	Sept. 22	.....
Mr. Magoo (Tech.)	8701	Stage Door Magoo	1	Oct. 6	7
Stooge Comedies	8401	Wham-Bam-Slam	2	Sept. 1	16
"	8402	Hot Ice	2	Oct. 6	16½

METRO-GOLDWYN-MAYER

Series	Prod. No.	Title	Reels	Release Date	Time (Min.)
Cartoons (Tech.)	*W-642	Mouse For Sale	1	May 21	7
Gold Medal Reprint Cartoons (Tech.)	*W-666	Mouse In The House	1	May 7	8
"	*W-667	Little Tinker	1	May 14	7
"	*W-668	Slap Happy Lion	1	May 28	7
Pete Smith Specialties	*S-657	Global Quiz (Tech.)	1	May 14	10
"	*S-658	Animals In Action	1	May 21	9
"	*S-659	Historical Oddities	1	May 28	9
"	*S-660	The Fall Guy	1	June 4	9

* NOTE: Suitable for screens up to 1.75.1 ratio.

PARAMOUNT

Series	Prod. No.	Title	Reels	Release Date	Time (Min.)
Sportlight	R14-9	High Score Bowling	1	June 10	9
"	R14-10	San Fernando Riding Champs	1	July 1	9
"	R14-11	Pacific Salmon Parade	1	July 15	9
"	R14-12	Champion Irish Thoroughbreds	1	Aug. 23	9
Pacemaker	K14-5	Florida Aflame	1	June 3	9
"	K14-6	Walk In The Deep	1	June 17	10
Casper (Tech.)	B14-6	Bull Fright	1	July 15	6
Noveltoon (Tech.)	P14-5	News Hound	1	June 10	6
"	P14-6	Poop Goes The Weasel	1	July 8	6
Popeye (Tech)	E14-8	Car-azy Drivers	1	July 22	6
VistaVision Specials (Tech)	V14-4	Vistavision Vivits Hawaii	2	July 1	17
"	V14-5	Vstavision Visits Japan	2	Aug. 12	17
Herman & Katnip	H14-4	Mouse Trapeze	1	Aug. 5	7
		1955-56			
Cartoon Champion (Tech.)	S15-1	The Mite Makes Right	1	Sept. 30	8
"	S15-2	The Old Shell Game	1	Sept. 30	7
"	S15-3	The Little Cut Up	1	Sept. 30	6
"	S15-4	Hep Cat Symphony	1	Sept. 30	6
"	S15-5	Little Red School Mouse	1	Sept. 30	7
"	S15-6	Leprechaun's Gold	1	Sept. 30	10
"	S15-7	Quack-A-Doodle Doo	1	Sept. 30	7
"	S15-8	Teacher's Pest	1	Sept. 30	7
"	S15-9	Tarts and Flowers	1	Sept. 30	7
"	S15-10	Pleased to Eat You	1	Sept. 30	6
"	S15-11	Goofy Goofy Gander	1	Sept. 30	7
"	S15-12	Saved by the Bell	1	Sept. 30	6
Speaking of Animals	A15-1	Tain't So	1	Sept. 30	10
"	A15-2	Monkey Shines	1	Sept. 30	9
"	A15-3	Be Kind to Animals	1	Sept. 30	8
"	A15-4	From A to Zoo	1	Sept. 30	9
Popeye (Tech.)	E15-1	Mister and Mistletoe	1	Sept. 30	6
Noveltoon (Tech.)	P15-1	Rabbit Punch	1	Sept. 30	6
"	P15-2	Little Audrey Riding Hood	1	Oct. 14	6
Sportlight	R15-1	Sporting Dogs Afield	1	Oct. 7	9
Topper	M15-1	Three Kisses	1	Oct. 7	10
Casper (Tech.)	B15-1	Red, White and Boo	1	Oct. 25	6
Herman & Katnip (Tech.)	H15-1	Mousieur Herman	1	Nov. 25	6

RKO-RADIO

Series	Prod. No.	Title	Reels	Release Date	Time (Min.)
Theatre of Life	53301	Devil Take Us	2	June 17	21
Sportscopes	54311	Downhill Yachts	1	June 10	8
"	54312	Bowling Boom	1	July 8	8
"	54313	Tanbark and Turf	1	Aug. 5	8
Screenliners	54211	Rest Assured	1	June 24	8
"	54212	Safety Is Their Business	1	July 22	9
"	54213	Film Fun	1	Aug. 19	9
Disney Cartoons (16th Series) (Tech.)	54110	El Gaucho Goofy (Re-release)	1	June 10	8
"	54111	Aquerela Do Brasil (Re-release)	1	June 24	8
"	54112	The Flying Cauchito (Re-release)	1	July 15	8
"	54113	Bearly Asleep (CinemaScope)	1	Aug. 19	7
"	54114	Beezy Bear (CinemaScope)	1	Sep. 2	7
"	54115	Up A Tree	1	Sep. 23	7
		1955-56			
RKO Pathe Specials	63101	The Future Is Now	2	Sep. 9	15
"	63102	Golden Glamour	2	Oct. 14	15
Screenliners	64201	Gold*	1	Sep. 16	10½
"	64202	Black Cats and Broomsticks	1	Oct. 14	8
* Not released in Canada.					
Sportscopes	64301	Game Warden	1	Sep. 2	8
"	64302	Gym College	1	Sep. 30	8
"	64303	Bonefish and Barracuda	1	Oct. 28	8
My Pal	63201	Dog of the Wild	2	Oct. 7	21
(Re-releases)	63202	Pal, Canine Detective	2	Nov. 11	22
Gil Lamb	63301	Groan and Grunt	2	Sep. 23	17
(Re-releases)	63302	Bashful Romeo	2	Oct. 28	16
Ray Whitley	63401	Musical Bandit	2	Oct. 28	16
(Re-releases)	63402	Bar Buckaroos	2	Dec. 2	16
Edgar Kennedy	63501	No More Relatives	2	Sep. 16	18
(Re-releases)	63502	How to Clean House	2	Oct. 21	18
"	63503	Dig that Gold	2	Nov. 25	17
"	63504	Contest Crazy	2	Dec. 30	17
Brown-Kirkwood	63601	Heart Troubles	2	Sep. 30	11
(Re-releases)	63602	Put Some Money in the Pot	2	Nov. 4	17
Leon Errol	63701	Wife Tames Wolf	2	Sep. 9	17
(Re-releases)	63702	Dad Always Pays	2	Oct. 14	18
"	63703	The Spook Speaks	2	Nov. 18	19
"	63704	In Room 303	2	Dec. 23	17

REPUBLIC

Series	Prod. No.	Title	Reels	Release Date	Time (Min.)
Serials	5581	King of the Carnival	13 Ep.	June 27	....
"	5582	Dick Tracy's G-Men	15 Ep.	Sept. 19	.....

TWENTIETH CENTURY-FOX

Series	Prod. No.	Title	Reels	Release Date	Time (Min.)
(CinemaSiope) (Color)	7507	Tears of the Moon	1	June	10
"	7517	Volcanic Violence	1	June	9
"	7515	Naughty Mermaids	1	Aug.	7
"	7516	Winter Jamboree	1	July	10
"	7519	Survival City	1	July	10
"	7518	That Others May Live	1	Sept.	10
"	7520	Gods of the Road	1	Sept.	10
"	7521	Desert Fantasy	1	Sept.	8
"	7513	Clear The Bridge	1	Oct.	10
Terrytoon (Tech.)	5532	Good Deed Daly	1	July	7
"	5533	Bird Symphony	1	Aug.	7
"	5534	The Little Red Hen	1	Sept.	7
"	5510	Phony News Flashes	1	July	7
"	5511	Foxed by a Fox	1	Aug.	7
"	5512	The Last Mouse of Hamelin	1	Sept.	7
Sport	3501	Topsy Turvy Thrills	1	June	8
See It Happen	6501	Man vs. Nature	1	June	9
"	7522	Water Wizardry	1	Oct.	.....
"	7523	Carioda Carnival	1	Nov.	.....
"	7524	Lady of the Golden Door	1	Nov.	.....
"	7425	Queens Guard	2	Dec.	17

UNIVERSAL

Series	Prod. No.	Title	Reels	Release Date	Time (Min.)
Color Parade Featurette	1385	Swing Hi, Swing Lo	1	June 6	9
Musical Featurette	1308	Webb Pierce and His Wanderin' Boys	2	June 20	16
Woody Woodpecker Cartune (Tech.)	1327	Sh-h-h	1	June 6	6
"	1328	Bedtime Bedlam	1	July 4	6
"	1329	Paw's Night Out	1	Aug. 1	6

WARNERS

Series	Prod. No.	Title	Reels	Release Date	Time (Min.)
		1954-55			
Technicolor Specials	2009	Festival Days	2	Aug. 13	....
"	2011	The Adventures of A. S.	2	June 18	17
"	2012	Uranium Fever	2	July 16	.....
Featurettes	2106	The Glory Around Us	2	July 2	20
M. M. Cartoons (Tech.)	2718	Tweety's Circus	1	June 4	7
"	2719	Lumber Jerks	1	June 25	7
"	2720	Double or Mutton	1	July 23	7
"	2721	Jumpin' Jupiter	1	Aug. 6	7
"	2722	A Kiddie's Kitty	1	Aug. 20	7
Bugs Bunny Specials (Tech.)	2728	Rabbit Rampage	1	June 11	7
"	2729	This Is a Life?	1	July 9	7
"	2730	Hyde and Hare	1	Aug. 27	7
Sports Parade	2509	Italian Holiday	1	July 9	10
"	2510	Aqua Queen	1	Aug. 6	10
Varieties	2606	Some of the Greatest (John Barrymore)	1	June 18	10
"	2607	Gadgets Galore	1	July 30	10

EXHIBITORS WILL NOT BE UNDER WRAPS at

ALLIED'S 1955 NATIONAL CONVENTION

▼

MORRISON HOTEL CHICAGO

November 7, 8, 9

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Combined With

TESMA · TEDA · IPA TRADE SHOWS

HERE ARE SOME OF THE HOT ISSUES THAT WILL NOT BE SOFT-PEDALLED OR IGNORED!

FILM PRICES — Allied's popular film clinics as usual plus on-the-floor discussion of the entire film problems, particularly as to conditions in the areas represented by the delegates.

GOVERNMENT REGULATION — Have the film companies so modfied their selling policies and practices that regulation of film rentals is no longer needed? On the basis of surveys made, Allied doesn't think so, but they want to hear from you, in person.

CIRCUIT EXPANSION — The divorced circuits through promoters and dummies are scouring the country for sites for theatres and drive-ins. They may be on the prowl in your area right now. Hear what Allied has done to slow down this movement and what action you should take to protect your situation.

ARBITRATION — Still another draft of an arbitration plan has been released by the film companies. You will want to hear it analyzed by those whose only loyalty is to the independent exhibitors and then voice your opinion whether it is worth the money, the time or the effort.

ADMISSION TAXES — Some people are advocating that exhibitor organizations abandon present activities and join in an attempt to secure repeal of the remnant of the Federal tax. Come and help discuss this from a practical standpoint — How much have you benefited by the cut last year and what are the chances of success at the next session?

COMPO — Is COMPO still the agent of the established exhibitor organizations composing it, or does it seek mastery over the component organizations? Does it still merit the support of independent exhibitor organizations, and, if so, upon what terms and conditions?

SHOWMANSHIP — Emphasis will be placed on the theatre as an enduring institution apart from the films that are here today and gone tomorrow. Some of America's smartest showmen will be there to tell you what they think about selling the theatre to the public as well as the pictures.

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It's *Columbia's* answer to a showman's prayer

THE Independent FILM JOURNAL

DEVOTED to the BEST INTERESTS of the MOTION PICTURE INDUSTRY

In this issue

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TS AT CIRCUIT EXPANSION,
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EVIEWS

ages 53-54

, No. 9 November 12, 1955

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UNHOLY EXPERIMENT

LAST Sunday evening, the NBC-TV network presented Sir Alexander Korda's "The Constant Husband," both in color and black and white, to non-paying, home television audiences.

The presentation is of great significance in trade circles because the film is the first theatrical feature to receive a video premiere before being released to theatres.

It is now almost seven years since the *Independent* began an exclusive industry service, recording the playdates of theatrical films on television. There have been more than 4,000 such films and the information we have collected and disseminated through the years has been of considerable value to film buyers and bookers. It would appear rather obvious that theatrical films, once exhibited for noth-

(See Page 3)

THIS IS THE FIRST TRADE STATEMENT OF ITS KIND EVER MADE BY NICHOLAS M. SCHENCK-

"As an exhibitor myself for many years, I think I am justified in believing that my opinion merits consideration by theatre men.

"I have never before used this means of communicating with showmen so that what I say here obviously comes to you with the greatest sincerity.

"I wish to tell exhibitors that never before in the 35 years of M-G-M's existence have I seen, within one week, two attractions of such importance at the box-office as 'THE TENDER TRAP' and 'I'LL CRY TOMORROW.'

"The report has already been published that the audience survey of 'THE TENDER TRAP' was the most successful of any theatre poll ever undertaken by Flim Research Surveys. This wonderful comedy which stars Frank Sinatra, Debbie Reynolds, David Wayne and Celeste Holm must be seen to be fully appreciated. It is in a class by itself. I urge you to see it.

"Time will tell you much better than I about 'I'LL CRY TOMORROW.' M-G-M had a great story property to begin with, a best-selling novel, the real-life story of the remarkable girl Lillian Roth and her heart-lifting fight to come back from defeat to decency. I wept when I saw this picture. So will you. Our Studio has made a production that will outlast us all. It will be a classic of the screen. Millions of people already know about this courageous girl and our picture which tells of her life with frankness and realism, yet with wonderful compassion, is eagerly awaited throughout the nation. I pay tribute publicly to Susan Hayward who plays Lillian Roth and to all who had a hand in the making of 'I'LL CRY TOMORROW.'"

Sincerely yours,

NICHOLAS M. SCHENCK

PRESIDENT, M-G-M PICTURES

THE Independent FILM JOURNAL

Editor: MORTON SUNSHINE

DEVOTED TO THE BEST INTERESTS OF THE MOTION PICTURE INDUSTRY

Unholy Experiment

(*Continued from cover*)

ing, are worth no more than that in theatres for exhibition thereafter.

This experiment in first presenting theatrical films on television would undoubtedly establish a suicidal pattern—and we are quite sure that it will never become necessary for the INDEPENDENT to start a new exhibition service in recording such a list of films in the future. If this should ever come to pass, the motion picture theatres of the nation would be relegated to a subsidiary position and the public would be conditioned to expect their greatest entertainment values via home television. The motion picture theatre audience potential would be drastically cut.

So, who's kidding who? Even if the picture was good—and the reviews of this London Films' production were bad—there just is no theatrical market for pictures that follow in this pattern. The exhibitor who books this picture and seeks an admission price for its paid subsequent run exhibition after free home TV should have his head examined.

The "Ultimate" Presentation

20th-Fox this week unveiled the "ultimate" in refinements of the CinemaScope process to trade figures in New York and Chicago with the projection of scenes from the studio's forthcoming "Carousel," filmed in 55mm negative and reduced to 35mm Cinemascope prints.

The screenings were enthusiastically received — and rightly so—representing a most significant advance in motion picture presentation. This reviewer can testify to the clarity of picture, sharpness of focus, absence of grain, lack of distortion, and feeling of depth.

Again, Spyros P. Skouras, the company's president, is to be congratulated for going ahead with these improvements and making them a reality. We are also glad to report that plans for the 55mm roadshowing of "Carousel" have been abandoned in order that *all theatres* be given an opportunity to exhibit the film in 35mm.

The new process for "Carousel" is merely colossal!

Inside Dope

Television has recently dramatized several stories dealing with the narcotics traffic on major programs such as "Medic" and "Man Behind the Badge." Only this week, the legitimate theatre witnessed the Broadway premiere of "A Hatful of Rain," which also concerns itself with drug addiction.

This makes all the more significant the decision of United Artists to distribute Otto Preminger's "The Man With the Golden Arm" on the same general subject matter, following a screening of the film for company executives. The hitch is that the Production Code Administration requires an automatic denial of a seal to a film dealing with narcotics. In addition to this blanket ban, the film has already been condemned by Harry Anslinger, the head of the Federal Narcotics Bureau, *sight unseen* as unrealistic because of its happy ending in which Frank Sinatra beats the habit.

We believe the industry and its creative talents are mature enough to approach the problem in good taste and serve a public service. We believe that prior restraints, prejudgments and an absolute tabu on films dealing with this subject matter are arbitrary, unrealistic and unreasonable.

We are not at the head of the parade, nor in the middle of it. In fact, we are far behind . . . but we're not proud that we are.

RKO On The Go

Things should really start to pop at RKO before the turn of the new year now that management has virtually completed its appointments of experienced studio executives. Coincident with the naming of William Dozier as vice-president in charge of production, David O. Selznick announced his first independent production for RKO release would be Ernest Hemingway's "A Farewell To Arms."

These developments give added impetus to the new management's policy to implement the studio's former production policies and exhibitors can look hopefully to a reactivation of this important source of supply.

(*Continued on page 45*)

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Trade Reaction Splendid

"Carousel" To All Theatres In "Ultimate" CinemaScope

Major refinements in CinemaScope utilizing 55mm negative with 35mm reduction prints were unveiled by 20th Century-Fox this week both at the National Allied convention in Chicago and at a series of home office projection room screenings for representative industry leaders and exhibitors.

Allied delegates witnessed scenes from "Carousel," shot in the new 55mm system. The verdict handed down by the packed Oriental Theatre audience screening the CS innovation was one of overwhelming approval. The film process was labeled as "tops" by both large and small theatre owners.

At the New York showing attended by this reporter, the 35mm reduction print retained all the added advantages of greater pictorial information, depth of focus, elimination of print grain and distortion at the sides of the screen.

No Roadshows

In order to make the new system available to the largest number of houses, 20th-Fox has abandoned plans to roadshow the 55mm prints of the studio's musical, "Carousel" and will use the reduced 35mm film, Spyros P. Skouras, company president, stated.

The Rodgers & Hammerstein musical will be made available to all theatres in 35mm release prints for Washington's Birthday playdates. A limited number of 35mm release prints will be made available in six-channel, high-fidelity, magnetic stereophonic sound.

The 20th-Fox president cited a further development in the perfection of a single penthouse attachment for one track magnetic sound permitting non-stereophonic theatres to play all CS films in their correct dimension. Skouras declared that exhibitors could use their present 35mm equipment plus the new attachment to obtain full value of the 55 mm system. The new attachment, which will cost approximately $900, is all that is needed to add the one-track magnetic sound attachment to the theatre's already-installed optical sound equipment.

Darryl F. Zanuck, 20th-Fox vice-president in charge of production, lauded the new Cinemascope 55mm process as "at least 50 percent better than anything heretofore seen in CinemaScope." Zanuck singled out the process' "sharpness of focus, vast photographic area, sense of audience participation and enormous improvement in depth" for special praise.

"To All Theatres"

The production boss commented that the studio has no idea of passing on the exhibitor the "several millions of dollars in expenditures" carried by them in developing the process. "It is our plan," Zanuck said, "to exhibit certain of our big attractions in a few specially equipped theatres on full 55mm projection machines—but our main objective in developing the new 55mm CinemaScope is to bring the perfection of photography into every theatre, large or small, throughout the world."

Speaking prior to the New York screening, Earl Sponable, Fox's research head, pointed out that the new penthouse and attachments will permit the smaller theatre owner to take full advantage of the CinemaScope picture and show its full width with single track magnetic sound. He pointed out that the combination print with an optical track cuts off ten percent of the picture, degrades the sound and generally puts the picture out of balance.

Sponable insisted that if theatres didn't want to "go backwards instead of forward," they would purchase this engineered package and perhaps add on to the system next year for multi-track magnetic sound.

Saul Halprin, studio researcher, for 20th-Fox, added that the company has succeeded in getting more information on 55mm than can presently be obtained on 65 or 70mm because Fox 55mm negative frames have eight perforations on each side of the film.

Skouras Offers Flat Rental To Low Grosser

Spyros S. Skouras assured Allied delegates that his company would make films available at a flat rate to exhibitors grossing $1000 or less a week. He drew cheers from the audience when he said that he would handle complaints personally. The 20th-Fox prexy indicated that the company would be willing to arbitrate film rentals that did not exceed $100.

Further aid was offered by the film exec who said that credit up to three years would be extended to exhibitors wishing installation of the new CinemaScope device. He greeted the exhibitor audience with a call for "one great exhibitor organization" to safegnard the industry.

United Artists Firm On Preminger Drug Addict Film Release

Even if the film is refused a Production Code seal, United Artists will release Otto Preminger's forthcoming production about dope addiction, "The Man With the Golden Arm." The announcemeit was made this week by UA president Arthur B. Krim after viewing a rough cut of the film in Hollywood with top UA executives Robert S. Benjamin, William J. Heineman and Max E. Youngstein.

The company's contract with Preminger permitted them to refuse distribution of the Frank Sinatra, Eleanor Parker, Kim Novak starrer, if the Code seal were not granted. The company has now decided not to exercise that option, although the Code specifically forbids presentation of illegal drug traffic and drug addiction. An exception was made with the MPAA approval of Columbia's "To The Ends of the Earth" in 1948.

Krim said he regarded "Arm" as one of the most important productions ever handled by the company. "We at UA are proud to be associated with a motion picture of this outstanding calibre," he said. "We are confident that the MPAA will recognize its immense potential for public service and grant the film a . . . seal."

Strong opposition to the film has come from Harry Anslinger, Commissioner of the Federal Bureau of Narcotics, believed to be responsible for the original Code provision about drugs. He called the ending of the film, with Sinatra cured of the drug habit, "unrealistic" and "100% Hollywood." Snapping back, Preminger accused Anslinger of abusing his power and making irresponsible statements before seeing the script or the film, which will serve the best interests of the public by warning against the dangerous effects of narcotics.

Industry Film Stockpile Fate Now With Court As 16mm Suit Winds Up

Hollywood.—The fate of the huge stockpile of old films stored by the motion picture industry is now in the hands of Federal Judge Leon R. Yankowich as the Hollywood 16mm non-jury trial closed with final arguments this week. A quick decision to the lengthy trial is expected.

Defense summed up its case reasserting that the conduct of the defendants was completely different in each specific case, proving that there was no conspiracy to starve TV of film material. Attorney Macklin Fleming called the case "another venture by government into the realm of Robin Hood economics." The government rested its case by attacking defense argument that the companies were waiting for TV prices to go up before they sold to the networks. Samuel Flatlow, government attorney, declared, "the principal rainbow of every conspirator is to get just that, better prices."

The conclusion of the defense case came with the final testimonies of Jack L. Warner, Charles J. Feldman and Ralph Cohn, all averring to the sound business policy that dictated the individual TV policies.

Warner, WB vice-president in charge of production, declared that "irrespective of price," his company had decided to withhold films from the networks. Denying any collaboration with the other studios, Warner said that the policy was set to protect the theatres from further competition. He added that TV release kills the million-dollar remake value of film property.

Representing Universal-International, Feldman, the studio's vice-president and general manager, pointed to TV as the main cause of 6,000 theatres shutting down. Reiterating the remake value of film material, he cited "Magnificent Obsession" as a prime example. With pressure on the theatres, Feldman said, "making U-I film available to TV would have hurt our business just that much more."

Citing toll-TV plus union and legal problems as the factors behind Columbia's withholding policy, Cohn, Screen Gems Inc. boss, emphasized that his studio believed that the time was not yet ripe to realize the maximum value of a film sale to TV.

TOA Association Weakened Allied; Act Alone: Shor

A sweeping attack on "all the forces of inaction" by president Ruben Shor keynoted the 1955 Allied convention, setting the "now or never" tenor for the Chicago conclave. Tongue-lashing distribntors, major circuits and TOA, Shor declared that Allied is being pressured to "recede from its program of action" by the "fat cats and lame cats who purr at the feet of distributors by either their membership in TOA or by remaining neutral."

Shor called all exhibitors to action "with the exception of the major circuits and their satellites." Pointing to the "critical situation," he said that Allied has lost effectiveness in the past year through its efforts to present a solid exhibitors' front with TOA.

Two slogans "voiced by the monopolists and their apologists" have been proved wrong, he said. The concept that a single organization is needed to accomplish exhibitor progress was proved fallacious, Shor said, by the failure of the Allied-TOA committee to even get a hearing from the company presidents. The rift between the two major exhibitor groups was widened by Shor's attack on the second slogan: that "friendly negotiation" can settle distributor-exhibitor issues.

Lost Strength

Shor said that "Allied did not gain in strength or prestige" by its association with TOA but "was weakened." He declared that "the presence of TOA men on the joint committee meant that there would be no joint action in case the exhibitor demands were not met" as far as the film companies were concerned.

Shor explained that his group was "caught in a trap" because they were deceived by the apparent TOA attitude voiced by Alfred Starr that "desperate men would do desperate things." Allied had believed that TOA would resort to legislation if necessary, Shor stated, "but the distributors knew from long experience that the TOA emissaries would live to return another day, hat in hand, to make another try by 'friendly negotiation'."

He pointedly remarked that a key dispute between the two organizations remained in the problem of circuit expansion, particularly in the case of drive-ins. TOA's failnre to endorse the Allied demand for Justice Dept. aid in checking circuit growth indicates the problem "poked TOA's principal contributors in a tender spot," Shor said in quote of Myers' earlier remarks.

The TOA-Allied squabble was further illustrated by Shor in the tax cut and arbitration areas. He attacked TOA's policy of "squandering the influence and good will of the exhibitor" on a tax cut campaign at the wrong time. Labeling the new arbitration draft as retaining "all the faults of the 1952 draft, including the pre-releasing provision," he called it "more dangerous than the earlier proposal because that was of inestimatable value to the subsequent run and small town theatre owner."

Shor summed up his blast by questioning TOA's motives: "Isn't it possible that TOA is seeking to divert Allied from its course and induce it to occupy itself with measures which will mainly benefit the distributors and the chains?" Shor asked.

Militant Allied Meet

Hits At Circuit Expansion Arbitration, COMPO, etc.

A "do-or-die" National Allied convention met in Chicago this week and adopted the following major points in a militant program of action:

1. **Adopted a plan giving "teeth" to its Emergency Defense Committee, establishing a program of action at the local level.**
2. **Implied it would proceed to press plans for Congressional regulations of film rentals following hearings of the Senate Small Business Committee scheduled to meet Jan. 25.**
3. **Accepted a strong resolution opposing circuit expansion.**
4. **Rejected the arbitration draft of the joint committee as "a plan which would legalize pre-releases and render us helpless to unreasonable clearance."**
5. **Withdrew from COMPO until "personnel and policy changes are made."**
6. **Opposed a concentrated campaign for further tax repeal.**

A plan implementing the EDC program was adopted in the final session. Proposed by Irving Dollinger, Allied treasurer and EDC member, the program calls for a $200,000 fund to operate a "grass-roots watch-dog" campaign.

Each local unit will appoint a "watch-dog" member, responsible to the regional vice-president, to "police the local situation," seeing that all members receive equal treatment from the film companies. If local settlement is impossible, the situation is to be turned over to a national officer who will deal with the general sales managers.

EDC will be composed of all officers of National Allied plus regional vice-presidents. The local EDC organization will serve as a source of information that might be used in the Washington hearings.

The convention learned that the Senate Committee on Small Bnsiness will start hearings on Jan. 25 on complaints against the distributors. EDC chairman Benjamin Berger annonnced that counsel Abram F. Myers is working on the "mechanics of the hearing."

National Allied is forging ahead on its plans to seek federal legislation against "distributor abuses." EDC chairman Benjamin Berger declared that Allied will press for legislation after the termination of the January Senate hearings. He added that his statement should dispel any company opinion that the Allied plan "has been put in moth balls."

Myers reaffirmed the Allied position, emphasizing that the organization "is irrevocably committed to the bill (for federal rental regulation) unless the film companies, before its enactment, satisfy Allied leaders that snch Federal intervention is nnnecessary."

The Allied convention instructed its counsel Abram F. Myers to draft a strong resolution regulating circuit expansion. Triggered by a speech by Emergency Defense Committee member Nathan Yamins, who will aid on the draft, the convention heard a four-point bill of suggestions that will be embodied in the draft. Yamins declared that "the future of the independent would be in jeopardy" if the cnrrent trend of circuit growth was not reversed.

Yamins called for independents to be alerted to new land or theatre acquisitions and to report such information to Washington. He songht also a demand npon the Justice Dept. for more adequate notification when circuits file expansion application. The EDC representative concluded with a call to arms to all independents to intervene when snch circuit application presents itself, and he advised the special counsel that an amendment to the consent decree is needed to "maintain the balance between the independents and the chains."

Adding that outside this problem "there is no greater peril," Ben Marcus, another EDC member asked the convention for strong action, emphasizing the need for a 60 day notification period for the exhibitor affected by circuit expansion filing.

Following the lead set by its counsel Abram F. Myers, the Allied convention has rejected the industry arbitration draft. The

(*Continued on page* 46)

Joint Committee Defends Draft

Defending the new arbitration draft against attacks made by Allied counsel Abram F. Myers, members of TOA, ITOA and MMPTA issued a joint statement declaring that the new draft in no way legalizes the pre-releasing of films. Calling Allied criticism "nnfounded," the statement points out that "there is now no legal limitation of the number of pre-release pictures each distributor may have." The draft, they explain, "neither condones nor authorizes pre-release distribution—it simply sets a limit where no legal limit now exists."

The question the drafters of the bill were faced with, according to the statement, was: "since exhibitors cannot stop by law the pre-release of films, should they not accept the opportunity to restrict the number of them?" Described as no cure-all, the joint reply emphasized that no exhibitor is obliged to arbitrate, nor would it impair an exhibitor's desire to resort to litigation. The system "is for the exhibitors *only,* and *only* if they wish to use it," the reply concludes.

The statement was issued in the name of Mitchell Wolfson and Herman M. Levy for TOA, Max A. Cohen for ITOA and Leo Brecher for MMPTA.

Before the convention, Harry Brandt, ITOA president, hit Southern Cal. TOA's similar stand as "short-sighted." Brandt called the industry arbitration draft "a formula that gives the exhibitor a place for a quick hearing and a quick decision on his daily problems. It is a step forward for the industry." The SCTOA claimed the draft was a step toward legalizing pre-release practices, and did not clarify clearance policies.

Dozier Tops RKO Production; Selznick Readies First Indie

Reactivation of production at RKO Radio Pictures has taken definite shape with the veteran William Dozier taking over the company's production reins, and the first of RKO's films are expected before the cameras Dec. 4.

Another bright spot on the RKO horizon came with the announcement that David O. Selznick's first film for the studio will be the re-make of Ernest Hemingway's "A Farewell to Arms." Predicted to be "comparable to 'Gone With the Wind,'" the studio forsees no problems in getting the "right actors for the roles." As yet, no budget or definite castings have been made, but "Farewell" will definitely be shot in a wide-screen process.

Dozier has worked with RKO previously as executive assistant to the late Charles Koerner, one-time production boss. His studio service included participation in such critical and commercial successes as "Murder My Sweet," "Notorious," "The Spiral Staircase," and "The Bells of St. Mary's."

Prior to his RKO tie-up, Dozier was executive assistant to Samuel Goldwyn, and earlier was associated with Universal and Paramount. In re-joining RKO, Dozier resigned his post as director of network programs for CBS Television.

Selznick will make the film in color and promises "Hemingway's huge army of followers as devotedly faithful a transcription as the medium permits." Selznick indicated that he regards this property as an opportunity ranking with his greatest and that he hopes to background the story "with World War I in a manner similar to the protrayal of the war between the states in 'GWTW.'"

Cole—Tax Fight In 1957?

National Allied may plunge into the tax fight in 1957, depending on conditions at that time, Col. H. A. Cole told the Allied convention in Chicago. The Texas exhibitor explained that for the present the exhibitor organization was awaiting the right time to enter the fight. Ruling out the present as inopportune, Cole quoted Speaker of the House Sam Rayburn's opinion that a tax cut battle wouldn't stand a chance in this session of Congress.

Allied Visits To Legislative Halls, Courts On Matters Besides Rentals?

CHICAGO.—Threats of legislation and court action in at least two other spheres other than government regulation of film rentals loomed as an aftermath of the recently concluded Allied convention.

Spelling out a course of action to slow down the expansion of divorced circuits, Allied passed a multi-faceted resolution requesting the Department of Justice to do the following:

> (1) to notify independent exhibitors in affected areas at once of applications by divorced circuits for acquistions and allow 60 days for the preparation of arguments; (2) urge the court to give the affected exhibitor full opportunity to present his case in opposition; and (3) to make sure that decree provisions permitting acquistions by divorced circuits are not used as devices for regaining monopoly power.

Failing in that, Allied leaders were urged to intervene in the Paramount suit or seek legislative relief if feasible.

The convention also adopted a resolution urging its leaders to prevent approval of the arbitration draft by the Atorney General or the Statutory Court and/or direct a grass-roots campaign if legislation is necessary to evade the pre-releasing and other detrimental features of the plan.

Another resolution struck out at attempts to telecast the World Series exclusively by means of closed circuit exhibition.

S. J. Goldberg, who served as coodinator of clinic discussions, reported exhibitor difficulty in geting pictures on a flat rental basis. Warners and Paramount came in for criticism while M-G-M and 20th-Fox were called the fairest, according to Goldberg.



Top (l to r): Samuel Goldwyn, Jr., star Robert Mitchum and starlet Karen Sharpe are welcomed by New Orleans Council President Victor H. Schiro as they arrive for three-day round of personal appearances spotlighting the gala premiere of United Artists' "Man With the Gun," which followed a city-wide celebration honoring Goldwyn, Jr.'s bow as a producer. In lower picture, Goldwyn, Jr. is shown chatting with Joseph R. Vogel (left), pres. of Loew's Inc. and Loew's Southern dist. mgr. Russell Bovim.

DCA Retains Ernst For Possible MPA Suit

Attorney Morris Ernst has been retained by the Distributors Corp. of America to examine the possibility of a restraint of trade suit against the MPAA. The Association has refused the Code seal to "I Am A Camera."

Declaring that "each producer should be held responsible for his own pictures, just as newspaper editors must take responsibility for their journals," Ernst declared that the MPAA action can "only lead to reversals of the victories already achieved in our courts over state censorship." State boards have not in the main objected to "Camera."

More than 200 civic and church leaders viewed the film at a private showing at the Museum of Modern Art, New York. An open discussion of censorship followed the screening. Ernst said that his client must decide whether to take the action into the courts, but that in his opinion "persuasion by public opinion" should be tried first.

Hecht Heads Fla. Exhibs

JACKSONVILLE. — Elmer Hecht, Wometco Theatres' executive in Miami, is the new president of the Motion Picture Exhibitors of Florida. At the closing session of the organization's convention, four vice-presidents were re-elected. They are Mark Dupree, Jacksonville; Bob Daugherty, Haines City; Jimmy Biddle, Jasper; and P. J. Sones, Tampa. B. B. Garner, Lakeland is the new treasurer and Bob Anderson, Jacksonville, new secretary.

Allied Artists' Net On Upgrade; Broidy Optimistic On Future

HOLLYWOOD.—Steve Broidy, president of Allied Artists, following a meeting of stockholders and directors here, revealed that he was hopeful "that the type of picture we are now engaged in will offset the increase in production costs which the new five-day week will bring."

Broidy added, "There is every indication that the future will show an increase in profit. Our foreign operation is expanding, and we expect an increased profit from that operation."

Citing the progress made by the company, Broidy focussed attention on the big productions and talent deals which the company has made, including those with William Wyler, John Houston, Walter Wanger and others.

Stockholders okayed an amendment to the Certificate of Incorporation doubling the 1,500,000 shares of the company.

Broidy pointed out that Allied Artists, for the first quarter of the present fiscal year, ended October 1, had realized a profit before Federal taxes of $252,043 as compared to $200,697 for the same quarter last year. Net profit after taxes amounted to $117,043, as compared to $92,697. Gross income for the quarter showed $3,705,462 as compared to $2,907,177 for the similar quarter in 1954.

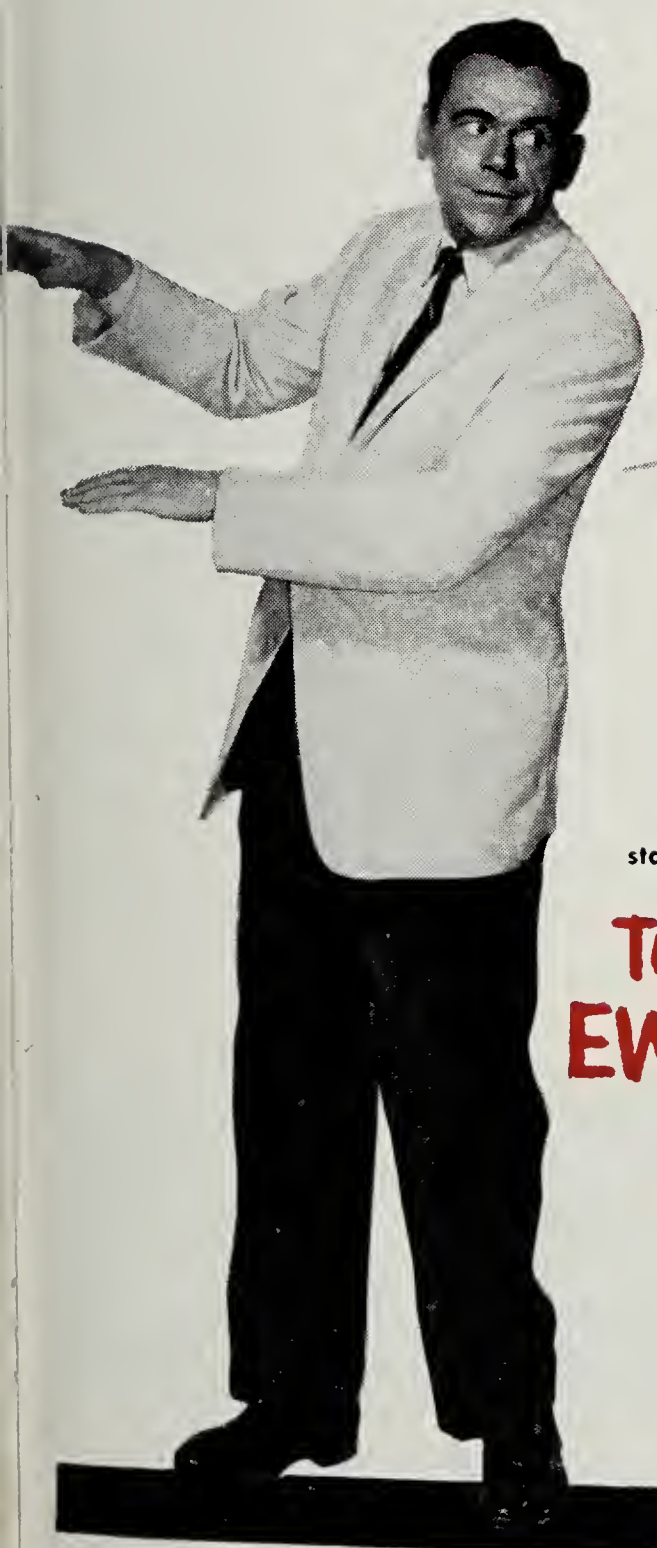
"Alex" Gets Great Budget

Matching the largest ad-publicity outlay in United Artists history, a budget of one million dollars has been set to pre-sell Robert Rossen's "Alexander the Great." The campaign, launched this month, follows a 15 month buildup of the CinemaScope job set for February release.

THE MAJOR COMEDY OF THE YEAR!

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Story by ALBERT BEICH



"It's a Pleasure to Do Business with 20th!"

NEWS BRIEFS . . .

TOA To Coliseum

The 1956 trade show plans of Theatre Owners of America became final with the leasing of two floors of the new N.Y. Coliseum for $11,000 from its new lessors, New York Exhibition Corp. The exposition will be held in conjunction with TESMA, TEDA and IPA.

TOA had an verbal agreement originally with the builders of the municipal hall, Triboro Bridge and Tunnel Authority, to lease for $10,000. When the higher-rate leasing scales were set by the new lessors, it first appeared that a bad snag might be hit. With the leasing settled, TOA will lease space to TESMA, which in turn will contract with TEDA and IPA.

"George" For Film Greats

Charlie Chaplin, Mary Pickford and Cecil B. DeMille will be among twenty all-time film "greats" to receive the coveted "George" award of the Eastman Institute of Rochester. Five actors, actresses, directors and cameramen will be cited this week for their outstanding achievement between 1915-1925 on the basis of 350 ballots mailed to film people of that era. The institute was founded for the preservation and study of historic motion pictures.

Winners include actors Harold Lloyd, Richard Barthelmess, Ronald Colman, Buster Keaton and Chaplin; actresses Lillian Gish, Gloria Swanson, Mae Marsh, Norma Talmadge and Pickford; directors John Ford, Frank Borzage, Henry King, Marshall Neilan and DeMille; and cameramen Charles Rosher, Arthur Edeson, Lee Gormes, Hal Rosson and John F. Seitz.

Variety Vote On Tap

Variety Club Tent No. 35 will pick its chief barker and canvassmen at its annual membership and election meeting in the Hotel Sheraton-Astor at 12:30 p.m. Nov. 17. Lunch will be served at $2.50 per person for those who so request.

Slate of officers placed in nomination: Chief Barker, Ira Meinhardt; First Assistant, Martin Levine, Second Assistant, Larry Morris; Property Master, William H. Westphal; Dough Guy, Jack Hoffberg; and Canvassmen, George W. Brandt, Harold J. Klein, Charles L. Okun, Harold Rinzler, Jack Rosenfeld, Morris Sanders, Cy Seymour, Spyros S. Skouras, Jr., Morton Sunshine, Saul Trapner, George Weldman, Al Finley, Martin Kornbluth, Charles Alicoate, S. F. Seadler, Wilbur Snaper, Burt Robbins, Robert Shapiro, Sid Eiges and Carl Haverlin.

"New Faces" Stressed

"New Faces" are stressed in the 56th of a series of COMPO ads in "Editor and Publisher." Calling the promising personality category "the phase that will most interert readers," COMPO points out that voters in the first national participation poll will feel "one of those deep and admirable human qualities" of helping some newcomer to the screen. The ad title reads, "Give that little girl—and boy—a great big hand!"

No TV For AAwards

Turning its back on television, the Audience Awards poll will fete its first winners at a mammoth newspaper banquet scheduled for early December in Hollywood. The COMPO-sponsored national election originally planned to give the event network airing, but "as an expression of appreciation to the country's newspapers for their cooperation," the switch to press outlets was made, according to Elmer C. Rhoden, Audience Awards Committee chairman.

Rhoden pointed out that a television show would be competitive to both theatres and press and that this factor influenced the decision in the press' favor. Serious objections to the original telecast reportedly arose also from Hollywood interests who felt that the COMPO show would dim the glitter of the annual "Oscar" banquet in March.

"Continent" To I.F.E.

The first Italian CinemaScope-stereophonic sound production, "The Lost Continent," will be distributed in the U.S. by I.F.E., according to executive vice-president Seymour Poe. A prize winner at the Cannes and Berlin film festivals, the wide-screener was shot entirely on location on the islands of Indonesia. It marks I.F.E.'s debut in the wide screen field.

At Cannes, "Continent" was awarded a special citation hailing it for the "beauty and poetry of its images as well as the remarkable use of sound." European critics have claimed that it is the most effective use of CinemaScope and stereophonic sound to date. A large scale ad-publicity plan is in the making, I.F.E. has announced.

Warner Club Elects

The Stanley Warner Club has elected Charles Kontulis president of the benevolent organization at its annual meeting. Other officers include: Harriet Pettit, vice-president; Stanley Amster, membership vp; Etta Rodoff, welfare vp; Fred Stengl, claims vp; Donald Sherwood, social activities vp; John T. Holmes, treasurer; and Stuart H. Aarons, secretary. During the past fiscal year, the Club has distributed 300 sick benefits, 62 birth benefits and 47 marriage benefits.

Financial Notes

Dividends publicly declared by the film industry corporations in September were slightly under the same month last year, but the figure for the first nine months of this year was $21,885,000 compared to $18,606,000 in the corresponding period last year, according to the Department of Commerce.

Paramount Pictures estimates the earnings for the third quarter ended Oct. 1 at $2,515,000 after taxes. These earnings represent $1.15 per share on the 2,188,911 shares outstanding. Comparative earnings for the quarter ended Oct. 2, 1954 were estimated at $2,428,000, or $1.10 per share on the 2,208,133 shares then outstanding.

Consolidated earnings for the nine months ended Oct. 1 were estimated at $7,680,000 and represent $3.51 per share, compared to $5,558,000 at $2.52 per share for the same period in 1954.

Decca has announced consolidated net earnings of $2,410,264 or $1.50 per share for the nine months ending Sept. 30. For the corresponding period in 1954, net earnings totaled $2,272,602 or $1.42 per share. Decca owns approximately 71 percent of Universal Picture Co., Inc. common stock

Preferred stock quarterly cash dividend of the Roxy Theatre Inc. of 37½ cents per share has been declared payable Dec. 1 to holders as of Nov. 15.

Universal has announced a quarterly dividend of $1.0625 per share on the 4½ percent cumulative preferred stock payable Dec. 1 to stockholders as of Nov. 15.

American Broadcasting-Paramount Theatres has declared an extra common stock dividend of 20 cents per share, and a 25 cents per share quarterly dividend on preferred stock, both payable Dec. 20 to holders of record Nov. 25.

Benny As Toastmaster

Jack Benny will lead the parade of show business and civic personalites who will fete Spyros S. Skouras for the benefit of the March of Dimes in the Waldorf-Astoria Dec. 5. Benny will toastmaster the tribute which is expected to raise $150,000, according to Richard C. Patterson, Jr., committee chairman. Over 1500 notables have been invited to the $100-a-plate dinner.





Initiating a major, 60-city preview campaign, 20th-Fox screened its Thanksgiving holiday attraction, "Good Morning, Miss Dove" for more than 150 educational, civic, women's clubs and religious leaders. Pictured at a N.Y. showing (l to r): Mrs. Max Williams, pres. of Nat'l Foundation of M.P. Councils; Rodney Bush, Fox exploi. mgr.; Mrs. Mary Taylor, editor of "Clubwoman," Arthur De Bra, community relations dir. of M.P. Assn. of Am., and Mrs. Jesse Bader, nat'l. chmn. of Protestant M.P. Council.



Your
Christmas
Attraction
from
20th
Century-Fox





"The rains were upon
Ranchipur; and she cried:
'I am a sinner! Wash me
and I shall be whiter
than snow!'" —*Anon.*

Torrential
in the
Impact of
its Dramatic
Power!

The Rains of Ranchipur





COLOR by DE LUXE

CINEMASCOPE

LANA TURNER • RICHARD BURTON • FRED MacMURRAY • JOAN CAULFIELD • MICHAEL RENNIE

in "THE RAINS OF RANCHIPUR"

Produced by FRANK ROSS

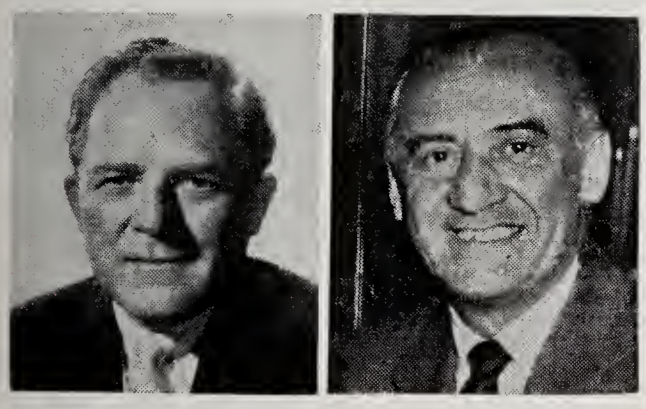
with EUGENIE LEONTOVICH, Gladys Hurlbut, Madge Kennedy, Paul H. Frees, Carlo Rizzo, Beatrice Kraft

Directed by JEAN NEGULESCO • Screenplay by MERLE MILLER • Based on a Novel by Louis Bromfield

Branson, Walton Upped At RKO

Walter E. Branson has been elected vice-president in charge of distribution of RKO Radio Pictures. World-Wide sales manager since last year, Branson has been in the industry since 1922.

The studio also announced the appointment of Edward L. Walton as administrative assistant to studio president Daniel T.



WALTER E. BRANSON EDWARD L. WALTON

O'Shea. Walton was formerly president and a director of Republic Pictures.

Branson started as a booker in Omaha for Pathe, and eventually served as a branch and district manager for various mid-western exchanges. His association with RKO began in 1941 when he took over the reins as western div. sales manager, and later, as assistant general sales head.

Another executive change came with the resignation of Rutgers Neilson from the foreign publicity manager slot after 24 years of RKO service. After a month's vacation, he will resume publicity and promotion work in the industry. At one time, Neilson was domestic publicity manager.

In an organizational switch, RKO-Pathe and The Van Beuren Corporation became part of RKO-Radio Pictures. Their production activities will be conducted under separate departments of the studio.

Sports No Money-Maker For Pay-Video: Halpern

A major figure in closed circuit TV has taken a dim view of theatre-viewing of major sporting events. Nathan Halpern, president of Theatre Network Television, Inc., told members of the Sports Broadcasters Association that there are too few sports events of national significance to make presentation by closed network a real money-making possibility. He added that he did not see any chance of pay-TV extensively telecasting sports events either.

No "Holiday" For Exhibs

"Roman Holiday" will not be re-released by Paramount despite requests by sharp-eyed exhibitors who remembered the film's parallel plot to the much-publicized Princess Margaret-Peter Townsend royal romance. Paramount officials said that re-release might lead to "cheap exploitation." The 1953 Oscar winner debuted Audrey Hepburn as the princess in love with a commoner she could not marry.

. . . NEW POSITIONS

BARNEY BRISKIN has taken over the general managership of production for the Selznick Company Inc. He will also be in charge of the executive general management of the company.

J. L. "LES" KAUFMAN was appointed ad-publicity-exploi director of United Productions of America.

ERNEST L. BLACK was appointed to a top executive position in the Technicolor Motion Picture Corporation. Black was formerly vice-president and general manager of the Petro-Mechanics research division of the Borg-Wagner Corp.

JOE SWAVELY has been promoted to the post of assistant production executive for United World Films, subsidiary of U-I with whom Swavely has been associated with for the last nine years.

JERRY LEVINE has become associated with Paramount Pictures advertising department under advertising manager Sid Blumenstock. Levine formerly served NSS in an advertising capacity.

NAT LIEBESKIND has been appointed to the position of Eastern sales mgr. of Mexfilms, Inc. Liebeskind has had 23 years experience with Mexican product as exhibitor and film representative there.

FRANK M. MCGREARY has joined Motion Picture Laboratories Inc., Memphis, as color film consult. He formerly was president of the McGreary-Smith Laboratories in Washington.

RICHARD FULHAM has been elevated to the post of 20th-Fox Denver branch mgr., succeeding V. J. Dugan. Fulham was formerly Denver branch salesman.

FRANK E. CAHILL, JR., co-ordinator of technical activities for Warner Bros., has been elected president of Warner Club, Inc.

MARSHALL BUDDY EYANSON, Warner Bros. film editing staff member, has been named assistant to Cedric Francis, studio's short subjects producer.

BERNARD J. O'ROURKE has been elevated to account executive in the N.Y. office of the Cinema-Vue Corp.

WALTER WALDMAN, former head of Para. publicity writing department, has joined the United Artists publicity staff.

JERRY BRESLER has been appointed producer and general manager of Kirk Douglas' Bryna Productions. Bresler was one-time head of the M-G-M short subjects department.

WILLIAM H. HENRY, will serve as consultant for the new Cinerama production on atomic energy, "The Eighth Day." Henry is a Washington correspondent for the "Los Angeles Times" and CBS.

BUDD ROGERS, former Selznick Releasing Organization sales mgr., will assume charge of the theatrical reissue distribution of sixteen feature films owned by the Bank of America.

CY SEYMOUR has rejoined National Screen Service in a sales capacity. He will be in charge of Special Purpose and Announcement trailers in the Greater Metropolitan vicinity.

WILLIAM S. KENT, formerly Calhoun Studios vice-president, has been appointed to a sales-production post with National Screen Service. Kent will enlarge NSS's activity in the business film and TV commercial area.

ISADORE EHRLICHMAN, Washington sales Mgr. for Universal, has been promoted to Buffalo branch mgr., replacing Jerome Wechsler, resigned. ROBERT L. FRIEDMAN succeeds Ehrlichman in the Washington slot.

NAT NATHANSON has been elected president of the Chicago Cinema Lodge of B'nai B'rith. Nathanson is Allied Artists exchange manager.

DAVID E. "Skip" WESHNER has been named sales representative for Kirk Douglas' Bryna Productions.

CARL MILLER was appointed acting branch manager of the Warner Bros. Denver exchange, filling in for Earl Bell, who is out due to a prolonged illness. Miller was local sales mgr. of the Company's San Francisco office.

MPEA Committee Scans License Snag

Heeding Eric Johnston's warning of the urgency of industry unity on the foreign market, the MPEA has established a ten-man committee to study the possibility of a master formula to solve the division of licenses problem. The committee represented all members of MPEA and its session was highlighted by attendance of company presidents Barney Balaban, Arthur B. Krim, Spyros S. Skouras, Nicholas M. Schenck and Milton R. Rackmil.

As the committee progressed in its closed sessions, word came from Rome that the only terms favorable for a U.S.-Italian agreement would be a 100 percent increase in the dubbing tax and a screen quota of 104 days. The Italian government held out the alternative of a reduction in films exported to Italy as a basis for agreement.

Mike Todd Sells Stock

Mike Todd has sold his interests in Magna Corp. and Todd-AO, the company which he helped create. Reported dissension between the promoter and his colleagues, and the demands of Todd's financial committments to his Todd-AO production of Jules Verne's "Around the World in Eighty Days" are thought to have triggered his decision. In giving up his posts on both boards and 346,000 common shares in Magna, Todd reportedly bagged between one and two million dollars. He is scheduled to shoot nine other films in the new process after the Verne classic.

Brylawski Re-elected

WASHINGTON, D. C.—A. Julian Brylawski has been re-elected to his 33rd consecutive term as president of the Motion Picture Theatre Owners of Metropolitan Washington. Other MPTO officers are: Marvin Goldman, first vice-president; Joseph Bernheimer, second vice-president; Harry Bachman, secretary; and Lloyd Wineland, Sr. treasurer.

"It's A Natural!"

M-G-M Shoots The Works On "Guys and Dolls" Hoopla

Hailed by M-G-M as having the greatest array of promotion tie-ups for any picture to date, Samuel Goldwyn's production of "Guys and Dolls" is coupling numerous premieres during November and December with the extensive use of every type of promotion possible, including department store and manufacturer tie-ups, television appearances and national magazine stories, plus an extensive multi-city tour by the Goldwyn Girls.

One of the most outstanding and effective promotion tie-ups ever effected between a department store and a motion picture company was achieved when M-G-M vice-president Howard Dietz and his staff completed a co-op arrangement with the famous Macy's, New York, which agreed to set aside the week of Nov. 14-23 for a General Storewide Promotion Plan for the picture.

Before the New York Premiere on Nov. 4, Macy's had launched a six weeks' ad campaign with special newspaper copy. The object was to choose a sixth Goldwyn Girl from the New York area who would win valuable prizes and a chance to go with the original quintet on the remainder of their tour.

M-G-M, which is releasing the CinemaScope-Technicolor production, has also completed arrangements with approximately 50 manufacturers to tie in their merchandise and products with "Guys and Dolls." The national tie-ups include necessities as well as luxuries, special accessories, airlines and travel agencies, a Savings Bank, books and bookstores, a gas company and a broiler appliance, among others.

Among those participating was Adams Hats, a 96-store New York chain, who tied up for "The Adams Hat Guy of the Week," with winners, photographed in their own hats, selected from photographs made at the theatre lobby.

Also involved in special promotions were Elgeet Optical Co.; Martex Towels; Samsonite Luggage; the American Gas Co., Philadelphia; Lubin Weeker; United Mills; and Frank Music Co.

Garden City Books (Doubleday) made up a special wrap-around band on "More About Guys and Dolls," a selection of short stories by Damon Runyon, for the sale of the hard cover book. Pocket Book got up a special edition which is called "Guys and Dolls," using a scene still on the cover and a special still of Marlon Brando and Vivien Blaine inside.

Several songs from the film, including "I'll Know," "Luck, Be a Lady," and "Adelaide," have been recorded by Sammy Davis Jr. in a Decca album, and Columbia and Capitol records have set individual disks for Rosemary Clooney, Frankie Laine, and others.

More than 10,000 miles have been covered thus far by the five Goldwyn Girls—Larri Thomas, Jann Darlyn, Barbara Brent, Madelyn Darrow and June Kirby—in a 60-city tour, which included stops in Canada. They started on Sept. 6 in Philadelphia and after 11 weeks on the road will wind up in Los Angeles Nov. 22, to be on hand for the benefit premiere performance of the film at the Paramount Theatre for the Cedars of Lebanon Hospital.

During their visit to New York, the girls acted as brides maids at the real-life wedding of a Guy and Doll which stimulated the finale of the film. The wedding was performed outdoors in the heart of Times Square, and both bride and groom were the winners of a contest conducted by the Capitol Theatre, each submitting a letter stating "Why I Want to Marry This Guy" and 'Why I Want to Marry This Doll."



A gala Times Square wedding, simulating the film's finale, was part of the huge exploitation campaign for M-G-M's "Guys and Dolls."

Television and radio appearances by the Goldwyn Girls during their tour were supplemented by numerous appearances on air shows of Sam Goldwyn, director Joseph Mankiewicz, and several of the stars and leading players, resulting in what M-G-M has called "one of the greatest 'air' coverage publicity campaigns for any motion picture."



Attending the festive, kleig-lighted Capitol Theatre, N. Y. world premiere of "Guys and Dolls," which raised $35,000 for the Will Rogers Memorial Fund, were L to R: Eugene Picker, head of Loew's Greater N. Y. theatre operations; Robert Mochrie, sales mgr., and Dave Golding, publicity head, of Sam Goldwyn Prods.; and star Jean Simmons.

On Oct. 7, Edward R. Murrow interviewed star Jean Simmons at her Beverly Hills home with husband Stewart Granger, on "Person to Person." Two days later, Ed Sullivan devoted a half-hour of his "Toast of the Town" telecast to a special film he made during the actual production of the film.

Other big network TV shows which gave big breaks to the production included "The Morning Show," "Strike It Rich," "Tex and Jinx," "Monitor," "What's My Line?," "The Robert Q. Lewis Show," and the "Perry Como Show."

National magazine breaks for the picture started as early as last Spring when the "New York Times Magazine" on April 27 devoted two full pages to the picture. Following this, "Collier's" devoted four pages with color in its April 29 issue. On May 1, "This Week" set aside a page and a half to the film.

One of the biggest and most important breaks came with the Sept. 19 issue of "Life" when a full cover action shot of the Goldwyn Girls proved an eye opener for ten more color pages inside by Gjon Mili.



Others who appeared at the star-studded world premiere of "Guys and Dolls" included, L to R: Nicholas M. Schenck, president, Loew's Inc., and his wife; and Barney Balaban, president, Paramount Pictures, together with Mrs. Balaban. The Capitol Theatre announced the greatest first four days' gross in the theatre's 36-year-old history, when the figure hit a smash $103,010.

IFFPA Sets Dates For Film Festivals

WASHINGTON.—Iron Curtain nations were, in effect, barred from membership in the International Federation of Film Producers Associations by its administrative council, which concluded a four-day meeting at the headquarters of the Motion Picture Association late this week. MPAA president Eric Johnston heads the U. S. delegation on the 10-nation council.

Federation president Renato Gualino of Italy told newsmen that the council unanimously agreed not to change present regulations which exclude producer organizations from countries "under the direct or indirect control of the state."

Discussion of quotas, remittances, rentals and allied problems affecting the international exchange of motion pictures highlighted one complete session of the administrative council.

Approves Cork Festival

The council also acted on applications for film festivals in 1956, approving six. Several remain to be examined in later sessions.

Old standbys given the green light for next year included Cannes, France, in March; Venice, Italy, in August; Berlin, Germany, from late June to Early July, and Edinburgh, Scotland, Aug. 20 to September 9.

In addition, the council approved—for 1956 only—a festival to be sponsored by the Irish Government at Cork, May 21-27. This is in line with established policy not to hold too many festivals, and to rotate locations.

Carlsbad A Possibility

Finally, the council gave tentative approval to an international film festival at Karlovy Vary (Carlsbad), Czechoslovakia, June 11-24, subject to confirmation of a number of pledges made by the management with regard to its operation, in line with Federation policies: 1. The festival must have no political significance. 2. It must agree to freedom of exchange of festival films shown in Czechoslovakia.

Gualino was authorized to decide whether two more applications should be sanction—Locarno, Switzerland next year, and Brussels, Belgium, in 1958, when the government is sponsoring a worlds fair. Gualino said both applications would be investigated further and a decision made before the end of the year. But he indicated that a factor in the decision of the Belgian application would be the results of negotiations with the Belgian Department of Economic Affairs on recently imposed tight ceilings on minimum rental guarantees, fixed rentals and remittances—a reversal of that country's previous liberal film import policies.

(*Continued on page* 45)

Judge McCraw Dies

DALLAS.—Judge William McCraw, executive director of Variety Clubs International, is dead at 59. Known affectionately throughout the world as "The Colonel," he played an important part in the organization's growth. Judge McCraw assumed the position of executive director in 1945 and held it until 1954 when he reverted to inactive status in order to accept an appointment as judge of the Special Criminal District Court of Dallas.

Storm Rages As N. J. Town Would Ban All Foreign Pix

The small town of Bogota, N. J. (pop. 8000) has become the storm center of the latest censorship snarl, involving three foreign imports, "The Bed," "Game of Love" and "One Summer of Happiness." A campaign of "censorship by local pressure" has gotten up steam to ban all "controversial" films from the only art theatre in Bergen County, the Queen Anne. Two petitions presented to the town council set off the ruckus, and religious, political, social and educational groups have all joined in the fray. Although restrictive action of a legal sort is not likely, the town council is studying the legality of a general foreign film ban.

The spiralling nature of the case has brought in a large cast taking up the pros and cons. Leading the attacks on the "controversial foreign film policy" are a parochial school PTA, town mayor George E. Quinn, a Bergen County Freeholder candidate, two Roman Catholic Churches and 67 petitioning Bogota citizens. Drawn up behind exhibitor David Frankl is the local Veterans of Foreign Wars, a public school PTA, a local Freedom of Artistic Expression Society, and the Times Films Corp., distributors of "Game" and "Summer."

The case reads as follows:

1. Two petitions, one private and one representing the St. Joseph's School PTA, protest the films in question as indecent, and ask the town council to take action.

2. Mayor Quinn takes up the issue, and declares that he does not think "the citizens of Bogota on the whole want these films." The films in question were highly acclaimed critically and two were previously award-winners.

3. Frankl vows that as long as he has a theatre he will continue to maintain a fine film art policy, the only such policy in the County.

4. He is backed by members of the County's Freedom in Artistic Expression Society, labeling the film's attackers as "puritan-minded." Times Films sees the campaign as that of "village bigots imposing their will on the majority."

5. Two local churches forbid their parishioners to attend the Queen Anne until the film policy is changed.

6. The VFW chapter supports Frankl.

7. The Democratic candidate for Freeholder suggests the need for a state or county board to regulate such matters. His opponent disagrees with "this invasion of municipal home rule but believes "something should be done."

8. School #2 PTA refuses to attack Frankl, rejecting a petition, and disavowing St. Joseph's prediction that the secular schools would join in the anti-foreign film fight.

At last report, Frankl was still showing art films, with a sign outside, "Minors Not Allowed."

INTERVIEWS

Decrying "those self-appointed American ambassadors—nincompoops who promise the world to British producers, with nothing ever coming of it," Ernest Turnbull, Australian theatre manager and 20th-Fox representative Down Under, also declared that the English "would be committing hari-kari if they are fool enough to attempt to compete with the U.S. in producing the type of films in which the Americans are supreme." He suggested that here as in his country the best marketing device to aid British imports would be the establishment of intimate theatres in key cities playing UK films exclusively.

* * *

Henry Ginsberg, former Paramount exec and producer of the forthcoming Warner release, "Giant," declared that his choice of conventional 35mm process over the newer wide-screen process was dictated by the need for intimacy in filming the Edna Ferber story. Directed by George Stevens, the WarnerColor film has captured some panoramic productions values on a smaller canvas while being able to focus its interest on the story's characters, Ginsberg said.

* * *

One hundred percent increase in foreign sales during the coming year was predicted by Norton V. Richey, president of Allied Artists International. Emphasis will be on quality in maintaining the company's large 40 picture schedule. During the past year, foreign sales increased 42 percent over the 1954-55 period, Richey announced.

* * *

Success with screen biographies of Glenn Miller and Audie Murphy has convinced Aaron Rosenberg that audiences "are intrigued with factual characters." He has just completed "The Benny Goodman Story" for Universal and will jaunt to Turkey to film the life of Ataturk, the national hero. Also on the docket for the producer are bios of Bill Robinson, the dancer, and Charles Russell, the cowboy artist, both starring Murphy.

* * *

Having completed his first independent production, "Man With the Gun," Samuel Goldwyn, Jr. has plans to film four more films in the next eighteen months. The 29-year-old is currently on a tour of key cities plugging his first outing. His next film, "The Sharkfighters," an underwater adventure, rounds out a two film deal with UA. Other projects include "Proud Rebel," a father-son drama, "Dancing Detective," a Cornell Woolrich suspense story, and Frederick Wakeman's war-time comedy, "Shore Leave."

Bryna Buys TV Drama

A new high price of $100,000 for a television package-play was reportedly paid by Bryna Prods. in acquiring rights to Robert Alan Aurthur's "Shadow of the Champ" from Jonathan Productions. The film will be co-produced by Kirk Douglas' Bryna Productions and the Jonathan group. Douglas will star in the Aurthur screenplay.

'RANDY SCOTT'S BEST...WILL RANK HIG





RANDOLPH

A LAWLESS

co-starring **ANGELA LANSBUR**

h **WARNER ANDERSON · JEAN PARKER · WALLACE FO**

een Play by KENNETH GAMET • A SCOTT-BROWN PRODUCTION • Produced by HARRY JOE BROWN • Directed by JOS

THE LIST OF ALL-TIME TOP WESTERNS!'



Strong production values . . . unusual story line . . . powerful cast . . . Ask the man from Columbia to let you see the greatest Randy Scott picture of them all!

SCOTT

STREET



HN EMERY

A COLUMBIA PICTURE

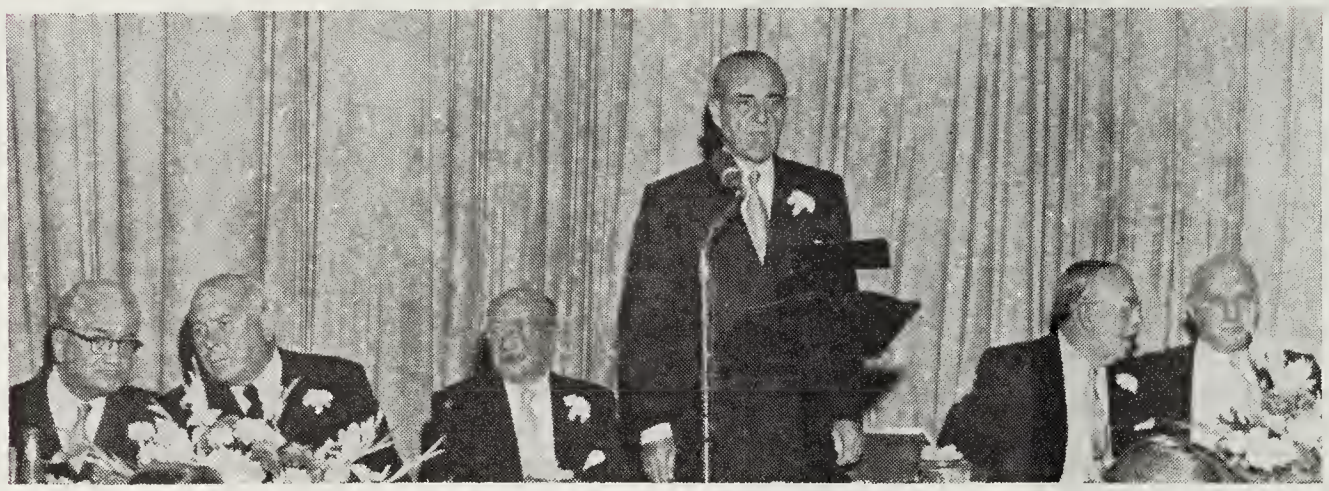
COLOR BY

TECHNICOLOR

WIDE-SCREEN

Mister Robbins

'Pioneer Of The Year'



Seated on the dais at the Motion Picture Pioneers Testimonial to Herman Robbins, board chairman of National Screen are (l to r): Judge Ferdinand Pecora; Spyros P. Skouras; Robbins; Ned E. Depinet, dinner chairman; Jack Cohn, Pioneers' president and Barney Balaban.

In a dramatic plea for support of the unpublicized but vital humanitarian work of the Foundation of Motion Picture Pioneers, Herman Robbins, board chairman of National Screen Service, accepted the award of "Pioneer of the Year" at the 17th Annual Showmanship Dinner of the Motion Picture Pioneers, late last week, at the Waldorf-Astoria Hotel in New York.

More than 450 industry Pioneers were entertained by an hour-and-a-half show entitled "Mister Robbins," presented by a brilliant cast of stars of stage, screen, opera and television.

In his acceptance of the award, Robbins said, "It is to the credit of our producing and distributing companies and of our theatre circuits, large and small, that they take care of their own employees generously in these matters. But there are many Pioneers who have been out of such employment for many years," Robbins continued, "and others who have been in business for themselves and have met with reverses. These are the ones we try to help to the best of our financial ability. You can well understand that this must be handled in a delicate manner. There can be no publicizing of names or general knowledge of who is being helped."

"In fact, some of our unfortunate Pioneers shrink from asking for assistance. In all cases, your Pioneer Committee—all unsung heroes—devote unselfishly much of their time • investigating delicately and sympathetically the background and situation that merits assistance from the Foundation," Robbins stated.

A special, dramatic evening of entertainment preceded the acceptance speech by Robbins. Ned Depinet, dinner chairman, after a brief welcome, introduced ABC's John Daly as narrator of the evening's entertainment, "Mister Robbins."

The entire show dealing with Robbins' career was written and staged by Morton Sunshine, editor of the INDEPENDENT. The cast included Lee Bowman, Dane Clark, Alan Dale, Rita Gam, Benny Goodman, Dennis James, Kitty Kallen, Stubby Kaye, Rosemary Kuhlmann, Jack Palance, Betsy Palmer, Jack Russell, Dorothy Sarnoff, Dolores Wilson and the Goldwyn Girls. Depinet took over the show which began with the induction of fifty-two new Pioneers. The induction ceremony was conducted, as in past years, by Jack Cohn and Judge Ferdinand Pecora.

Daly concluded the tribute to Robbins with these words:

"True, he may rock the boat but Mister Robbins is a steady pilot. Here is a man whose word is his bond. Once given, you can count on him despite the consequences. He is dependable and when he takes on an assignment, he carries through and constantly strives for perfection.

"Herman Robbins has been a constructive industry force, providing leadership and statesmanship in the continuing progress of the motion picture medium.

"He has served countless charities of various denominations and leanings with great distinction and without publicity. Despite this, it is common knowledge and there is no need for us to recite a long list of charities which have been beneficiaries of his deeds and contributions.

"In like measure, he has served the industry and the nation, and with the help of his organization, performed a tremendous job in behalf of the war effort which could not otherwise be accomplished. These efforts have been continued to the present day and will continue into the future.

"This, then, is Mister Robbins—his industry stature increases with the years. He has earned our respect and admiration. He is most worthy of the designation, 'pioneer of the year'.

The evening was climaxed with Ned Depinet's presentation to Herman Robbins of the "Pioneer of the Year" plaque.

Text Of Pioneers' Plaque To Robbins

"The Motion Picture Pioneers, Inc. bestows its highest honor, 'Pioneer of the Year,' on a great showman, Herman Robbins, for a distinguished lifetime of service to the motion picture industry; for his outstanding contributions to the promotion and growth of the motion picture medium; for his leadership, inspiration and industry counsel in the performance of public service, and for his dedication and achievement in behalf of all patriotic and humanitarian causes."

At The Dinner

Among the 450 beaming guests at the 17th Annual Showmanship Dinner in honor of Herman Robbins, Board Chairman of National Screen, were (top to bottom, left to right): (1) George Skouras, Gus Eyssell, George Dembow (2) Arthur Krim, Bill German, Bob O'Donnell (3) Harry Kalmine, Abe Montague, Grad Sears (4) Max Cohen, Sam Dembow, John O'Connor (5) Mort Sunshine and Stubby Kaye.



(Photos by Robin Jon Joachim)

Aviation Themes Start Pix Trend

Hollywood is off on a flying picture "kick" again. Leland Hayward is making "The Spirit of St. Louis" at Warner Bros., starring James Stewart, and Robert Webb is directing "Threshold of Space," for 20th-Fox, much of which is being shot at the Air Force Base at Almagordo, New Mexico.

Meanwhile, director Richard Thorpe has just returned from Alamagordo, where he conferred with authorities and selected sites to be used in the filming of M-G-M's upcoming air epic, "Eagles Have Wings," which he will direct and which Charles Schnee will produce.

Still another starter is "Screaming Eagles," which Sam Bischoff and David Diamond are making for Allied Artists release. Producer Harry Tatelman has also joined the air-minded group in the film capitol and has taken an option on Howard Estabrook's story, "Roger!". Background for this screen property is the Civil Air Patrol, which is the civilian arm of the U.S. Air Force.

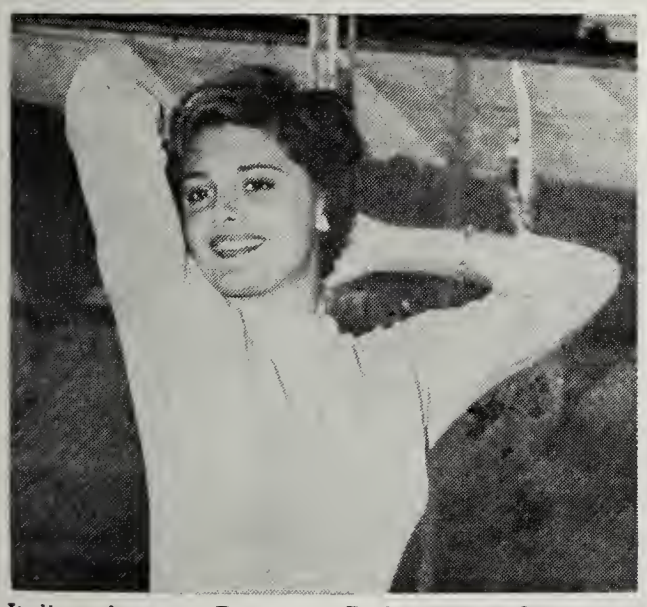
Warner Bros. has announced still another air epic, "Toward The Unknown," which will star William Holden. And there is talk of another film feature with Harry Richman, who with Dick Merrill, became the first to fly the Atlantic both ways.

Anyway you look at it, it looks like for the first time since World War II, Hollywood is sprouting plenty of wings and plans to take its cameras into the air to capture the drama, adventure and romance of flight.

—R.B.

First Global Sales Meet For M-G-M Next Year

For the first time in film history, a major company will fly in its entire global sales and publicity personnel to attend the "M-G-M World-Wide Hollywood Conference" scheduled Feb. 5-12. Greeted by Dore Schary, the conference will screen 12 major productions as well as outline sales, merchandising and promotion policies from an international viewpoint. Delegates from 58 nations will attend the conclave, Arthur M. Loew, president of Loew's International Corp. announced.



Italian beauty Rosanna Podesta is shown en route to Hollywood to appear in Warner Bros.' forthcoming "Helen of Troy" and to co-star with Alan Ladd in WB's "Santiago."

HOLLYWOOD ...on the wire

RICHARD BERNSTEIN, *Editor*
Hollywood Offices:
8245 Beeman Avenue
North Hollywood. Tel.:
ROgers 7-2347

James Whitmore has been added to the cast of "Crime in the Streets," which Vincent M. Fennelly is producing under his Lindbrook banner for Allied Artists release. Don Siegel is directing. . . . The Milner Brothers, Dan and Jack, heads of Milner Brothers Productions, are editing their feature, "The Phantom From 10,000 Leagues," which stars Kent Taylor, Cathy Downs and Michael Whalen for ARC release. The Milners acquired stock footage which made additional shooting unnecessary. Dan Milner directed the film, Jack Milner produced.

* * *

Aldo Ray will co-star with Donna Reed in Todon Productions' "Beyond Mombassa," to be shot in Africa for Columbia release by Miss Reed's husband, Tony Owen. Locations have been selected in Mombassa, Nairobi and Zanzibar, with camera work to start in January. . . . Frank P. Rosenberg will produce the Tab Hunter starrer, "The Girl He Left Behind," with Guy Trosper signed to do the screen play from the Marion Hargrove novel. Warner Brothers will release the film. . . . Harmony Productions has been formed in Hollywood as a producing organization. Heading the new setup are J. G. 'Tommy' Thompson, former aircraft manufacturer, president; Lee Loeb, producer and secretary; V. E. Ellsworth, vice-president and treasurer. Company will produce theatrical features along with TV films.

* * *

Jeff Chandler was set to star in "Toy Tiger," forthcoming Technicolor production, which will roll Nov. 15 with Howard Christie producing and Jerry Hopper directing from an original screen play by Ted Sherdeman. Film will bring to the screen again the child actor, Tim Hovey, who attracted attention in "The Private War of Major Benson." Carl Dudley, president of Dudley Pictures Corporation, has signed Gaby Andre for the femme lead opposite Marshall Thompson in "Assignment Nairobi," now before the cameras at Tanganyika, British East Africa. The actress planed to join the company this week.

* * *

Harry Kleiner, who wrote the screenplays of such Columbia pictures as "Salome" and "Miss Sadie Thompson," was signed by Columbia Pictures as a producer. His first assignment will be determined shortly. . . . Herbert J. Yates announced that he has acquired the motion picture rights to "Papa Married A Mormon" by John D. Fitzgerald. Yates, president of Republic Pictures, reported that the property was obtained for $100,000 through Music Corporation of America. Yates stated that he will film the story on a $2,000,000 budget in the company's new wide screen multiple process, Naturama and in Trucolor.

* * *

Irving H. Levin, president of Filmakers Releasing Organization, announced the formation of a subsidiary company, Banner pictures, which will distribute thirteen full length motion pictures within the next nine months. These pictures will be available to exhibitors at the rate of one every two weeks starting on Nov. 15. Nine of these films are in the can and four are in script form. Releases include world-wide rights to eight features acquired from Gibraltar Motion Picture Distributors, Inc. in a deal just concluded with Sam Nathanson, Gibraltar president. They are "Wetbacks," filmed in Eastman Color, starring Lloyd Bridges, Nancy Gates and Barton MacLane; "A Yank In Ermine," filmed in Eastman Color and starring Peter Thompson and Harold Lloyd Jr.; "Fury in Paradise," filmed in Eastman Color and starring Peter Thompson; "Silent Fear," starring Andrea King and Peter Adams; "A Life At Stake," starring Angela Lansbury and Keith Andes; and "A Room In The House," Holiday Week," and "Wedding Of Lili Marelene." In a deal with Producer Horace McCoy, Banner acquired world-wide distribution of a new Bela Lugosi horror film, "Bride of the Monster." In addition, Banner will produce four outdoor action features now in script form, aimed at an early '56 start: "Dust Covered Wagons," Jan. 15; "Comanche Uprising," Feb. 27; "Cavalry Crossing," Mar. 26; and "Mr. Texas," Apr. 30.

* * *

Producer-Director Sheldon Reynolds has taken a lease on the Svensk Filmindustri Studio in Stockholm. Reynolds has just completed a Robert Mitchum starrer, "Foreign Intrigue" for United Artists release. . . . Al Gannaway left for Mexico City to score and dub "Adventures of Daniel Boone," the feature which he is producing for Republic release. Bruce Bennett, Damien O'Flynn, Lon Chaney, Jr., Ken Dibbs and Gordon Mills head the cast. Gannaway directed the feature. Producer Arthur Hornblow, Jr. announced that his next production will be "Solomon and Sheba," and will be made for his own independent company, Festival Films. Ltd. in conjunction with Edward Small. Picture will be filmed in Israel and Europe with Gina Lollibrigiida being discussed to play the role of Sheba. United Artists release is pending.

* * *

Twentieth Century-Fox signed a new long term contract with Samuel G. Engel and was given production assignment on "A Roomful of Roses," The film will be based on the play by Edith Sommer, which opened on Broadway last month. . . . John Bash Productions has set Jan. 15 for the starting date on "Brief Rapture," which Paul Henreid will direct entirely on location in Mazatlan, Mexico. . . . Lori Nelson was signed by Paramount Pictures for the feminine lead in "Pardners," which will star Dean Martin and Jerry Lewis. Norman Taurog will direct the film, which will be shot in VistaVision. Paul Jones will produce.

* * *

Jack Warner announced the closing of a deal with Frank Melford and Jack Dietz providing for the presentation by Warner Bros. of four major pictures to be filmed by their recently formed production com-

(*Continued on next page*)

Entering Era Of Science Films, Thinks Producer William Bloom

By Richard Bernstein

"I am excited about this picture," Producer William Bloom said in a studio interview about "On The Threshold of Space," which he is producing for 20th Century-Fox. "In 1946, I felt that we were entering an era of great scientific advancement. Besides science fiction, there was the science-probable and the science-possible. I started looking for a story along these lines."

Bloom finally came up with his idea. As he puts it, "this is a science fact picture that deals with the Air Force's effort to penetrate space. The public has very little knowledge of the Air Force's work in this direction."

The producer used two Air Force bases for location shooting and also had the cooperation of Aero Medical Laboratories of the Air Force. "Their splendid cooperation helped make this film a reality," Bloom said enthusiastically. "They helped me in every way they could."



WILLIAM BLOOM

"Unusual Research"

Robert Webb is the director of "On The Threshold of Space," which stars Guy Madison and the late John Hodiak, and gives Virginia Leith her first top femme starring role.

The film is a CinemaScope picture, shot in Eastman Color. "The problems were enormous," Bloom said. "We had to do an amazing amount of research and we spent about 18 months writing technical information." Screen play for the film was written by Simon Wincelberg and Francis Cockrell using this research as a basis.

"The story of Aero Medical research as told in this film," Bloom stated, "is photogenic, unusual and different." It also gives Guy Madison a new type of role. "On The Threshold of Space" shows Madison as a doctor in the Air Force who has a "scientific bent."

Made "Inferno"

William Bloom is a New Yorker, educated at the University of Pennsylvania, who got his start in the motion picture business as assistant story editor at Columbia Sudios. He left this position for the Signal Corps during World War II and emerged in 1945 as a first lieutenant. He returned to Columbia and became the assistant to Ender Bohem, who was the assistant to studio president Harry Cohn. Six months later, Bloom became a producer. He produced the very successful feature, "Sport of Kings," and two other features. In 1947, he became assistant to B. B. Kahane. He resigned March 1951 and in July of that year, went over to 20th Century-Fox as assistant to Julian Blaustein. He eventually was given the production reins on "The Glory Brigade," the story of the Combat Engineers, which starred Victor Mature. He made the 3-D "Inferno" for Fox in 1953.

Bloom has his own theories on what the public wants today in motion picture entertainment. "The public demands freshness," he said. "It is a vital commodity. The public's taste has become jaded and the formula story doesn't excite them anymore. That's why stories with new ideas and facets that will intrigue the public are important."

The producer is a strong believer in timeliness and is anxious to get his film out to the theatres. He believes that action, story and good dialogue all go together and that the audience watches backgrounds and locations carefully.

"As far as a motion picture idea goes, you have to believe in it enough to make sure that it is developed properly and has all the ingredients that are necessary to make an unusual picture," Bloom said.

William Bloom is a producer who stays close to his picture. He is on the set as much as possible and watches all phases of production. He is a strong believer in accuracy and realism. He also believes that his science-fact film may tee off a lot of interest in science fact and send us producers looking for science-fact subjects that can be made into interesting and exciting motion pictures.

HOLLYWOOD...

(Continued from preceding page)

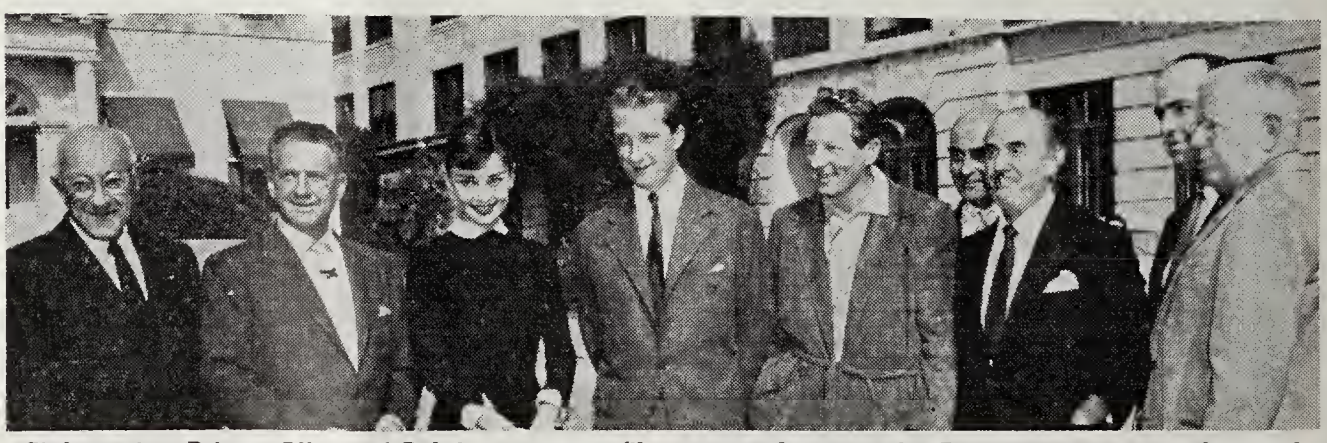
pany. "Freighter," from the United States Steel hour program, produced by the Theatre Guild from a teleplay by George Lothar is the first of the pictures scheduled for filming under the newly concluded deal. Also definitely scheduled is "Blood On The River," an original by James Gunn and Hunt Stromberg, Jr. . . . At Republic, Jack E. Baker, vice-president in charge of studio operations, announced that four films will be filmed before the first of the year and two will roll in January. The first, still untitled, is to be directed by Franklin Adreon for associate producer Rudy Ralston. Film rolls Nov. 11. "Libson," directed by Ray Milland, who will also star with Maureen O'Hara, starts shooting on location Dec. 1. It will be filmed in Trucolor and Republic's Naturama. "Dakota Incident," which will star Linda Darnell and Sterling Hayden with Lewis Foster directing for associate producer Michael Baird rolls Dec. 7. with Associate producer-director John Auer gunning "Annie Jordan," Dec. 15. "Hinky Dinky Parlez Vous," a Mickey Rooney production, rolls Jan. 4. Another untitled feature will hit the sound stages Jan. 15.

* * *

Columbia Pictures signed Charles Bickford for "It Happened One Night," June Allyson-Jack Lemmon starrer, which Dick Powell is directing. . . . Allied Artists made two important acquisitions. AA concluded negotiation with Medic Productions whereby a motion picture based on the famed television series, "Medic," will be brought to the screen, it was announced by Harold Mirisch, vice president of Allied Artists. The company also announced that it has obtained the motion picture rights to Jean Anouilh's French play, "L'Alouette." Under the title, "The Lark," a Kermit Bloomgarten production, an adaptation of "L-Alouette," was brought to the American stage, last week, where it was given a tryout prior to its Broadway opening. Julie Harris stars in the play, which received critical acclaim.

* * *

Hugo Haas puts his H-H Production, "Hit and Run," before the cameras on Dec. 6. Haas will direct and produce the feature, which will star Cleo Moore and himself. . . . Bette Davis, Ernest Borgnine and Debbie Reynolds will star in the film version of Paddy Chayefsky's "The Catered Affair," which M-G-M will make. Sam Zimbalist will produce.



Sight-seeing Prince Albert of Belgium met top film personalities on the Paramount lot and observed shooting of "That Certain Feeling" and "The Mountain." L to R: producer Cecil B. DeMille; studio production chief Don Hartman; Audrey Hepburn; H.R.H. the Prince; Danny Kaye; Maj. Thibaut de Maisieres; Jack L. Warner, vice-president of WB; George Barthelmy, Belgian counsel in Los Angeles; and studio chief Y. Frank Freeman.



TOP EXHIBITORATINGS

of

1954-1955

ten money



1

BATTLE CRY
(Warner Bros.)



3

MISTER ROBERTS
(Warner Bros.)



4

BLACKBOARD JUNGLE
(M-G-M)



7

A MAN CALLED PETER
(20th-Fox)



8

THE LADY AND THE TRAMP
(Buena Vista)

top pictures



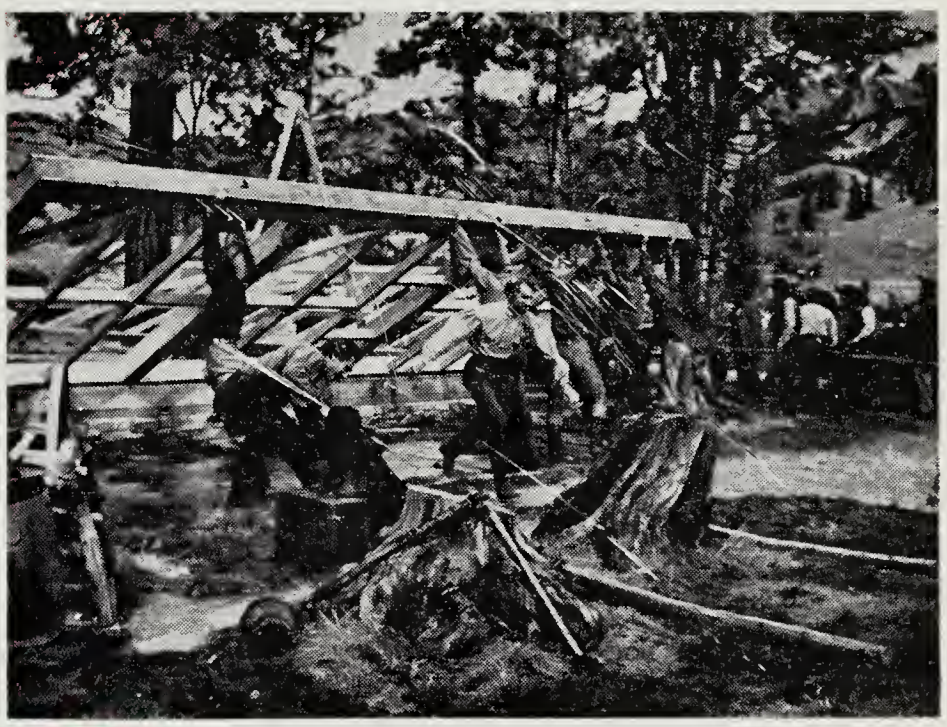
2

COUNTRY GIRL
(Paramount)



5

ON THE WATERFRONT
(Columbia)



6

7 BRIDES FOR 7 BROTHERS
(M-G-M)



9

REAR WINDOW
(Paramount)



10

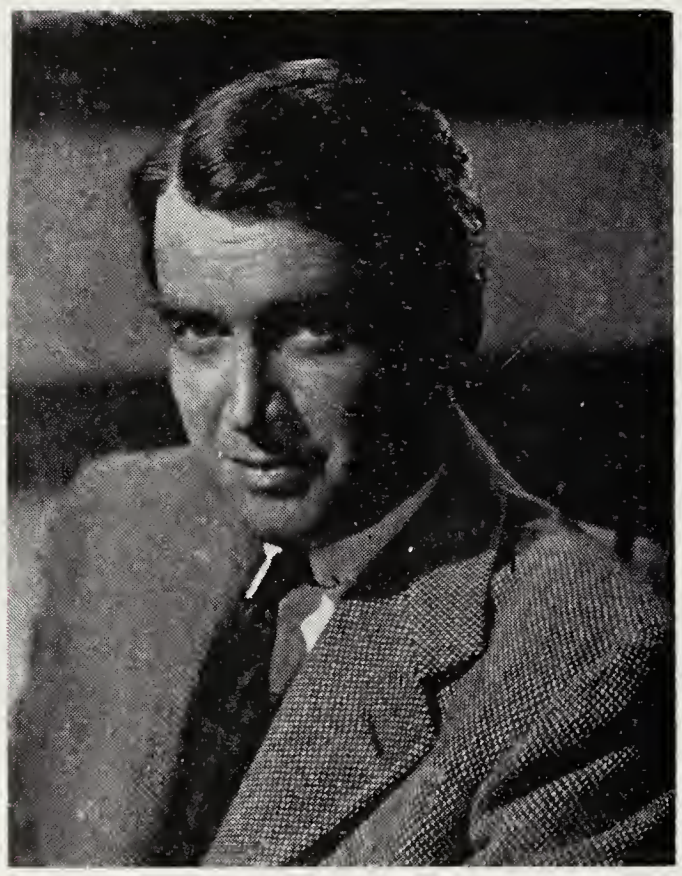
LOVE ME OR LEAVE ME
(M-G-M)

ten money



1

Marlon Brando



3

James Stewart



4

Bing Crosby



7

Gary Cooper



8

Dean Martin & Jerry Lewis

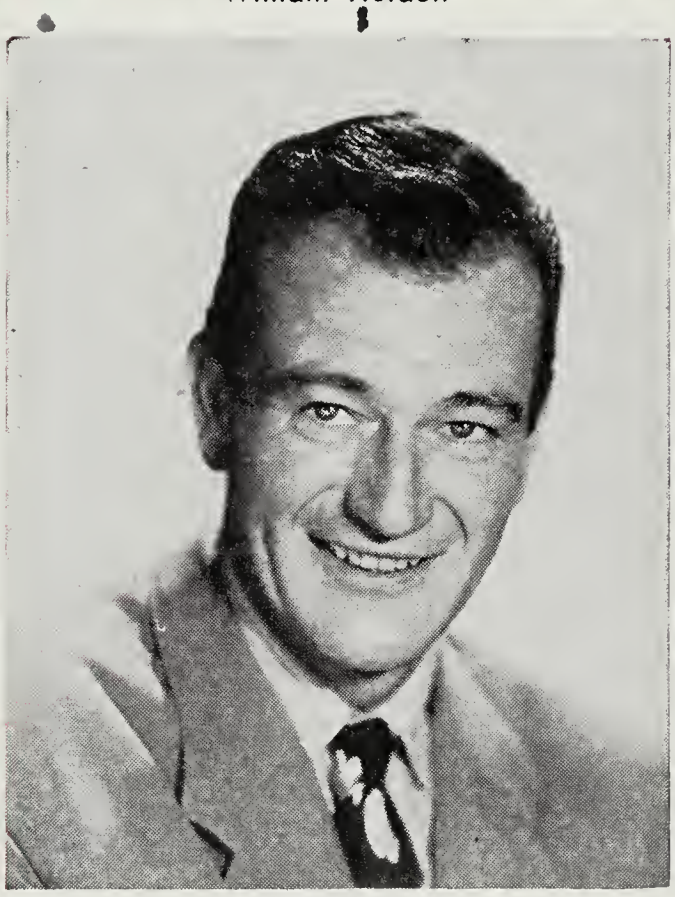
top actors



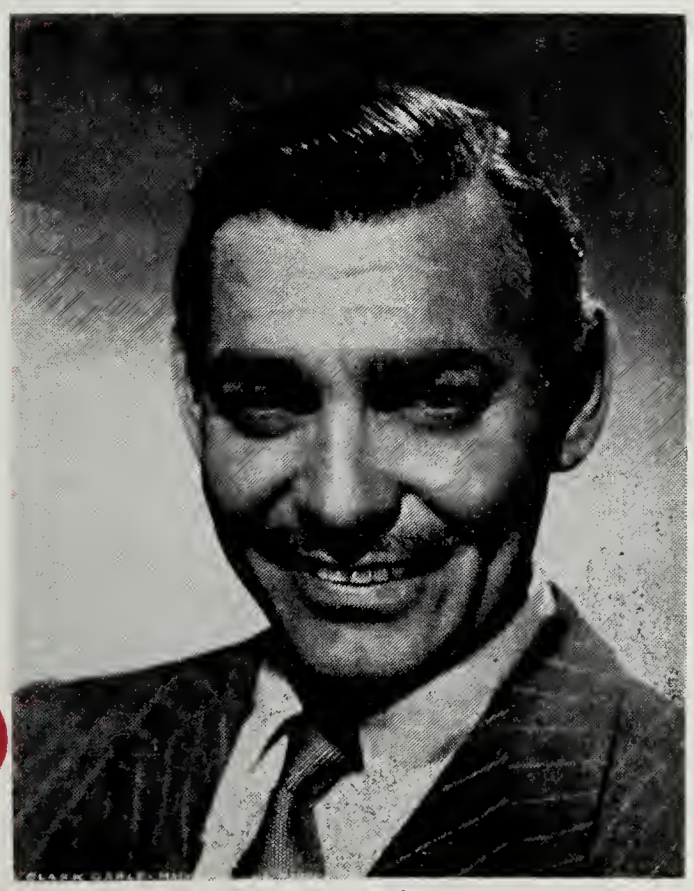
2 William Holden



5 Burt Lancaster



6 John Wayne



9 Clark Gable



10 Humphrey Bogart

ten money



1

Grace Kelly



3

Marilyn Monroe



4

Audrey Hepburn



7

Susan Hayward



8

Jane Russell

top actresses



2 Doris Day



5 Ava Gardner



6 June Allyson



9 Judy Garland



10 Elizabeth Taylor

ten money



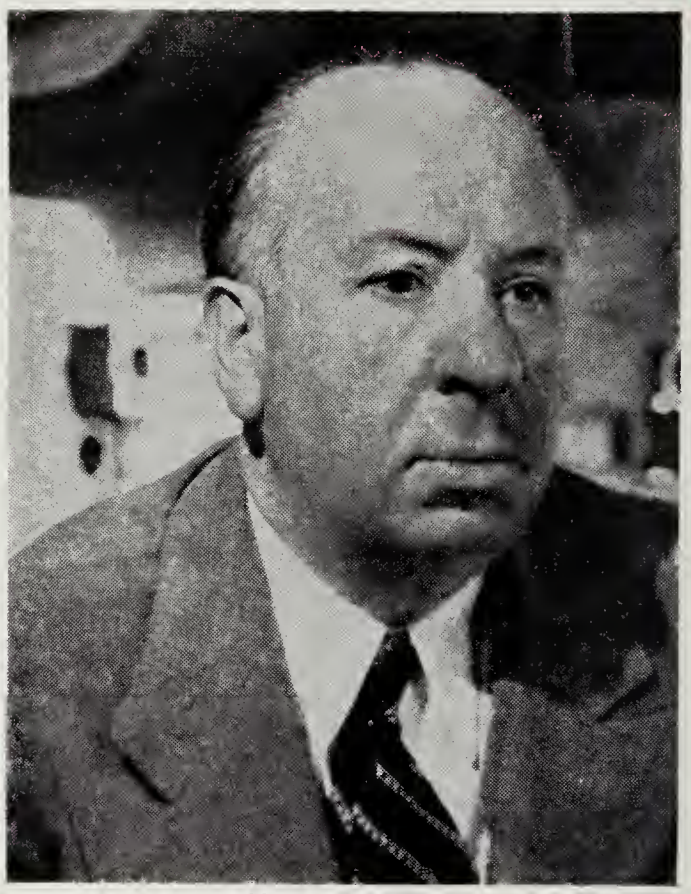
1

Walt Disney



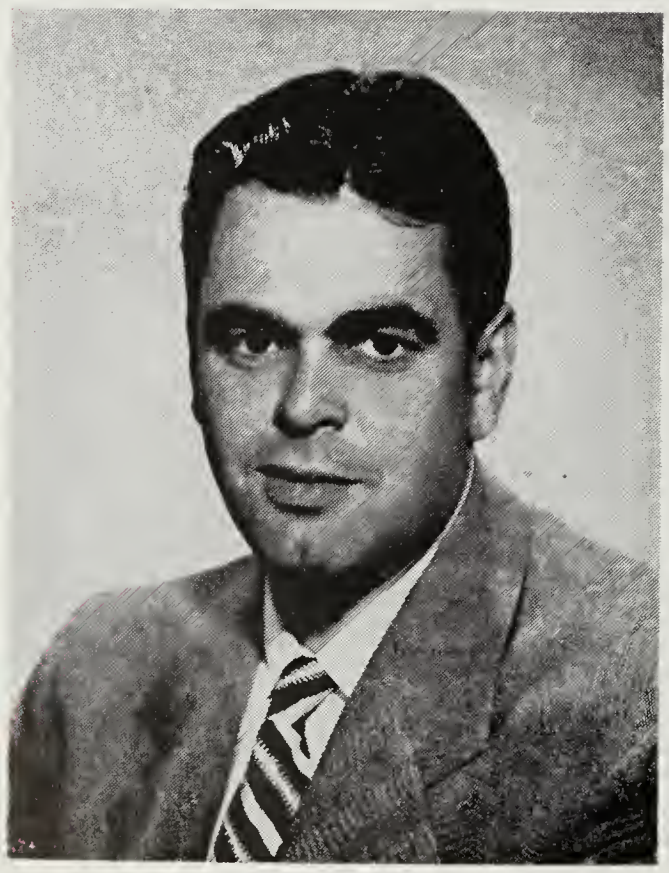
3

Darryl F. Zanuck



4

Alfred Hitchcock



7

Pandro Berman



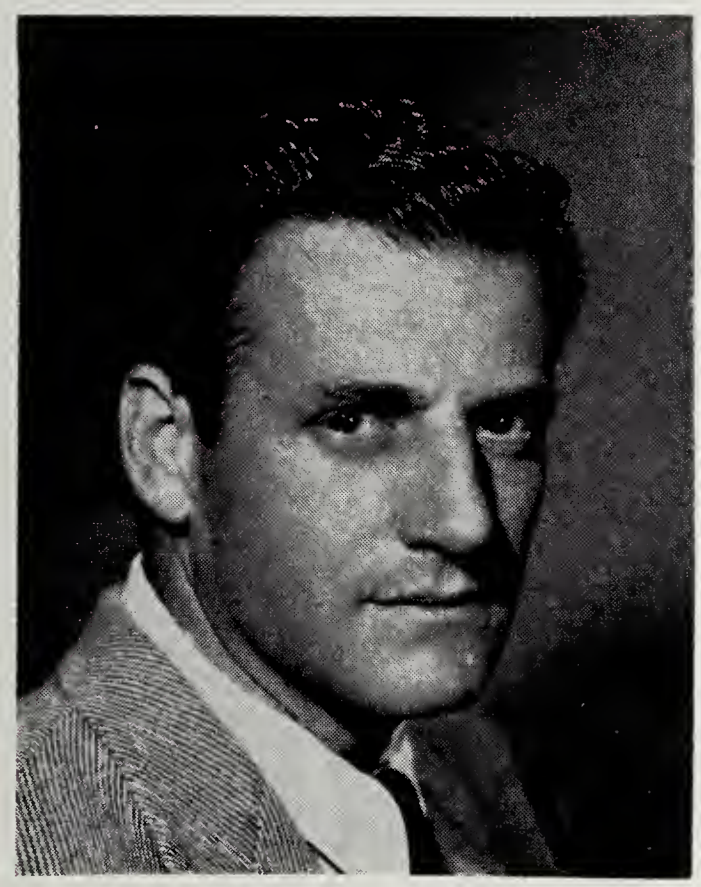
8

Jack Cummings

top producers



2 William Perlberg & George Seaton



5 Stanley Kramer



6 Elia Kazan



9 Dore Schary



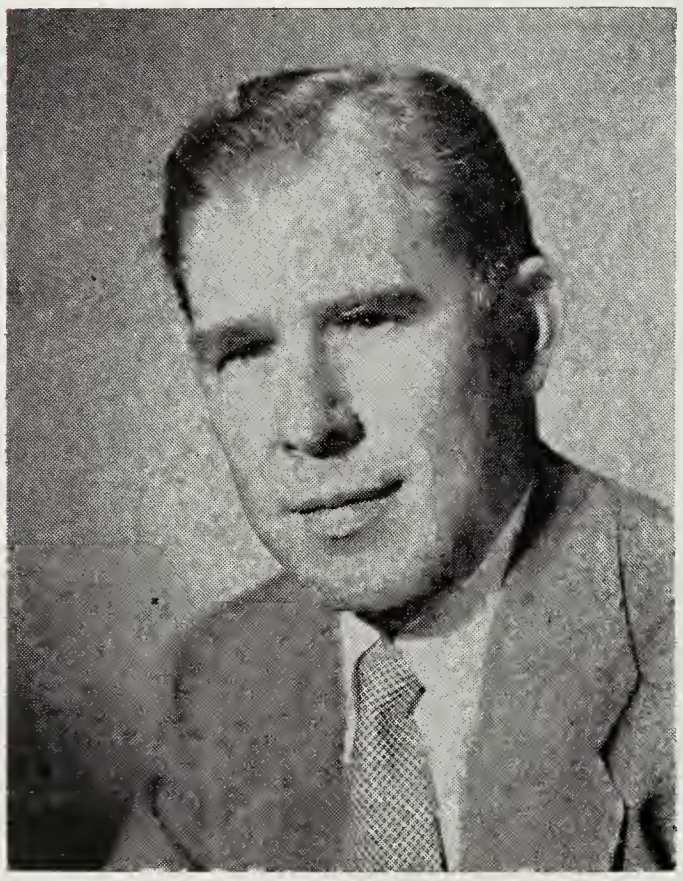
10 Billy Wilder

ten money



1

Elia Kazan



3

George Seaton



4

John Ford



7

Henry Koster



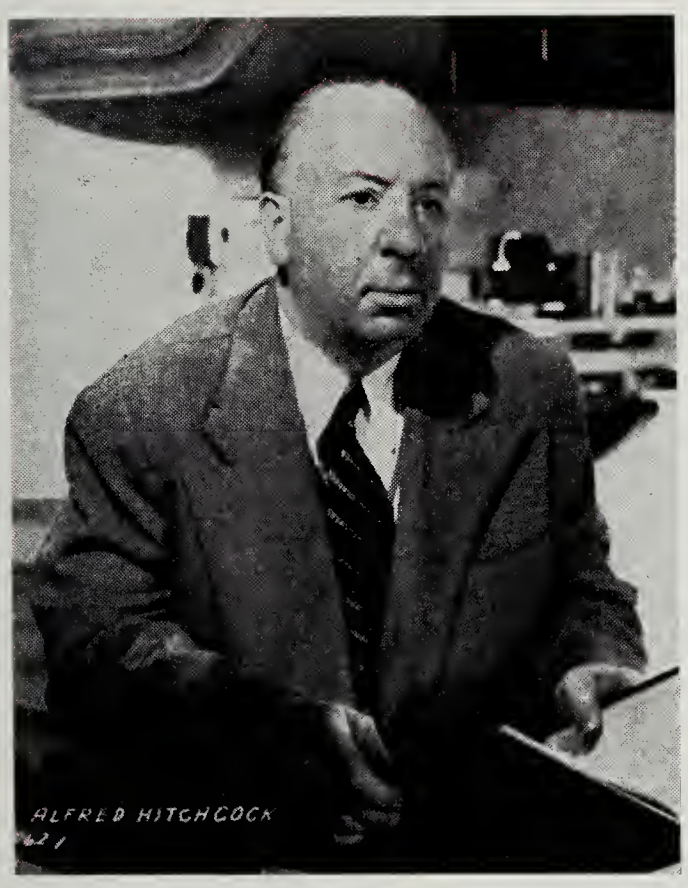
8

Joseph Mankiewicz

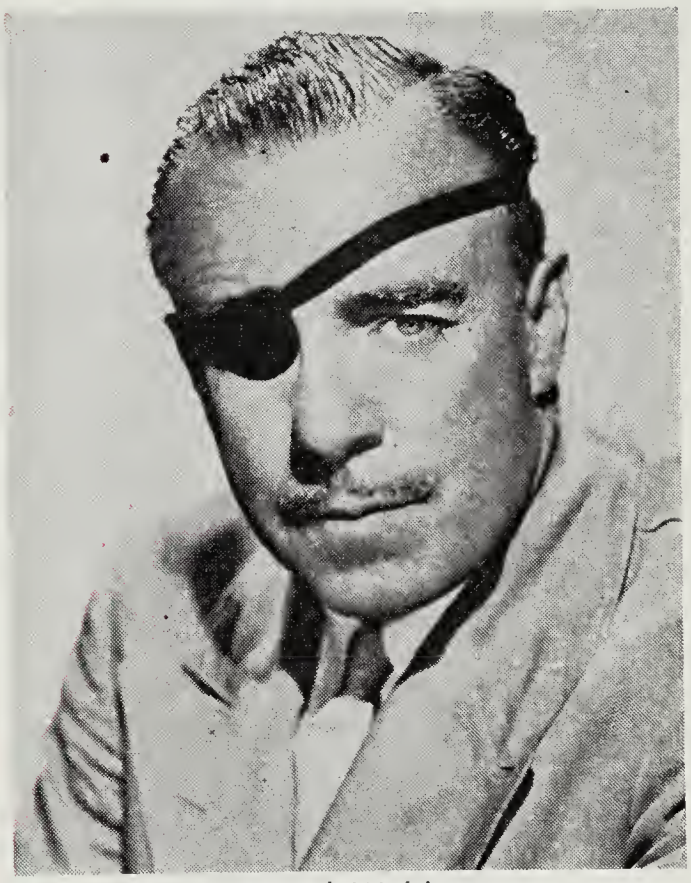
top directors



2 Billy Wilder



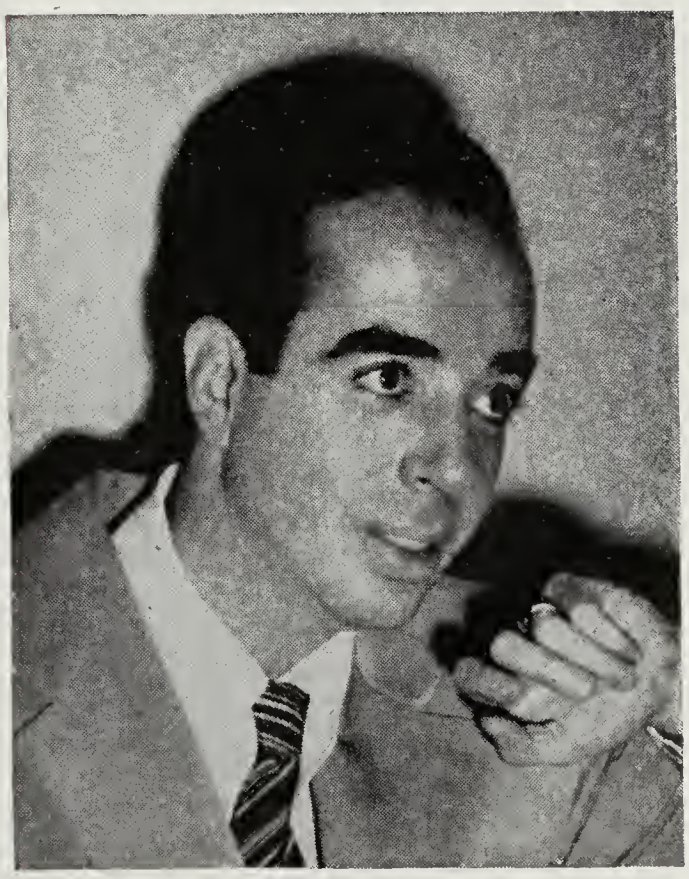
5 Alfred Hitchcock



6 Raoul Walsh

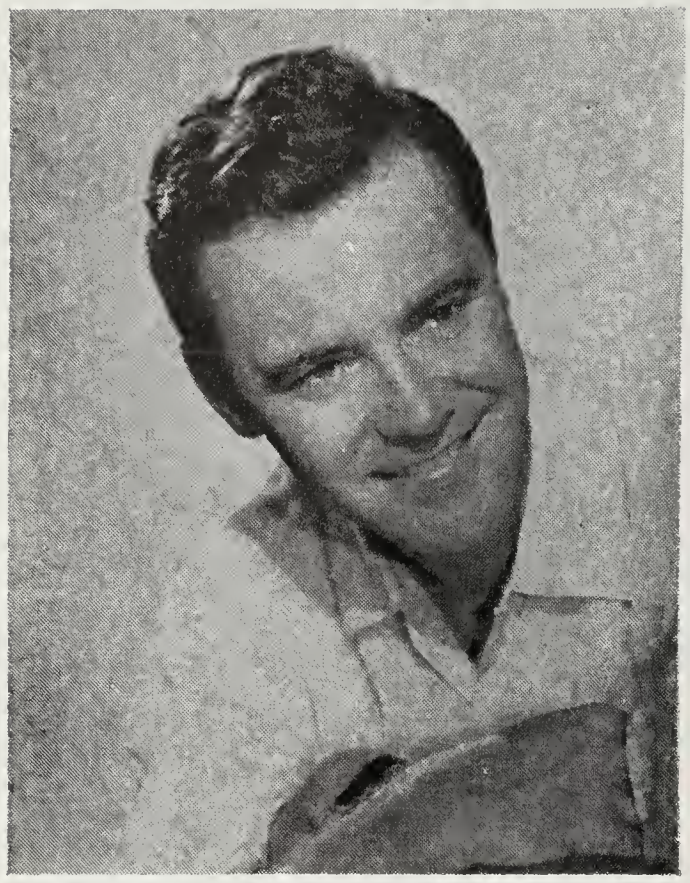


9 Edward Dmytryk



10 Vincente Minelli

most promising



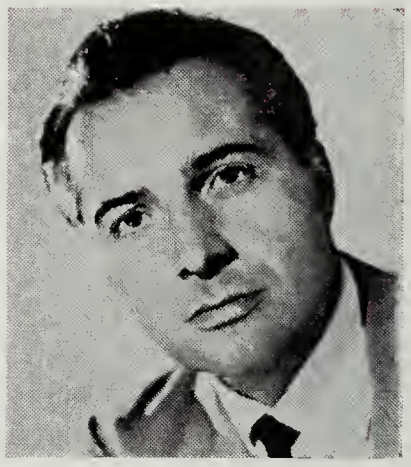
1. Jack Lemmon



2. James Dean



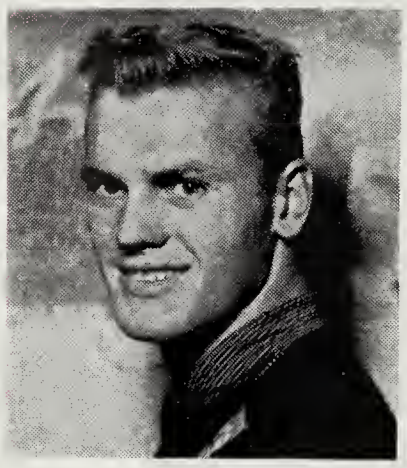
3. Ernest Borgnine



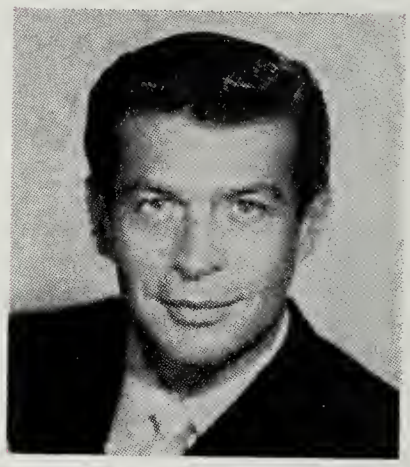
4. Rossano Brazzi



5. Richard Egan



6. Tab Hunter



7. George Nader



8. Harry Belafonte



9. Steve Forrest



10. Brian Keith

personalities



1. Kim Novak



2. Sheree North



3. Julie Harris



4. Joan Collins



5. Eva Marie Saint



6. Anne Francis



7. Betsy Blair



8. Maggie McNamara



9. Dorothy Dandridge



10. Sophia Loren

TOP DRAMATIC PERFORMANCES



1. Grace Kelly



2. Judy Garland



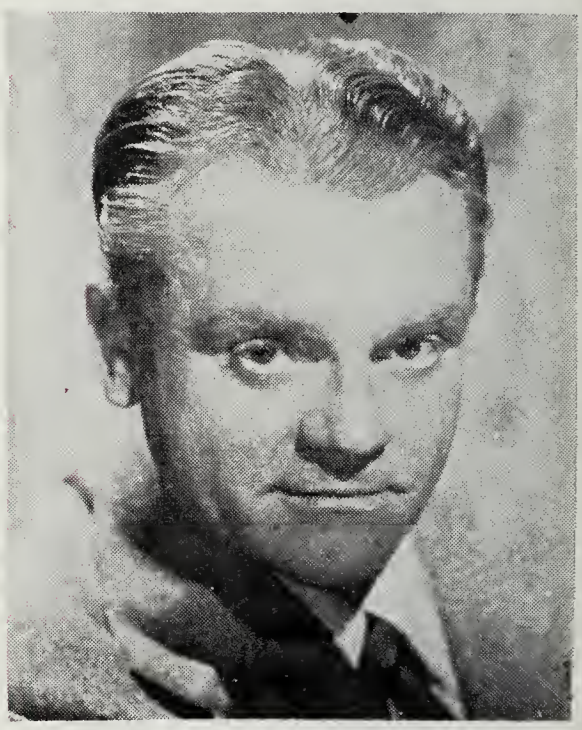
3. Jane Wyman



1. Marlon Brando



2. Bing Crosby



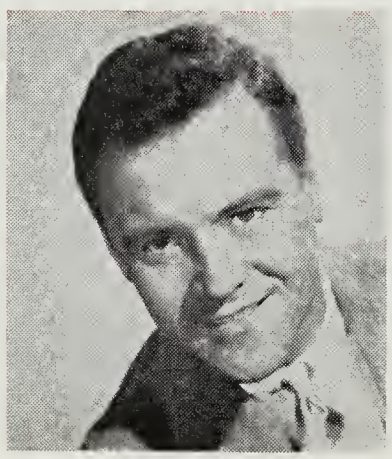
3. James Cagney

TOP COMEDY PERFORMANCES

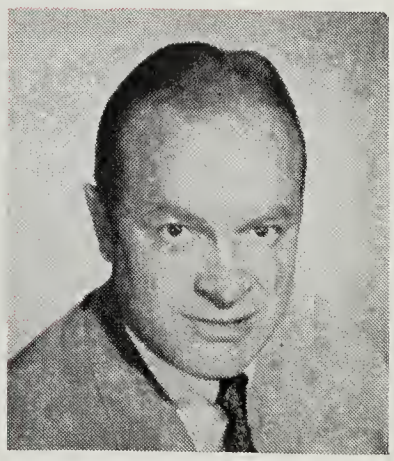
Top Western Performer



1. Martin & Lewis



2. Jack Lemmon



3. Bob Hope



Audie Murphy

Special Editors' Awards

PARAMOUNT PICTURES—For consistently good product during the 1954-55 season, including "Country Girl," "Rear Window," "White Christmas," "Strategic Air Command," "Sabrina" and "Bridges of Toki-Ri."

GEORGE SKOURAS AND JOSEPH SCHENCK —For their roles in establishing Todd-AO and widening the horizons of the motion picture screen still further with the 65mm release of "Oklahoma!"

SPYROS P. SKOURAS—For revolutionizing the dimensions of movie screens throughout the world with CinemaScope, and for developing the forthcoming 55mm adaptation which promises an even greater future for the first widescreen medium.

ELMER RHODEN—For devoting his time, talent and considerable energies as national chairman of COMPO's Audience Awards committee, and for developing Cine-Miracle, National Theatres' new three-panel projection system, with plans to produce five features utilizing the new technique.

LEONARD GOLDENSON — For his many energetic efforts aimed at promoting new faces for Hollywood features, and for his personal talks with studio executives aimed at achieving this important goal.

FRANK SINATRA—Who has been a star of exceptional merit during the past year, maintaining a standard of excellence, whether singing or acting, in a series of successful films. In the past few months, Sinatra has become top box-office.

JAMES CAGNEY—For providing the most exciting comeback story of the year, with "Mr. Roberts," "Love Me or Leave Me," "Seven Little Foys" and "Run for Cover."

WALT DISNEY— For providing the greatest of his true-life adventures, "The Vanishing Prairie," which educates and delights children of all ages.

THOMAS F. O'NEIL—First for buying RKO; second for capturing three such talented executives as David Selznick, Daniel T. O'Shea and Charles L. Glett, who promise to return the studio to its former glory as a leading source of industry product.

HAROLD HECHT AND BURT LANCASTER— For successfully transposing a top television drama, "Marty," into a vivid motion picture that violated a barrel full of box office taboos and still came out on top.

LELAND HAYWARD — For bringing his production of "Mr. Roberts" to the screen with even more vitality and humor than it had in his immensely successful stage production.

GLENN FORD—For gaining steadily increasing prestige and respect from exhibitors for his consistently splendid performances, most recently in "The Blackboard Jungle" and "Trial."

Special Editors' Awards

OTTO PREMINGER—For "Carmen Jones" —on technical grounds, for its novel use of main titles, excellence in voice dubbing and innovation in successfully transposing popular opera to the motion picture medium.

RANDOLPH SCOTT — Throughout the years, this fine performer has been a consistently high box-office draw, and has appeared in a series of outstanding Western roles.

SID ZINS—He is the Columbia representative in Washington, D. C. who presented a scale model of the U.S.S. Caine to Sen. Karl Mundt during the Army-McCarthy television hearings, and thereby got a wonderful break for "The Caine Mutiny."

"DOCTOR IN THE HOUSE"—The highly-successful English comedy is still another proof of the proposition that entertainment values do not respect international boundaries.

ALLIED ARTISTS—Whose "Phenix City Story," a sleeper and an outstanding example of pictorial journalism, is the first in the array of top-flight films promised by the studio under its new expansion program.

STANLEY CORTEZ — For contributing some of the most outstanding CinemaScope photography, making full use of the anamorphic medium, in "East of Eden."

I.F.E.—For scoring the first real success at promoting Italian opera in the U.S., with "Aida."

MERVIN HOUSER—Who conceived under Perry Lieber's direction, what was undoubtedly the exploitation stunt of the year, when they opened that Jane Russell starrer underwater in Florida.

ALDO RAY—This young star, who has never been guilty of a bad performance, is our choice as the up-and-coming star with the greatest box office potential.

ROY ROWLAND—Certainly the most versatile director of the year, Rowland makes box-office winners in every category, and invests his films with his distinctive touch.

ROBERT BASSLER—Whose production of "Suddenly," a courageous and well-made Frank Sinatra vehicle released through United Artists, was a surprise money-maker for exhibitors.

MICHAEL KIDD—For the most ingenious screen choreography of the year in "Seven Brides for Seven Brothers."

HALL BARTLETT — For producing the documentary "Unchained," which was photographed at the Chino Institute for Men, and told the humane and entertaining story of a great warden and a prison without bars.



* Independent Film Journal Poll

Sincerely:

JOHN WAYNE

NOW *from the company that's on the move!*



NOW *in release:*

JOEL McCREA in **WICHITA** CINEMASCOPE TECHNICOLOR

THE PHENIX CITY STORY *Dramatic Sensation of The Nation!*

ERROL FLYNN • JOANNE DRU • PETER FINCH
in **THE WARRIORS** CINEMASCOPE TECHNICOLOR

FRED MacMURRAY • DOROTHY MALONE • WALTER BRENNAN
at **GUNPOINT** CINEMASCOPE TECHNICOLOR

The RETURN of JACK SLADE SUPERSCOPE

NOW *in production:*

GARY COOPER in WILLIAM WYLER'S
THE FRIENDLY PERSUASION
Co-Starring DOROTHY McGUIRE • MARJORIE MAIN • Color by DeLuxe

In the tradition of greatness that has always marked William Wyler's award-winning triumphs.

JOEL McCREA in **THE FIRST TEXAN** CINEMASCOPE TECHNICOLOR

ANNE BAXTER • STERLING HAYDEN
in **THE COME ON** SUPERSCOPE

STANLEY KRAMER

Producer-Director

Now In Release:

"NOT AS A STRANGER"

In Preparation:

"THE PRIDE AND THE PASSION"

starring

Cary Grant and Frank Sinatra

RELEASED THROUGH UNITED ARTISTS

STANLEY KRAMER FILMS, INC.

Thank You.

Very much...

Exhibitors of America

Walt Disney



James Stewart

THANK YOU FOR YOUR ORDER OF DECEMBER 1975 . . .

✶

THE TECHNICOLOR RESEARCH LABORATORIES
ARE WORKING ON THIS ORDER NOW.

FROM A RESEARCH POINT OF VIEW
TWENTY YEARS IS TOMORROW. AND
TECHNICOLOR TAKES THIS VIEW.

THE FUTURE IS TODAY'S BUSINESS
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TECHNICOLOR MOTION PICTURE CORPORATION
HERBERT T. KALMUS, PRESIDENT AND GENERAL MANAGER

Bob Hope

To The Exhibitors:

WE CAN ONLY SAY VERY SINCERELY,
THANK YOU ONCE AGAIN



Dean Martin & Jerry Lewis

Thank You, Exhibitors

Audie Murphy

Thank You, Exhibitors

"Johnny Concho"

IFFPA To Air Censor Policies

(*Continued from page* 13)

In a final action, the IFFPA decided to take experimental steps toward conferring with governments about censorship policies, according to Gualino at a second press conference.

It was decided by the Administrative Council meeting here that Federation representatives would contact authorities in Spain and Italy as a starter, and if the organization's intervention is well received the activity will be expanded to other countries.

Gualino explained that one reason Italy was chosen lies in the fact that he lives there and will find it easy to make the proper contacts. Also, Italy is considering changes in its regulations. There are two problems in that nation, he continued. It takes much too long to get decisions from the censors, and the regulations under which the decisions are handed down are not clear enough.

Spain was chosen because the censorship problem there is particularly acute, again largely due to vague and unclear regulations.

Other nations were discussed with respect to censorship problems, although Gualino did not name them. However, he did say that none of the delegates mentioned any problem in the U.S.

The Council also took steps to launch a study of underdeveloped areas, with a view toward eventual promotion of films in areas which do not now have enough film theatres. In another action, the Council began a study as to whether it should establish a special section dealing with commercial shorts and documentaries.

Als on tap were "unofficial" talks by the Administrative Council about the U.S. market for foreign films.

"Umberto D." Opens Big

"Umberto D.", latest film of Vittorio De Sica, actor-director who made "Shoe Shine" and "Bicycle Thief," in its first two days at the Guild Theatre grossed $3,250, according to Guild Enterprises president Norman Elson. Edward Harrison is presenting the Italian-language feature in the U.S.

"Hell" Breaks Record

Concluding a record breaking Guild Theatre run of 47 weeks, "Gate of Hell" reportedly grossed over $415,000. The Japanese "sleeper" distributed by Edward Harrison, which won both popular and critical acclaim, beat the 17-week Guild record held by "Martin Luther" last year.

Closed-Circuit Wanted O'Seas

Heavy international activity was reported from Rome where the International Federation of Exhibitor Associations, the Union Internationale de L'Exploitation Cinematographique, and the International Federation of Film Distributors Associations held their annual meetings.

Three resolutions marked the close of the UIEC: creation of a closed-circuit TV theatre plan to end the video-film war; unification of projection systems with sufficient 35mm product to unrenovated theatres after wide-screen priorities have been met; and the assertion that film rental contracts must cover all royalties. Privately, delegates expressed their dissatisfaction over the U.S. policy of forcing foreign acceptance of stereophonic sound.

In its convention, the IFEA also backed the proposal of a TV theatre circuit to solve present film tension. The FIDAF went on record for efforts to "remove obstacles that make international exchange particularly difficult," streamlining customs regulations, and unifying a low-cost distribution system. UIEC earlier made it clear that they sought a reduction of rentals demanded by U.S. companies.

Elsewhere on the foreign news scene, the Bavarian government lashed out at the U.S. film exporters, blaming "the flood of Hollywood films" for the weakened state of German producers. In Canada, exhibitors voiced a request for softened rental agreements with an increased admissions clause, particularly in high percentage films.

EDITORIALS

(*Continued from page* 3)

Et Tu, Brute!

Allied voted against renewal of its membership in COMPO at its Chicago convention until "such time as changes are made in the personnel and operating policies of COMPO. . . ." While Robert Coyne, COMPO's special counsel, was not named, criticism of him was implied . . . but is unwarranted. Here is a man who has devoted himself untiringly to the industry and has accomplished much of benefit to all exhibitors. He deserves better treatment than has been accorded him by Allied. In any event, we look forward to COMPO's going forward with the support of those segments of the industry that have been its consistent supporters.

Top Money-Makers

In a special section of this issue are published the results of our EXHIBITORATING POLL for 1954-1955. The top money-making picture is "Battle Cry." Top money makers in other brackets are: stars, Marlon Brando and Grace Kelly; new personalities, Jack Lemmon and Kim Novak; producer, Walt Disney; and director, Elia Kazan.

To the participating exhibitors, our thanks. To the winners (see pages 19 to 34), our congratulations.

ROY ROWLAND

Director

"MEET ME IN LAS VEGAS"

FOR MGM

Also Directed

"HIT THE DECK"

"MANY RIVERS TO CROSS"

TESMA Elects Jones; IPA Renames Nathan

Lee Jones, sales manager of Neumade Products Corp., New York, has been elected TESMA president in the association's convention in Chicago. Tom Lavezzi, Lavezzi Machine Works, Chicago, was elected to the vice-presidency. Sharing the Chicago convention stage with National Allied, TEDA and TESMA, the International Popcorn Association has re-elected Bert Nathan to the IPA presidency for the coming year.

The organization also elected J. J. Fitzgibbon Jr. of Toronto, as IPA board chairman, and Thomas J. Sullivan as executive vice-president and secretary. Lee Koken, director of concessions at RKO Theatres, automatically retired as the head of IPA's theatre concessions segment and was succeeded by Nat Buchman, Cambridge, Mass. Elected junior chairman of this division was Jim Toover, Martin Theatres, Georgia.

UMPO Sets 'Diaboloque'

"Diaboloque," French suspense melodrama starring Simone Signoret and Vera Clouzot, has been slated to open at the Fine Arts Theatre. The story of a wife and mistress who plan to murder their common lover, the husband, "Diaboloque," was directed by H. G. Clouzot ("Wages of Fear"), is released by UMPO.

Militant Allied Meeting Hits Circuit Expansion, Arbitration

(*Continued from page* 5)

vote echoed Myers pre-convention dictum that the draft's inclusion of pre-release authorization and exclusion of film rental arbitration rendered it "identical in both respects to the rejected 1952 draft and much less desirable because of the tinkering with clearance definitions."

Myers again voiced his objections to the assemblage at Chicago and received their full support. Vote came on a motion by Sidney Samuelson, who declared that "arbitration in the motion picture industry is a misnomer, a deliberate abuse of that honor word."

Labeling the draft as a formalization of practices already available to the industry, Myers warned that against any possible advantages must be weighed against the "price paid for the inclusion of pre-release legalization, and a plan that would render exhibitors helpless when subjected to unreasonable clearance." A recent joint statement by TOA, ITOA and MMPTA disputed the Allied opinion of pre-release authorization, claiming it does not encourage but definitely limits the practice. However, the Allied board steered a straight course in the anti-draft channel.

National Allied is out of COMPO. The decision was reached during its board of directors meeting prior to the exhibitor's national convention in Chicago. Directors voted against renewal of membership until "such time as changes are made in the personnel and operating policies of COMPO which the board feels to be desirable."

The move was interpreted as a reaction against COMPO's non-participation in the anti-toll TV war and as a direct attack upon COMPO special counsel Robert W. Coyne.

Abram F. Myers, Allied general counsel, declared that the operation of the Council "was completely out of line with the scheme set up by the by-laws" and that its original purposes were being defeated. In his keynote address, president Ruben Shor declared that it was through the efforts of Paramount with its interests in Telemeter that COMPO was blocked from the pay-as-you-see TV fight. Although COMPO has remained silent to the Allied attack, officials privately deplored the attack made on Coyne, whose sustained leadership of the Council has received almost universal praise.

Coyne Not Approached

Although Coyne was in Chicago for possible consultation with Allied leaders, he was not approached. The COMPO rejection marked the beginning of what appeared to be a series of drastic and sweeping measures planned by the exhibitor group.

Allied's stand against a concentrated campaign for further tax repeal was further illuminated by "evidence" presented to the convention by pamphlet showing that advantages of the recent tax cut were gobbled up by the film companies. The document stated that the film companies "took advantage of the starved film market to impose on exhibitors terms and conditions that nullified the relief Congress intended they should have."

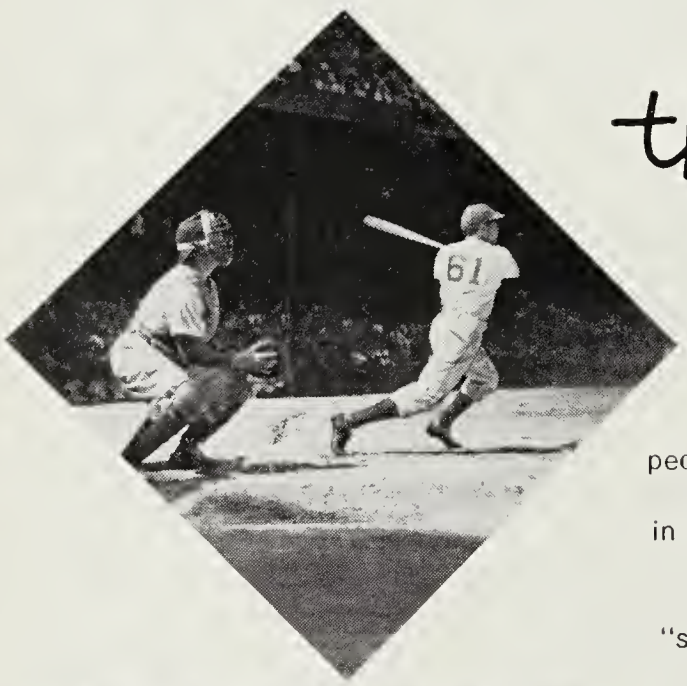
Exploitation of the market by the companies, the pamphlet states, was responsible for the 87 percent jump in total company net earnings between 1953's second quarter when the tax was still in force to second quarter 1954 when the first effects of the cut were enjoyed.

Support Pay-TV Fight

An appeal for National Allied support of the anti-toll TV fight was made by Trueman Rembusch, co-chairman of the Committee Against Pay-as-You-See TV. Warning that "our opponents, although hurt, still are fighting," Rembusch asked Allied delegates for additional financial help to maintain the "tidal wave of protest" growing against pay-TV.

A committee of three was appointed by the Allied board of directors to discuss increased prices for advertising accessories and trailers with National Screen Service's Herman Robbins, board chairman, and George Dembow, president. The committee, consisting of Mike Leventhal, Baltimore; Beverly Miller, Kansas City, and Bernard J. McKenna, Tulsa, reported back to the board of directors during the Chicago session.

Allied board also agreed to join the Union Internationale de l'Exploitation Cinematographique, and admitted to membership by unanimous vote the United Theatre Owners of Oklahoma. The Oklahoma group is the only exhibitor group participating in both Allied and TOA associations.



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REGIONEWS

ALBANY

The local Variety Club, under its new chief barker, Harold Gabrilove, has scheduled an induction dinner for 70 new members on Nov. 14, in its beautiful, new Sheraton-Ten Eyck rooms. The Club's kickoff dinner for the annual Camp Thacher Denial Drive will be held Nov. 21, spearheaded by Heart Fund chairman Harry Lamont. Goal is $20,000. . . . A number of Schine theatres played one and two-day engagements of "Harlem Rhythm N' Blues," stage company of 25 Negro artists. The circuit's Mohawk in Amsterdam dropped Tues. through Thurs. operation. . . . Walter Reade's Kingston in Kingston is featuring amateur talent nights on Mondays, and gift nights on Tuesdays. . . . Smalley Theatres, headed by Mrs. Hazel Smalley, celebrates its 42nd anniversary at Thanksgiving.

ATLANTA

Amendment in occupational license ordinance of Melbourne, Fla., now sets a fee of $150 for theatres of 750 seats or less; $200 for more than 750 seats; $300 for drive-in theatres. . . . Curtis Mees, mgr. of the Paramount, Atlanta, wrote the script for Atlanta Air Reservists show at Marietta, Ga., filmed by RKO cameras for showing in theatres throughout the nation. . . . Ochs Mgmt. Co. are new owners of the Florida Theatre, Daytona Beach, under corporate name of Herbenken Theatre Co. . . . Fox Theatre, Kingsport, Tenn., taken over by W. D. Loggans from Malcolm Taylor.

Twilight Drive-In, under construction at W. Palm Beach, Fla. for Mr. & Mrs. A. G. Leach, will open in time for the winter season. . . . Annex Theatre, Winter Garden, Fla., has been modernized and CinemaScope equipment added. . . . John Kirby, Warner's eastern and southeastern div. mgr., was appointed midwestern div. mgr. to replace Roy Haines. . . . Dave Williams, branch mgr. for IFE in Charlotte, N. C., transferred to the Atlanta office to succeed John Jarvis, who entered his own business. . . . Mgr. Curtis Millis added 78 more spaces at his Trail Drive-In, Hazelhurst, Ga.

An $85,000 contract to remodel the Capital Theatre, Chattanooga, Tenn., has been let to the J. W. B. Linsey Co. . . . James O. Matthews, mgr. of the Roxy, Lakeland, Fla., married Dorothy J. Courson of Winter Haven, Fla. . . . George E. Smith of Toledo, O., is new owner of the Palm Drive-In, Clearwater, Fla., taken over from H. J. Knight. . . . Mgr. Jack Grayson of Brevard Drive-In at Key West, Fla., started work on enlarging the screen from 50x37 to a width of 70 ft. . . . Joseph Sirugo, owner of Islander Drive-In at Key West, Fla., purchased Cow Key for development of a resort hotel and residential area.

Betty Whitmore of Al Rook's Film Booking office, was appointed recording secy. of WOMPI to replace Doris Honea, who resigned from the industry. The WOMPI's appointed Mrs. Laura Kenny chairman for the 1956 national meeting, to be held in Atlanta next Oct. . . . David R. Brown, coowner of Suburban Open Air Theatre, Bradenton, Fla., died of a heart attack. David V. Marquis, 62, former owner of the Ernada Theatre, Bartow, Fla., also passed away. . . . Pioneer Theatre, Wartburg, Tenn., owned and operated by Mrs. Molly Heidel, was destroyed by fire of undetermined origin. . . . The recently opened Bowline Theatre, south of Decatur, Ala., suffered damages estimated at $1,000 when a deep fat fryer blazed up.

BOSTON

Downtown theatre managers are elated over the signing of contracts for construction and operation of a parking garage under Boston Common, to accommodate some 3600 cars, with work set to start by March 15. . . . Charles and Reginald Morse have sold their interests in the Adams Theatre, Adams, Mass., and the Arcadia, Portsmouth, N. H., to each operating company. Stanley Rothenberg retained his interests in both. . . . Paul Barker, Regal Theatre, Franklin, N. H., resigned to move his family to Texas, where he will manage a theatre in Bay City for the Long circuit. . . . Lawrence Laskey, partner in many theatres with E. M. Loew, has entered the investment business. His connection is with Henry Montor Associates in New York but he will join the Boston office when it is opened in this city. . . . John Voudoukis, new owner of the New Berlin House, Berlin, N. H., has taken over the lease on the Ritz, Gorham, N. H., and changed its name to Gorham Theatre. . . . Florence Buckley, shorts booker at E. M. Loew for more than 20 years, resigned to marry William Haverty of Dorchester. . . . A proposal to re-zone the land near the Shawsheen River, Bedford, Mass., for a drive-in theatre, was turned down at a special town meeting by a vote of 150 to 1.

Resignation of Warren Gates, booker at Warner's for the past 26 years, placed John Hancin in his post, with Arthur Franesi added to the shipping staff to replace Hancin. Bill Brown, mgr. of the Park, Worcester, left Hahneman Hospital where he was entered for observation. . . . Eddie Hosmer moved his Independent Theatre Equip. Co. sales and display depts. to 45 Church St., retaining the 28 Winchester St. quarters for storage space. . . . Redstone Drive-In Theas. of Boston purchased some 35 acres in Palmyra, N. J. for construction of a 1000-car ozoner from plans drawn up by Wm. Riseman Associates, with an early summer opening in view. . . . The Majestic Theatre, W. Springfield, Mass., formerly operated by Elihu Glass, has been leased to Murray Lipson, at one time with Weiss Amuse. Co. in Stamford, Conn.

BUFFALO

A delegation of downtown theatre mgrs., including George H. Mackenna, gen. mgr. of Basil's Lafayette; Arthur Krolick, dist. mgr., Paramount theatres; Robert T. Murphy, mgr. of the Century and Dewey Michaels of the Palace Theatre, met with the Board of Safety to plead for lifting of the night-time parking ban on Main St., between Seneca and Chippewa. They were promised by Board chairman J. Eugene McMahon that the matter would be turned over to the city's acting traffic adviser, George F. Collins, for study. . . . Variety Club of Buffalo will hold its annual election on Nov. 14 in the Club's Delaware Ave. headquarters. Roger Baker, local sports commentator, will address members at their luncheon meeting on Nov. 28. . . . Murray Whiteman, past chief barker of Tent 7, is recuperating in Florida after hospitalization for a mild heart attack.

All employees of Buffalo Paramount theatres were guests of the company at a big midnight screening party in the Center Theatre for an advance showing of "Artists and Models." The party started with coffee and doughnuts. . . . The Women's League of Variety Tent 7 launched its Merchants Collection Drive to raise funds for the Cerebral Palsy Clinic, which will continue until Dec. 3. Mrs. Constantine Basil is honorary chairman; Mrs. Robert Gray, chmn. The women placed some 7,000 containers in Buffalo and vicinity. . . . William P. Rosenow, former independent distributor and for several years associated with Skyway Drive-In Theas., is now with the local branch of Columbia as sales rep. in the Rochester area.



Republic prexy Herbert Yates and Mrs. Yates (center), visit with Richard Altschuler, v.p. in charge of world-wide sales, and Mrs. Altschuler aboard the USS United States prior to leaving for a month's business trip in Europe.

CHARLOTTE

C. A. Dandelake sold his Colonial, Majestic and Tar theatres in Tarboro, N. C. to Glenn Davis of Tampa, Fla., and also resigned as pres. of Theatre Owners of N. & S. C. as he is moving to Calif. Howard Anderson of Anderson Theatres, Mullins, S. C., replaces Dandelake as pres. of TO. . . . Paramount booker Sam Sanders is back at work after a spell at the hospital. . . . Variety Club held its 15th annual banquet in the new clubrooms at Hotel Charlotte. R. J. Alander was emcee. . . . A. E. Miller sold his Century Theatre and Starlite Drive-In, Lincolnton, N. C., and Lester Theatre, Cherryville, to Stellings-Gossett Theas. . . . Centerview Drive-In, Dunn, and Eden Theatre, Bath, S. C., closed; also Kinston Drive-In, Kinston, N. C. . . . Mrs. Pauline Griffith, secy. of Theatre Owners of N. & S. Car., is still hospitalized.

CHICAGO

James Gregory, Alliance Theas. v.p., and theatre owner Van Nomikos were co-chairman of the Hellenic Societies Dinner to Harry Truman, net proceeds of which were turned over to the Truman Library Fund. . . . Payment of undisclosed sum settled the case of Melbro Amuse. Co., operators of the Rockne Theatre, against Warner's, who will now permit Rockne to bid for films against B&K's State Theatre. . . . Chicago theatre tax collections for 10 months this year were one percent over same period last year. . . . Judge Wm. Touhy denied motion to vacate ruling against Chicago showing of "The Miracle." Civil Liberties' attorneys will again appeal to State Supreme Court. . . . John F. Kirby was appointed midwest div. mgr. for Warner's, to succeed Roy Haines.

Sam Barkulus named pres. of ALB Co., which took over 3300-seat Belmont from B&K mgmt. Jack Billish named house mgr. Si Greiver Agency will do the booking. . . . Local Censor Board has not yet given a permit to "Rebel Without A Cause," which was booked for early loop showing at B&K's State Lake. . . . Packed house was on hand for induction ceremonies of Cinema Lodge's new officers, including installation of Nat Nathanson of Allied Artists as pres. . . . Zenith Corp. employees organized a Blood Bank Committee and have already made numerous trips to Hines Veterans Hospital by special buses. . . . Nate Joseph, owner of State Theatre, Chicago, is recuperating at home after surgery. . . . ABC Vending report for 39 weeks shows a profit of $1.37 per share as compared with $1.18 for same period last year.

Don Lark, gen. mgr. of Clark Service, with headquarters in Philadelphia, was in town completing arrangements for his company to take over the RKO film shipping dept. . . . Children of the Lower North Center elected Mrs. Caroline R. Wallerstein, wife of B&K's gen. mgr., "Mother of the Year," who was also named chmn. of the Center's board of directors. . . . John Konrad named mgr. of the Berwyn Theatre, Berwyn, Ill. . . . Annex Theatre, Herrin, Ill., being rebuilt after recent fire, is expected to be ready for opening by end of the year. John Marlow heads the company that is rebuilding the house.

Branch mgr. T. R. Gilliam is reminding exhibitors that Thanksgiving Week is "traditionally 20th Century-Fox Film Week" and looks forward to having a Fox attraction on every screen the week of Nov. 20-26. . . . James Ajamie has taken over mgmt. of the Roxy Theatre, Lockport, retaining Will Cain as mgr. of the house. . . . Dino Tubekis, Alliance dist. mgr., was called to Athens, Greece, where his mother is seriously ill. . . . The Allied Artists regional sales meeting originally scheduled for New Orleans will be held instead at the Blackstone Hotel, Chicago, Nov. 13-14, and four mid-west branches will participate along with the company's southern group.



When Betty Garrett arrived in Chicago on her personal appearance tour for Columbia's "My Sister Eileen," she lunched with Ben Lourie, Columbia branch mgr.; Dave Wallerstein and John Balaban of the B & K Circuit, (shown l to r).

CINCINNATI

James Conn, National Theatre Supply branch mgr., took his first vacation in six years without letting anyone in on his destination. . . . Reported that Bill Keyes of the Victory Theatre, Dayton, is ailing. . . . Absalom Buzlea of the Bradshaw Theatre, Bradshaw, W. Va., is busy building a new filling station. He has changed the policy at his theatre to two changes a week. . . . R. A. Emrick of Germantown, O., is not reopening his theatre for the usual fall and winter run. . . . Sid Cooper, the new UA dist. mgr., conducted a sales meeting in the local branch, with mgr. Jack Finberg and the entire sales staff present.

Robert Tarbeck is a new booker at U-I, replacing Rosemary Meyer. . . . Paramount welcomed back a former employee, Marie Rupearel, who lived in India following her marriage. . . . Frank Weitzel's agency will buy and book for the Empire and Main theatres, Cincinnati. Arthur Fine, who owned these houses, passed away recently. . . . George Buckner, who just took over operation of the theatre in Leatherwood, Ky. from L. O. Davis, plans to operate this house weekends only.

CLEVELAND

"Guys and Dolls" will be the Christmas show at Loew's Ohio, opening Dec. 23 for an extended run. While details have not yet been worked out, there is a possibility that there will be only two shows a day, with tickets sold on a reserved seat basis. . . . Ownership of the Hippodrome building was acquired by atty. Elmer J. Brabin from Alfred G. Vanderbilt of N.Y., with the long-term lease of the Hippodrome Theatre by Telemanagement Co. as part of the deal and Jack Silverthorne continuing as mgr.

Cleveland Variety Club elected the following new officers: Marshal Fine of Associated Circuit, chief barker; Dan Rosenthal, UA branch mgr., 1st asst.; Milton Grant of Silk Screen Process, 2nd asst.; James Levitt, Universal salesman, treas.; Willard Dougherty, WJW radio station, asst. secy. Delegates to the N.Y. convention in May will be Marshal Fine as international canvassman, Jack Silverthorn and Dan Rosenthal, and named alternates are I. J. Schmertz, Milton Grant and Leonard Greenberger. . . . Jack Ochs of Ochs Mgmt. just bought an indoor theatre in Daytona Beach, Fla., expects to open soon.

DENVER

The Audience Award voting campaign was given a big sendoff here, including a parade replete with floats, stars from Hollywood, and with visits by more than 50,000 to the Dream Home to be given the winner of the drawing that will follow the voting. Each voter will be given a chance on the home, etc. . . . Lee Theatres installed heaters in the Monaco Drive-In, and the theatre will operate all winter. . . . Robert Herrell, independent distributor of Kansas City, has taken over the franchise for the Denver area for Astor, Realart, Associated Film Releasing and American Releasing. He has set up an exchange at 2134 Broadway, with Laura Haugher in charge.

Dick Fulham, 20th-Fox salesman, was promoted to branch mgr., succeeding V. J. Dugan, who resigned. Dugan was with the company 24 years and branch mgr. in Denver for 10. . . . Earl Bell, Warner branch mgr., is recuperating at home after hospitalization for a heart attack. . . . Marvin Goldfarb, Buena Vista dist. mgr., returned from the sales meeting in Calif. with St. Louis added to his territory, which up to now included Denver, Salt Lake City, Kansas City, Des Moines and Omaha.

Variety Tent 37, at the mercy of the contractors, is tentatively arranging to open its new clubrooms about Thanksgiving. . . . Gordon Pearce, Allied Artists office mgr., adopted a six-day-old boy and named him Keith Edward. . . . Dick Lutz, asst. mgr. of National Theatre Supply is father to his fourth child, all daughters, naming her Kate Elizabeth.

DES MOINES

Lloyd Palmer, owner-mgr. of the Iris Theatre in Postville, observed his 40th anniversary in the industry by giving away free roses to ladies attending the evening show. . . . The Iowa Theatre in Madrid, under management of Louis Lepovitz, opened Oct. 21 after being closed for several months. The theatre will show movies Fri-Sat-Sun-Mon. of each week. . . . Paris Theatre in Afton, under management of the L. J. Kessler family, will celebrate its 10th anniversary on Nov. 22 with five free shows during the afternoon and evening. Many door prizes are being donated by local merchants and the Afton Business Club is cooperating.

Members of the Newell Commercial Club in Newell recently heard a stormy address by Al Myrick, Lake Park theatre owner and pres. of Iowa-Neb. AITO, in which he urged small town businessmen to form a strong, hard-working unit designed to "bring the shopper back to Main Street." . . . Marland Theatre in Marcus is having a new wide screen installed this month. . . . Capacity crowds attended opening of the new Hardin Theatre in Bedford on Oct. 25. . . . Plans are underway for the annual Variety Club Christmas Party, to be held at the Jewish Community Center on Dec. 12. The Women's Division of Variety is also busy with plans for a Holiday Hat Show, to be held at the Standard Club on Dec. 1.

DETROIT

Stuart J. Gorelick, who recently acquired the Apollo and Eliott theatres, is taking over the Gold Coast on lease from Sol Krim. House was formerly operated by David Korman and Sam Green. . . . Joseph F. Aurie is the new Film Row host, taking over the exhibitors' center in the cigar store, formerly operated by Bertha Must. . . . John Whyte, owner of the Whyte Theatre in Pinconning, was in town to set his fall bookings before the big snows come up north. . . . Joseph Nederlander, of the family which runs the Lafayette and Riviera theatres, was married to Vanita May Brown. . . . Dillon M. Krepps, mgr. dir. of the United Artists Theatre, delayed by business in New Orleans, had to postpone his talk to the Greater Detroit M.P. Council until Jan.

Thum Theatre at Deckerville is being reopened by George Keast, former upstate exhibitor. Harold Ogger formerly operated the Thum. Clive Waxman will handle booking and buying. . . . Arthur Sachson, gen. sales mgr. of DCA, was in town conferring with Harold Brown of United Detroit Theas. and Daniel Lewis of Cooperative Theas. . . . Loraine White is asst. mgr. to James Nederlander at the Riviera Theatre. . . . Charles Simpson, head of Exhibitors Service, is commuting regularly to Cleveland to handle his film interests there. . . . Myrle Burch of Northwest Studios installed new drapes in the Palmer Park in Highland Park for Nathan and Raymond Schreiber.

Robt. Bothwell, new mng. dir. of the Fox Theatre, announced plans for a $50,000 refurbishing program. . . . Harry Krim, partner in the Krim Theatre in Highland Park, achieved national fame as last month's "Man of Distinction" in the Calvert Whiskey ads. . . . Leo Robbe, Lansing drive-in operator, is reopening the Elsie Theatre at Elsie, where he makes his headquarters. . . . Russell Chipman, who is closing the Greenville Drive-In at Greenville for the winter, is switching to operation of a gas station.

The Delray Theatre ceased operations, but Max Gealer continues to operate the Rouge in River Rouge, booked through Clark Theatre Service. . . . Wallace Hart, owner of the Bay Theatre in Caseville, has taken over the Gem at Pigeon, formerly owned by the late Wesley Thiel. . . . Wm. Kentz, who closed the Royal at Bay City two years ago for remodeling into a store, is reopening it as a theatre. . . . Virgil Zeeb, a newcomer, is taking over the DeWitt at DeWitt, formerly owned by a company under management of J. B. Vincent.

HOUSTON

A new film Exchange Employes Local, No. B-63, has been chartered by IATSE for Houston. Forty members were enrolled and will be installed in the near future by International rep. E. J. Miller, who has headquarters here. . . . Raymond Stanley, a v.p. of San Antonio Mexican Chamber of Commerce, was appointed to the San Antonio Motion Picture Advisory and Review Board. . . . Uptown Theatre in Houston celebrated its 20th anniversary on Nov. 10 with a program including the first movie shown there, "Top Hat," plus open house and refreshments in the lobby from 11 p.m. to 1.

Jefferson Amuse. Co., Beaumont, divided supervision of its theatres with the appointment of Irving Cohn as dir. of drive-

CinemaScenes



With Columbia shooting two films in New York, we find, at the left, producer Fred Kohlmar, director Dick Quine, and stars Paul Douglas and Judy Holliday on a visit to the set of "The Solid Gold Cadillac;" on the right, director Mark Robson and star Humphrey Bogart arriving in N.Y. for location filming of "The Harder They Fall."



On hand for preview of 20th-Fox's "The View From Pompey's Head," at the Roxy Theatre in New York, are (l to r): Abe Dickstein, N.Y. branch mgr.; Mrs. Harry Brandt; Harry Brandt, head of Brandt Theatres; Martin Moskowitz, Atlantic Division mrg.; Richard Brandt, Brandt Theatres exec., and Mrs. Richard Brandt.



Universal-International arranged for representatives of national magazines and Sunday supplements to go to Hollywood to witness the first sneak preview of "The Benny Goodman Story," accompanied by Eastern pub. mgr. Philip Gerard and v.p. David A. Lipton. Shown (l to r): Jack Diamond, studio pub. dir.; Ed Miller, Seventeen; Catherine Edwards, Parents Magazine; Gerard; Lipton; Fritz Bamberger, Coronet; Kay Sullivan, Pageant; Florence Sommers, Redbook, and Lou Berg, This Week Magazine.



Shown at the Balaban & Katz farewell luncheon to Roy Haines upon his transfer from Midwest div. mgr. to Pacific Coast div. mgr. for Warner Bros., are (l to r): Bottom—W. K. Hollander, Duncan Kennedy, John Dromey, Roy Haines, Harry Lustgarten, Bob Dunbar and Charles Davidson; Top—Sol Horowitz, Jerry Winsberg, Frank Standel, George Lefco, David B. Wallerstein, Jack Wohl and Arthur Goldberg.



Norton V. Ritchey (center), pres. of Allied Artists International; Edwin J. Smith, Jr. (right), v.p. and overseas supervisor of European operations, and Martin S. Davis, Eastern ad-pub chief, disclosed the company's foreign expansion plans to members of the press before Ritchey and Smith sailed for England on Nov. 10.

HOUSTON (cont'd.)

ins, leaving conventional houses under Sam Tanner. Marty Marks succeeds Cohn as purchasing agent for the chain. . . . Houston Thea. Asso. committee, composed of Dick Wygant, Heights Theatre; Fred Cannata, Uptown; T. J. Cheney, Trail Drive-In, with pres. Lowell Bulpitt, Boulevard Theatre, drafted a new constitution and by-laws for membership approval at meeting scheduled for Nov. 15, when a complete reorganization of the group is to take place.

Houston WOMPI's issued their first monthly bulletin, called "CinemaScoop." Managing editor is Lucille Gremillion of Wayside Theatre. Pres. Laura Knopp announced a board meeting for the 17th and general dinner meeting on the 21st, both to be held at Variety Club. A rummage sale is seheduled for the 19th. . . . Air View Drive-In (Chocolate Bayou) robbed of $200 by stoeking-over-face bandit. Stolen ear recovered. . . . Jane Russell Night, featuring four Russell pictures for one night only, a Saturday deal at Shepherd Drive-In. . . . Old Studio movie house in heights, Houston, has been turned into a church. . . . Malcolm C. McLarry, 67, retired rep. of M.P. Adv. Service Co., Dallas, and A. C. Mayes, 54, projectionist at Key City Drive-In, Abilene, passed away.

INDIANAPOLIS

Program for the Nov. 14-16 convention of Allied Theatre Owners of Indiana starts with a director's dinner and board meeting at the Marott Hotel. Closed separate diseussion groups for indoor and drive-in exhibitors will be held mornings of Nov. 15 and 16; general meetings both afternoons. Roy Kalver, Julius Gordon, Hugh McLachlan and 20th-Fox prexy Spyros Skouras will be speakers on the 15th; Trueman Rembuseh, Ruben Shor, Jay Emanuel and Allied States gen. counsel Abram F. Myers on the 16th. Entertainment will inelude a dance at the Variety Club rooms on Nov. 15, and a banquet at the Marott will wind up the event.

The Lake Theatre, Warsaw, suffered a severe explosion in its heating system. . . . Parkland Theatre at Louisville has closed. . . . Bernard Brager, Republic branch mgr., was transferred to Dallas, Tex. . . . Columbia is eurrently booking a playdate drive which will run to Feb. 16. . . . J. Robt. Hoff, of Tent #10 Variety Clubs International, has approved the appointment of Tom Burke, David Arthur, Gerald Sandler, Jack Wodell and Joe Jacobs to the Will Rogers Memorial Hospital Christmas Salute. Hoff is exhibitor chairman of the hospital's Christmas eampaign.

Robert Jones, Affiliated Theatres, was elected ehief barker of Variety Tent #10, with Murray Devaney, Columbia, as 1st asst., Dale McFarland, Greater Ind. Amuse. Co., 2nd asst.; B. N. Peterson, National Theatre Supply, dough guy, and William Carroll, ATO of Ind., property master.



At United Artists' Christmas-in-November theatre party, featuring luncheon, Swiss music, Alpine goats and giveaways, publicity mgr. Mort Nathanson presents Swiss watch to 12-year-old winner Joan Wink on stage of the Little Carnegie Theatre following the N.Y. preview of UA's "Heidi and Peter." The twin Santas are Bob and Don Heller of the company's publicity dept.

KANSAS CITY

Eugene Kineaid was transferred from De Graw Theatre at Brookfield, Mo., to the Princess at Kirksville, Mo. He was sueceeded by Russell Rhyme from the Lyric at Boonville, Mo., where Clyde Patton is now mgr. . . . Jean Calvert joined Universal as booker. . . . Joe Ghosen of Sedalia, Mo. is operating the Tipton Theatre at Tipton, Mo. two evenings a week. . . . Bill Mall is the new mgr. of the Campus in Manhattan, Kans., where Leo Casey manages the Edgewood Drive-In and Raymond Mueller, the Co-ed. All are Mid-Central theatres. . . . Uptown Theatre has new equipment in refreshment stand. . . . Fayette Theatre, Fayette, Mo., has new lenses.

Avalon Theatre at Ava, Mo. scheduled a fall opening under direction of L. H. Pettit of Pettit Theatre Corp. . . . Gordon F. Halloran of 20th-Fox, St. Louis, spoke on "Main Street and You" at a Lions Club luncheon in Fulton, Mo. . . . The Wm. Rockhill Nelson Gallery of Art has chosen a foreign film series for this winter, including sueh films as 'Les Enfants du Paradis" and the British comedy, "Genevieve." . . . "Martin Luther" was shown in K.C. Kans. ehurches. . . .LeRoy Kirk returned to his work as maintenance man at the Cowtown Drive-In, St. Joe, Mo., after serious illness.

MEMPHIS

Charles Eudy of Houston, Miss. was elected to succeed Nathan Flexer of Waverly, Tenn. as pres. of Tri-State Theatre Owners at the 47th annual convention. Leon Rountree of Holly Springs, Miss. was elected v.p., also Alton Sims, Memphis, and Doyle Branscom, Harrison, Ark.; named seey.-treas., Roy L. Cochran of No. Little Roek, Ark.; reps. to the national convention, R. B. Cox of Batesville, Miss. and M. A. Lightman, Jr. of Memphis. . . . Hugh Lee Hudleston is new owner of the Victoria Theatre, Algood, Tenn.

Lloyd T. Binford, who says he will quit as chairman of the Memphis Censor Board when his term ends on Jan. 1, 1956, indicated that the three women board members were responsible for banning of "Rebel Without A Cause, which was to open at the Warner Theatre. . . . Jesse Plunk reports that the Pike Theatre, Murfressboro, Ark., has been leased to A&T Cireuit. . . . Henry Haven opened the Starlite Drive-In at Brinkley, Ark. . . . Malco Theas. have been granted a $35,000 building permit for a drive-in in Memphis.

MIAMI

After being closed for two years, the Colony Theatre at Miami Beach is getting a complete face-lifting and being readied for showing of "Guys and Dolls.." . . . Claughton moved the home offices into new quarters, oeeupying the third floor of the Urmey Hotel. . . . Richard (Pop) Montgomery, doorman at the Center Theatre, resting at home after illness. . . . Sonny Shepherd was escort to Joan Crawford on her personal appearance tour of the Miami area. She appeared at the Carib, Miami and Miracle for opening of "Queen Bee." . . . Gene Race, mgr. of the Parkway Theatre entered Mercy Hospital for a check-up. . . . Bill Morrison, asst. mgr. at the Boulevard Theatre, is honeymooning in New Hampshire.

MILWAUKEE

Al Frank was appointed gen. mgr. of Fox-Wisconsin to sueceed Gordon Hewitt, who was transferred to the coast. Frank started with the firm 17 years ago as mgr. and was dist. mgr. for the past three years. Hewitt was tendered a farewell luncheon by Wisconsin Variety Club. . . . The following were elected to the board of directors of Variety Tent #14: Oliver Trampe, Dean Fitzgerald, Angelo Provinzano, William Pierce, Morey Anderson, Andy Spheeris, Edward Johnson, Harold Pearson, Al Kvool, Pat Halloran and Irv Werthamer. Howard Gleason was elected delegate, with Joe Imhof and Hugo Vogel as alternates. . . . Thank you telegrams were sent to Governor Kohler by all branch managers here for proclaiming Nov. 17-27 as Audienee Awards Week.

"Rebel Without A Cause" was viewed here by the Mayor's motion picture eommission, who decided there was no legal basis for banning the film but suggested that cer-

Watch These Dates!

Nov. 11-13: Los Angeles—Colosseum of Motion Picture Salesmen of America convention—Ambassador Hotel.

Nov. 13-15: Charlotte—Theatre Owners of N. & S. Carolina annual convention—Hotel Charlotte.

Nov. 15-16: Indianapolis—Allied Theatre Owners of Indiana fall convention—Marott Hotel.

Nov. 17-27: COMPO's first annual Audienee Awards Poll—final balloting.

Nov. 19: Washington—Variety Club of Washington annual dinner-dance, honoring Steve Allen as "Personality of the Year." Statler Hotel.

Nov. 19: Baltimore—Variety Club, Tent No. 19, election of offieers—Club headquarters, Stanley Theatre Bldg.

Nov. 21-22: St. Louis — Missouri-Illinois Theatre Owners annual convention — Hotel Chase.

1956

Jan. 22: Los Angeles—Screen Produeers Guild Milestone Award Banquet, honoring Ceeil B. DeMille—Beverly Hilton Hotel.

Feb. 21-23: Cleveland—National Drive-In Convention—Hotel Cleveland.

March 6-7: Kansas City—Kansas-Missouri Theatre Association annual convention.

March 21: Hollywood — 28th Academy Awards presentation.

May 9-12: New York—Variety Clubs International convention—Waldorf-Astoria.

MILWAUKEE (cont'd.)

tain scenes of teenage violence be cut. Warner mgr. Rank Reimer referred the matter to his company in Calif. . . . Dave Mirisch is asst. booker at 20th-Fox. . . . H. Powers has taken over the Jefferson Theatre from Mr. Hoffman. . . . Mrs. Mary Poblocki, 58, wife of the pres. of Poblocki and Sons Co., passed away, also Louis M. Weaver, 55, projectionist at the Franklin Theatre.

MINNEAPOLIS

Dahlstrom & Weinberger, theatre decorators, are remodeling the front and redecorating the Vogue at Standstone, Minn. . . . Ralph Pielow's Quad-States Theatre Service is handling the buying and booking for the Ironton at Ironton, Minn., the Star at Pierz, and the Garrison Drive-In at Garrison, all owned by John Bollig. . . . Norm Levinson, M-G-M press representative, will write a column of film news and reviews for the state American Legion newspaper. . . . Larry Wilk, booker at Allied Artists, is coaching a park board football team as a side line. . . .

Joe Behan, United Artists booker, resigned. . . . A gunman wearing earmuffs poked a pistol into the ticket booth of the nabe Midtown Theatre, St. Paul, and forced asst. mgr. Robert Voves, 25, to turn over $60. . . . Ilona Massey was in town for the cerebral palsy telethon, which was produced by Charles Winchell, MACO v.p. . . . Jo Ann Boyer was named chief of service of Cinerama at the Century. . . . Charles Weiner, 63, sales representative for Buena Vista, passed away of a heart attack while attending a company sales meeting in Los Angeles. . . . C. L. Hiller, owner of the Grand and Gopher at Crookston, Minn., where he had been in the theatre business for about 40 years, also passed away.

NEW HAVEN

Joseph S. Boyle, with Loew's Theatres for the past 28 years, most recently as mgr. of Loew's Poli Norwich, joined the editorial staff of the Norwich Bulletin following sublease of the theatre to Ed Lord. . . . Howard M. Culver, resident of Berlin, Conn., was granted permission to appeal the Zoning Commission's decision giving atty. George LeWitt authority to build Berlin's first drive-in. . . . Maurice Bailey of the Bailey Theatres was elected to the board of directors of New Haven Jewish Community Council for a three-year term. . . . Peter Perakos, Jr. was named mgr. of the Perakos chain's deluxe Arch St. Theatre, New Britain.

Lockwood & Gordon promoted John O'Sullivan from supervisor of drive-in theatres in Bridgeport and Danbury to central New England div. mgr. . . . Another new L&G appointment makes Leon F. Mooers mgr. of the East Windsor (Conn.) Drive-In. . . . Roger Mahan reopened his Tower Theatre, Waterbury. . . . John Perakos, asst. gen. mgr. of Perakos Associates, is theatre chairman of the newly-formed Hartford County Chapter, National Society for Prevention of Blindness.

The Jack W. Gordons of Gordon's Entertainment Bureau, Hartford, who are observing their 35th wedding anniversary, will be honored at a testimonial dinner on Nov. 21 at Matarese Circle Restaurant, Newington. Fred R. Greenway, mgr. of Loew's Poli Palace, Hartford, is gen. chmn. of the event. . . . Holyoke Cinema Shops of Conn., Inc., Norwalk, filed a certificate of incorporation, listing as principals George Desser, Sarah Desser and Irving Bernstein, all of New York. . . . Bob Spodick, partner in Sampson-Spodick-Bialek Theas., is on a Canadian honeymoon with his bride, the former Pearl M. Blegen. . . . James Landino, mgr. of the Perakos Hi-Way Theatre, Bridgeport, is home from a Florida honeymoon.

NEW ORLEANS

Sam Ewing, Jr. who is associated with his mother in operation of the Fay Theatre, Fayette, and the Auto Drive-In, Lorman, took over the Trace in Fort Gibson, Miss. from Mrs. Jack Abraham. . . . J. E. Parkeson reopened the Florence Theatre, Florence, Miss., which had been closed for three years. . . . F. T. McLendon reopened his Frisco Theatre, Frisco, Ala. . . . Jack Downing is back at his Haven Theatre, Brookhaven, Miss., after hospitalization. . . . T. G. Solomon is new owner of the Jim Theatre in Baton Rouge, La.

Joy Drive-In, Shreveport, La., built in 1950, is in the midst of a modernization program which will include twin screens and enlarged capacity to 1400 cars. . . . Rene Brunet, owner of the Imperial N.O., reports he will take over the Famous Theatre, part of United Circuit, as Jan. 1, 1956. . . . C. O. Fairbanks closed the Island Theatre, Sicily Is., La. . . . H. H. Moreau closed his Tiger Drive-In, Marksville, La., for the winter.

WOMPI members have given 120 hours of their time assisting the TB Assn. in preparing Christmas Seals for mailing. Plans are in the making for a parade on Film Row, Nov. 17, lead by the DeLaSalle High School Band, when WOMPI's will distribute the Tuberculosis trailers to various downtown theatres.

NEW YORK

N. J.'s first outdoor motor vehicle safety inspection station has been constructed at the Woodbridge Drive-In, a Walter Reade Theatre in Woodbridge, and similar stations will shortly open at ozoners in Camden and Rutherford. The idea for using drive-ins for temporary inspection stations was initiated in the Dept. of Motor Vehicles and Gov. Meynor appointed Walter Reade, Jr. to head a committee to work out necessary arrangements.



James Cagney (left) greets Jeff F. Hardin, city mgr. of Wallace Theatres in Lovelland, Tex., and Mrs. Hardin on the Metro set for "Tribute To A Bad Man." Hardin won the trip to Los Angeles in a company promotion contest.

Martin Levine, chairman of the Variety Convention scheduled for N. Y. May 9-12, announces that Spyros Skouras, Jr. will serve as chmn. of the Souvenir Journal Committee; Burt Robbins as chmn. of events, and Ira Meinhardt as chmn. of convention operations. . . . A long-term lease for the 1200-seat Crest Theatre in the Bronx was consummated by Berk & Krumgold, theatrical realtors. The lessor, Trans-Lux Theatre Corp. was represented by Barnet Dornbush of Weisman, Celler, Allan, Spett & Sheinberg; the lessees, N & R Theatres by Judge Hyman J. Reit.

Allied Theatre Owners of N. J.'s Annual Beefsteak Party and Get-Together will be held at the Ritz Restaurant in Passaic, N. J. on Dec. 1. . . . The Actor's Studio second annual benefit will be held in conjunction with world premiere of "The Rose Tattoo" at the Astor Theatre on Dec. 12, to be followed by a gala supper party and star-studded entertainment in the Sheraton-Astor Hotel.

OKLAHOMA CITY

L. E. Snyder, Jr. sold his Cove Theatre, Tulsa, to Max Feinsilber, who also owns the Yukon at Yukon, Okla. . . . Mr. & Mrs. J. W. Butler have completely remodeled their Gem Theatre in Claude, Tex., and installed new booth equipment, wide screen and CinemaScope. . . . Film Row was saddened by the death of one of its best liked exhibitors, J. Eddie Holt, owner of the Wigwam and Holt theatres in Coalgate, Okla. . . . Bill Wilson and Wilson Dunn sold their Lyn Theatre, Thomas, Okla. to W. D. Ray and Joe Pickens.

PHILADELPHIA

A combined book-buying corporation which will bring 100 Philadelphia theatres together was announced by Sandy Gottlieb, Roy Sullender and David Milgram who operate separate booking and buying services in the city. Gottlieb will act as president of the new outfit. . . . Jack Greenberg moved his quarters to 311 N. 13th St. . . . Jack Engel wants his friends in the industry to know that he has retained the Filmakers' franchise for this area. . . . William Cohen, 80, pioneer exhibitor and pres. of Equity Theas. until he sold the chain to Warner's passed away in Atlantic City. . . . Harold Thorp, owner of the Grand in Woodstown, N. J., reports the marriage of his son, Harold J. Thorp, to Lois Watson.

Charles Zagrans, RKO branch mgr., was elected pres. of Motion Picture Associates for the coming year. . . . Senator John H. Dent (D. Westmoreland) has sponsored legislation in Harrisburg to remove the need for a local referendum for the showing of Sunday movies in townships. . . . Jack Allen, mgr. of S-W's Felton, reports that the theatre has resumed playing German pictures. . . . Jack Zansky was upped to city salesman at United Artists; William Doyle is now sales mgr., and booker Irving Zuono has become salesman in the N. J. and Harrisburg territories. . . . A 750-car ozoner, to be known as Circus Drive-In, is being built at Hammonton, N. J.

PITTSBURGH

The local Variety Club was the scene of a surprise testimonial to Harry Hendel, veteran exhibitor and area chairman for COMPO, who was presented with tickets for

PITTSBURGH (cont'd.)

a round-the-world cruise in the presence of 300 invited guests. Successful reactivation of AMPTO of W. Pa. was attributed to Hendel's leadership in presentation made by Charles R. Blatt, pres. of the unit. . . . The out-of-court settlement made by Eastwood Theatre with the major distributors has been variously estimated at between $50,000 and $80,000. . . . Jerry Wechsler, who resigned as U-I branch mgr. in Buffalo, is in McKeesport Hospital for surgery. . . . Francis Blizinski, secy to UA branch mgr. Jimmy Hendel, resigned to await the stork and Mary C. Borgan took over.

PORTLAND

Krismart Theatres Inc. has been organized by Jack Martin, Virginia Martin and Bertha Kristol. . . . Martin Foster, mgr. of the Guild Theatre, announced an all-Disney program. . . . Entries in this year's Oscar race coming in early and point to "Desperate Hours" and "Oklahoma" as possible contenders in this area. . . . Harold Edwin Daigler, 64, an executive of B. F. Shearer Theatre Equipment Co. of Seattle, passed away following a short illness. . . . William Katzky, formerly an usher at the Paramount Theatre and now mgr. of Fox West Coast's Iris Theatre on Hollywood Blvd., was in Portland visiting many old friends. . . Robert McConnell is the new asst. mgr. at Hamrick's Liberty Theatre. He comes from Tacoma, Wash., where he was asst. mgr. at the Music Box.

ST. LOUIS

State Senator Edward V. Long, owner of the Trojan Theatre at Troy, Mo. and the Orpheum at Elsberry, is being mentioned as a possible candidate for Governor or Lt. Gov. . . . TOA will be represented at the Nov. 21-22 MITO convention, which will have as its theme, "Do It Yourself," by pres. Myron Blank of Des Moines, gen. counsel Herman N. Levy, and field rep. Geo. Gaughan of Memphis. . . . Turner-Farrar reopend its Hollywood Theatre at Albion, Ill. after equipping it for CinemaScope, and closed the Majestic Theatre there. . . . Charles Whittenburg, operating lessee of the Strand Theatre at Poplar Bluff, Mo., plans to reopen the 500-seat Jewel around Thanksgiving. . . . Lynch & Hart Advertising Co., well known to the industry, and Stockton & Associates have merged to form the new company of Lynch, Hart & Stockton.

Maureen Arthur, daughter of David Arthur who heads the F&M booking dept., came in first in the Garry Moore out-of-town guest competition in New York recently; made a second appearance on his show, and was booked into N.Y.'s Palace Theatre for a week. . . . Bill Heckenkamp, formerly with Paramount, is a new booker for Columbia. . . . Grand Theatre at Benld, Ill. will be dark for awhile as result of breakdown in the projection equipment. . . . Sam Levin, part owner of the Esquire and Norside theatres, returned home from Jewish Hospital where he recently underwent an operation. . . . The 200-seat Princess Theatre at Meredosia, Ill. was closed for an indefinite period, also the 343-seat Shelby at Shelbyville, Mo.

The City Council of Bloomington, Ill. voted to eliminate the 4% tax on theatre admissions, effective Dec. 1, following complaints by theatre owners of decreasing attendance. . . . The rebuilt Liberty at Murphysboro, Ill. reopened just about a year after the fire of Oct. 1954. . . . The 626-seat Lincoln Theatre at Charleston, Ill., reopened with a new wide screen and CinemaScope. . . . Effingham Theatre at Effingham, Ill. has a new 35-foot screen, 10 feet wider than the old one.



Sheldon Reynolds, producer-director of United Artists "Foreign Intrigue," and Nicole Milinaire, associate producer, meet with trade press reviewers at an interview in the UA home office. Reynolds is planning to make one feature a year for UA release.

SALT LAKE CITY

Dale B. Haslam, former head booker and office mgr. for Universal, was appointed booker-buyer for Intermountain Theas., replacing John N. Krier, upped to v.p. and gen. mgr. of the company. . . . "Ski Crazy," a full-length movie made at Utah's ski resort, Alta, will have its premiere showing Dec. 2, at the Gem Theatre. . . . Ray Miller, mgr. of the recently opened National Theatre Supply Co. offices here, is established in his new quarters on Film Row at 368 E. First South.

Henry Fretwell, who was put in charge of the Lyric when it was taken over by Utah Drive-In Corp., is now house mgr. at the Gem, replacing Art Sutton, transferred to the Lyric as house mgr. . . . Salesman George Berryman, who covers the Montana territory for Columbia, was hospitalized for a kidney disorder. . . . Tom McMahon of the Buena Vista office here, reports 10 new pictures will be available for bookings within the next few months, including "Song of the South," "Littlest Outlaw" and "Fantasia.". . . Earl D. Smith, who built the Tower Theatre here in 1923 and operated it until 1944, passed away in Mountain View, Calif., where he resided with his wife and family.

SAN FRANCISCO

Paul Swater was appointed mgr. of the Orpheum, local Cinerama house, succeeding Jackson Miller, who left to engage in business outside the industry. . . . Arnold Cortner, mgr. of the St. Francis, capitalized on the coincidence of an escapee from San Quentin holding a Marin County family in their home by tying in the news with his showing of "The Desperate Hours.". . . Mason Shaw, owner of the Saratoga Theatre, Saratoga, and recent purchaser of the Town, San Jose, is booking for both. . . . Favorite Pictures, formerly owned by Al Grubstick and now by Jack Jacobs, is moving to 255 Hyde St., on the Row. Grubstick is the new sales mgr. for Warner's succeeding Carl Miller, who transferred to branch mgr. of the Denver area.

Mel Klein, Columbia banch mgr. and distributor chairman of the N. Cal. Theatre Assn. Will Rogers Memorial Hospital Fund, reports all salesmen in this area hard at work on the Christmas Salute. . . . Jack Urban was appointed booker at Paramount to succeed Bob Puccini, who resigned. . . . Harry Gold, mgr. of the Stage Door, hospitalized for a heart attack. . . . John di Stasio, pioneer exhibitor since 1916, sold his Liberty Theatre, Sacramento, to General Theatrical Co. No equipment changes planned at this time. . . . New vending equipment in the candy counter was installed at the Pic Theatre, Oakland.

"Guys and Dolls" will open Nov. 17 at the Stage Door, a 440-seat house with full stereophonic sound and CinemaScope equipment. Pre-opening activities include a special screening for the press at Nob Hill Theatre, with Sam Goldwyn in attendance...

Prizes for the COMPO poll—two Pontiac convertibles and two electric facsimiles for children—are on display outside the Paramount Theatre. 235 exhibitors in N. Cal. are organized under the gen. chmnship of Roy Cooper, Cooper Theas., with 12 area chairmen co-ordinating the campaign. . . . Roy Avery, owner of the Trinity Theatre, Weaverville, is opening the Shastonia, Mt. Shasta. . . . Colonial Theatre, Sacramento, formerly booked by Film Booking Agcy is now being serviced by United Calif. Theas.; Starlite Drive-In, Redding, formerly booked by Frank Maun, now by Affiliated Theatre Service.

WASHINGTON

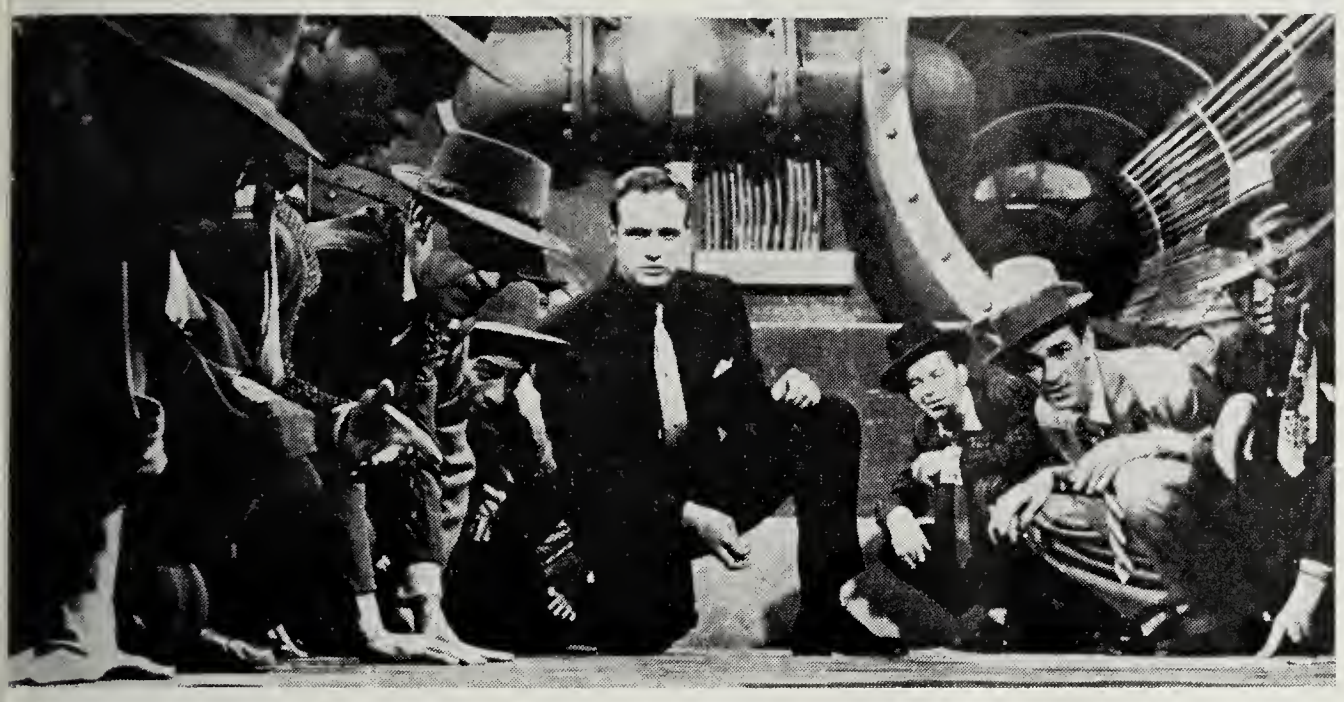
Steve Allen, who just completed "The Benny Goodman Story" at U-I, will be honored as "Personality of the Year" at the Washington Variety Club's 20th annual dinner-dance on Nov. 19. . . . A. Julian Brylawski of Stanley-Warner was elected for his 32nd consecutive year as pres. of MPTO of Metropolitan Washington. Other officers re-elected were: Marvin Goldman, 1st v.p.; Joseph Bernheimer, 2nd v.p.; Harry Bachman, secy, and Lloyd Wineland, Sr., treas. . . . National Theatre Corp. of Roanoke, Va., headed by Elmore D. Heins, has reopened its Park Theatre as an Art Cinema, with two evening performances only and admission of 74¢. . . . Orville Crouch, eastern div. mgr. of Loew's, was elected chief barker of Washington Variety Club. Also elected were Marvin Goldman, K-B Theatres, 1st asst.; Hirsh De La Viez, Hirsh Coin Machine Co., 2nd asst.; Sam Galanty, Columbia, dough guy; George Nathan, National Screen, property master. Morton Gerber, District Theas., and Jack Fruchtman, Fruchtman Theas., were named alternates to the International convention.

Rosen Chief Barker Of Detroit Tent

Detroit.—Tent #5 of Variety Clubs International recently announced the election of its 1956 officers. They are, Benjamin Rosen, Chief Barker; William M. Wetsman, 1st Asst. Chief Barker; Walter Norris, 2nd Asst. Chief Barker; Alden Smith, Dough Guy; and Ernest T. Colon, Property Master.

Independent Trade Reviews

"GUYS AND DOLLS"



Marlon Brando sings and dances, in the sewer scene from Samuel Goldwyn's "Guys and Dolls," M-G-M release in CinemaScope-Eastman Color, also starring Jean Simmons, Frank Sinatra, and Vivian Blaine.

(M-G-M) CinemaScope-Eastman Color 150 Min.

Cast: Marlon Brando, Jean Simmons, Frank Sinatra, Vivian Blaine, Robert Keith, Stubby Kaye, B. S. Pully, Johnny Silver, Sheldon Leonard, Dan Dayton, George E. Stone, Regis Toomey, Kathyrn Givney, Veda Ann Borg, Mary Alan Hokanson, Joe McTurk, Kay Kuter, Stapleton Kent, Renee Renor, The Goldywn Girls.

Credits: Produced by Samuel Goldwyn; Directed by Joseph L. Mankiewicz; Story by Mankiewicz; Based on the play by Jo Swerling and Abe Burrows; Music and lyrics by Frank Loesser.

Sam Goldwyn, like the "guys" in his new motion picture, was quite a gambler when he plunked down a million bucks for the movie rights to "Guys and Dolls." Now it appears he was betting on a sure thing. This lavishly-produced musical is magnificent and box office receipts should be stratospheric. Already the M-G-M CinemaScope-Eastman Color release has had one of the biggest promotion campaigns in screen history, and word-of-mouth will soon get going to help along the heavy exploitation.

In every department the film is superlative. Casting was inspired; direction and screenplay by Joe Mankiewicz add new dimensions to the play; the songs by Frank Loesser are invariably show-stoppers; choreography by Michael Kidd is properly frenetic and ranks with his best work; Eastman Color is brilliant and gay; and Oliver Smith's varied settings of the Gay White Way, a Cuban night club, a New York sewer and the Save-A-Soul mission are highly imaginative. Not to overlook the "dolls" themselves—tall, luscious, high-flying dancers—who are daringly costumed by Irene Sharaff and constitute an important lure for the male audience.

As most everyone knows, the film is an adaptation of several Damon Runyon short stories. Runyon wrote about a charming topsy-turvy world where gamblers and hoodlums were noble heroes, and police officers were pesty villains. "Welshing on a marker, (an I.O.U.)," one gambler says, "is like not saluting the flag." The story has the flavor of New York —where anything is possible.

There are two main plots. The first revolves around the attempt of Nathan Detroit (Frank Sinatra), the proud proprietor of the "oldest floating crap game in Manhattan," to escape a persistent police lieutenant (Robert Keith) so that he may provide some action for his customers in a secluded spot. The game finally starts in a mission-house, concludes in a sewer. The second plot concerns Sky Masterson, (Marlon Brando), a Ulysses-like gambler who will bet on anything. He wages that he can con a Save-A-Mission lassie (Jean Simmons) into going to Havana for a dinner date. At the finale, they are married at a tremendous Times Square wedding attending by the cream of the underworld.

Appearing in a musical role for the first time, Brando is fascinating to watch. He will never enter the annals of musical history; still, simply watching this magnetic dramatic actor go through the song-and-dance routines makes for delightful anticipation by the audience, and of course much word-of-mouth later on. Miss Simmons's appeal is of another nature. Usually presented as a respectable English lady, she reveals herself as a delightful dancer, a fine comedienne and an acceptable songstress. In a wonderful scene in a Havana night club, under the influence of Brando, rum, and passionate Cuban dancers, she ends up in a rough-and-tumble fight that stops the show cold.

Sinatra's singing is as good as ever, and his rendition of "Sue Me," a delightful protestation of love to the girl he has kept on the string for 14 years, is guaranteed to please. Vivian Blaine, as his sweetheart, is from the original Broadway cast, and scores with several strong songs. Another veteran of the Broadway cast, Stubby Kaye, registers with "Sit Down, You're Rockin' The Boat," and B. S. Pully, Johnny Silver, Sheldon Leonard, and Dan Dayton add to the memorable gallery of Broadway characters. "Guys and Dolls" should be sure-fire entertainment for many years to come.

It is a pre-sold entertainment if ever there was one, and audiences throughout the country will find that it lives up to the advance billing. From its rapid-paced beginning, the audience will know that this is something wonderfully different; remarkably, the pace does not slacken throughout the 150 minutes of running time. The press-preview audience at the Loew's 72nd St. Theatre in New York gave the film its enthusiastic approval.

"The Rose Tattoo"

(Paramount) VistaVision 117 Min.

Cast: Anna Magnani, Burt Lancaster, Marisa Pavan, Ben Cooper, Virginia Grey, Jo Van Fleet, Sandro Giglio, Mimi Aguglia, Florence Sundstrom, Dorrit Kelton.

Credits: A Hal Wallis Production; Directed by Daniel Mann; Screenplay by Tennessee Williams; Adaptation by Hal Kanter; Based on the play by Williams.

Hal Wallis's VistaVision production of "The Rose Tattoo" is a most unusual motion picture starring a superb performer. Sex-conscious, earthy, and usually hilariously funny, the film was adapted from a prize-winning New York stage play by Tennessee Williams. The story, decidedly off-beat for a U.S. film, takes place in a seedy, semi-tropical Gulf Coast town, where a highly passionate Sicilian seamstress played by Anna Magnani is so proud of her Italian-American husband that she lords it over her neighbors. When he is killed, she assumes an epic grief and goes into virtual seclusion for three years, restraining her passion in pathetic and comic ways. Finally, she learns that her beloved husband had been unfaithful to her, and allows her ardor to be rekindled by a benevolent village simpleton, played by Burt Lancaster.

The glowing and impetuous performance given by the Italian star will be long remembered and will certainly win an Oscar nomination, perhaps the acting plum itself. Whatever she does—chasing a wayward goat in her filthy back yard, hysterically arguing with her priest and neighbors, trying to squeeze herself into a corset, expressing her mute love to her sleeping husband, or forcing her daughter's sailor boy-friend to kneel before the Virgin Mary and pronounce his good intentions—Miss Magnani rates superlatives, and her magnificent performance will create tremendous word-of-mouth. Also designed to send the customers away talking is the daring casting of box-office draw Lancaster as a harmless moron whose grandfather was the village idiot, and who only wants to marry a plump older woman who has a business on the side. Another surprise is Marisa Pavan, until now known mainly as Pier Angeli's sister. She registers in "The Rose Tattoo" as a potential star with a rich and moving performance as Miss Magnani's teen-age daughter, hot-blooded like her mother. Jo Van Fleet, as a lady of shady reputation, and a group of magpie-like, gossiping neighbors also add to the lustre of the production and will cause favorable comments.

Response to the film will probably vary according to locality, with the more sophisticated big-city audiences certain to bring in top grosses, and less worldly audiences a more doubtful proposition. Every exhibitor will be wise to help along the inevitable word-of-mouth with strong selling of his own, and he can recommend the film without hesitation to all those who want a rare treat in film fare.



Anna Magnani and Burt Lancaster star in Paramount's release of Hal Wallis' drama "The Rose Tattoo," VistaVision.

(Continued on following page)

(Continued from preceding page)

"Artists and Models"

(Paramount) VistaVision-Technicolor 109 Min.

Cast: Dean Martin, Jerry Lewis, Shirley MacLaine, Dorothy Malone, Eddie Mayehoff, Eva Gabor, Anita Ekberg, George Winslow, Jack Elam, Herbert Rudley, Richard Shannon.

Credits: A Hal Wallis Production; Directed by Frank Tashlin, Screenplay by Tashlin, Hal Kanter and Herbert Baker; Adaptation by Don McGuire; Based on a play by Michael Davidson and Norman Lessing.

Dean Martin and Jerry Lewis are still the biggest comedy drawing cards in this country and any motion picture in which they appear is virtually assured of a sturdy box-office take. Hal Wallis's latest Vista-Vision production on their behalf is, about par for the pair and will certainly entertain their many fans. The audience at the Criterion Theatre, New York, where the film was sneak-previewed, laughed heartily many times. Besides the stars' comedy and singing routines, (some overly familiar) the film's primary assets are several scantily-clad beauties, risque lines and situations (including some watered-down-burlesque) and a lavish Technicolor production (probably the best the team has ever had). It's all tied together with a wisp of a story, involving a comic book addict whose nightmarish dreams reveal a secret atomic formula which is sought after by "Russian" agents. The charms of Shirley MacLaine, Dorothy Malone, Eva Gabor and Anita Ekberg are displayed as often as possible in revealing costumes and poses, and Eddie Mayehoff, repeating somewhat his characterization in "That's My Boy!," scored with many patrons as a pompous comic book publisher. For his fans, Martin sings "Innamorata," "You Look So Familiar," and "The Lucky Song."

In Greenwich Village, Dean Martin is an unsuccessful serious artist and Lewis is a retarded youth who reads comic books and has nightmares in which he expands the comic book adventures. Enamored of a character called the Bat Lady, Lewis learns that she is drawn by an upstairs neighbor, Dorothy Malone. Lewis is pursued by Dorothy's roommate, shaplely Shirley MacLaine, who won't let on that she is the model for the Bat Lady. Meanwhile, Martin chases Miss Malone. When she loses her job with publisher Eddie Mayehoff because her drawings aren't gruesome enough, Martin secretly takes the job to earn some money. Unable to create the stories, Martin transcribes Lewis's dreams. One of these reveals a top-secret atomic formula and both the F.B.I. and "Russian" agents (led by Eva Gabor) follow Lewis's trail. Jerry thwarts the spies, realizes he loves Miss MacLaine even more than the Bat Lady, and the two couples are finally united.

"Dance Little Lady"

(Trans-Lux) Eastman Color 87 Min.

Cast: Mai Zetterling, Terence Morgan, Mandy Miller, Guy Rolfe, Ina de la Haye, Reginald Beckwith, Jane Aird, Harold Laing.

Credits: Produced by George Minter Directed by Val Guest; Screen Play by Doreen Motgomery and Guest.

This well-paced English melodrama is one import which will have considerable appeal on both the general and art house fronts. Filmed in Eastman Color, it backs a sentimental story slanted toward general selling with expensive decor and some tense action scenes. General audiences will recognize Mai Zetterling ("Knock on Wood") and Guy Rolfe ("Ivanhoe"), while the Sadler Wells ballet company and a quartet of British favorites—Terence Morgan, Mandy Miller, Miss Zetterling and Rolfe—should draw the art audiences. Primarily not a ballet film, "Lady" spins a tale of a little ballerina caught in the clash between an unscrupulous father and his estranged wife who prevents him from exploiting their child. Most exciting scenes feature the crash which cripples Miss Zetterling and a fire



Dean Martin and Jerry Lewis star in Paramount's release of Hal Wallis's "Artists and Models," VistaVision-Technicolor. Also starred are Shirley MacLaine, Dorothy Malone and Eddie Mayehoff.

in which Morgan loses his life. As a beautiful ballerina who no longer can dance, Miss Zetterling is immensely appealing, and the other performers are equally stimulating. "Lady" will surely give the audience a happy glow.

Mai Zetterling is a happy ballerina with a lovely child, Mandy Miller, a supposedly loving husband, Terence Morgan, and a brilliant dance career. The discovery of her mate's unfaithfulness coupled with an accident that destroys her career leaves her with nothing to live for. Through the patience of Dr. Rolfe, she takes a renewed interest in the dance, this time as a teacher. Just when all the scars are healed, Morgan returns to take the child to Hollywood. When his wife refuses to give up the child, he plots to defame her as an unfaithful wife and mother. Finally caught in his own trap, Morgan dies in a daring rescue of his daughter from a flaming house. Mai and Dr. Rolfe together plan a happier future for the little ballerina.

"Running Wild"

(Univ.-Int.l.) 81 Min.

Cast: William Campbell, Mamie Van Doren, Keenan Wynn, Kathleen Case, Nan Merlin, John Saxon, Chris Randall, Walter Coy, Sumner Williams.

Credits: Produced by Howard Pine; Directed by Abner Biberman; Screenplay by Leo Townsend From a novel by Ben Benson.

This cops-and-robbers melodrama about stolen cars and an underworld mastermind who recruits young kids to a life of crime is neatly-made and above-par as a programmer. Excellent direction and interesting performances somewhat overcome the story deficiencies, as "Running Wild" tells the predictable tale of the cop-masquerading-as-gangster who falls in love with the gang chief's moll, before bringing the gang to justice. Besides the juvenile delinquency theme, exploitable elements include the decorative Mamie Van Doren and Kathleen Case, "new star" William Campbell, and a wild "rock and roll" dance number which is accompanied by the music of disc-jockey favorite Bill Haley and His Comets.

Assigned to break up a stolen car ring, cop Campbell gets a job in an L.A. gas station run by the suspected ringleader, Keenan Wynn. After several fights with the gang of young toughs, Campbell is accepted and learns where the cars are hidden. Meanwhile, he becomes interested in Kathleen Case, a Polish refugee forced to become Wynn's "girl" to protect her father, who has entered the country illegally. Finally suspected, but able to turn in the alarm, Campbell is forced to kill one hoodlum, while Wynn gets away. Wynn returns to slay Campbell and Miss Case, but wounded Campbell shoots him. After a seige in the hospital, Campbell decides to continue seeing Miss Case.

"Tarantula"

(Univ.-Int.'l.) 80 Min.

Cast: John Agar, Mara Corday, Leo G. Carroll, Nestor Paiva, Ross Elliot, Ed Rand.

Credits: Produced by William Alland; Directed by Jack Arnold; Final Screenplay by Martin Berkeley; Story by Arnold and Robert M. Fresco.

Horror fans and those who go for the science-fiction type of film should appreciate this fast-paced entry with the proper amount of chills and thrills present. With a little obvious exploitation selling this film could give a good account for itself on the program. The story, about a Frankenstein who creates a giant tarantula, is interestingly presented, and the special effects photography makes the film frightening and believable. Acting, direction and production are good.

Scientific student Mara Corday arrives at the desert laboratory of Professor Leo G. Carroll to do some work toward her degree. She learns from town doctor John Agar that Carroll's associate had died of a little-known disease. Unkown to them Carroll, while giving injections of a newly-dicovered nutrient to animals which caused them quickly to grow many times their normal size, is attacked by a horrible-looking creature, a former associate injected with the nutrient. Carroll is given an injection by the creature, which then dies. In the excitement, the lab is set afire and several of the animals escape, including a huge tarantula. Soon afterward, cattle, sheep and men are mysteriously slain by the giant tarantula. It attacks the lab building and kills Carroll while Miss Corday escapes with Agar's help. The town is warned to evacuate and when police can't stop the monster, the Air Force destroys it with rockets and napalm bombs on the outskirts of town.

"Toughest Man Alive"

(Allied Artists) 72 Min.

Cast: Dane Clark, Lita Milan, Anthony Caruso, Ross Elliott, Myrna Dell, Thomas B. Henry, Paul Levitt, John Eldredge, Dehl Berit.

Credits: A William F. Broidy Corporation Production; Produced by William F. Broidy; Directed by Sidney Salkow; Written by Steve Fisher.

This action melodrama is one of William Broidy's best films to date and is a strong supporting feature for any bill in the general market. Director Sidney Salkow has taken an interesting screen play and kept it moving all the way. Dane Clark socks across his role with authority as the U.S. government agent who poses as an international gunrunner. Lita Milan, a beautiful Latin girl, plays the feminine lead ably and also sings two songs, "I Hear A Rhapsody," and "You Walk By," skillfully. Picture uses its waterfront locations to great advantage to add to its realism. Title is another plus factor here, having exploitation appeal.

Dane Clark, a government man, poses as Anthony Caruso, a notorious gunrunner, in an effort to break up a multi-million dollar munitions ring. Working with Ross Elliott, Clark first contacts Lita Milan, a singer, who really has come to finance a revolution in a country where her father, the president, had been killed. Lita has contacted Thomas B. Henry, just as Caruso, freed from a South American prison, shows up in San Pedro, where Clark is posing as him. Crises come up, but Clark manages to find out that the backer of the ring is John Eldredge, owner of a chain of storage warehouses. Clark, in a fight for his life, kills Caruso, the arms shipment is blocked, and Lita is a sadder but wiser young lady.

: Hollywood Production :

ALLIED ARTISTS

Shooting

THE FIRST TEXAN
(CinemaScope)
Cast: Joel McCrea, Felicia Farr, Jeff Morrow, Wallace Ford.
Producer .....Walter Mirisch
Director .....Byron Haskin

CRIME IN THE STREETS
Cast: James Whitmore, John Cassavetes, Sal Mineo.
Producer .....Vincent M. Fennelly
Director .....Don Siegel

SCREAMING EAGLES
Cast: Tom Tryon, Jan Merlin, Alvy Moore, Martin Milner, Edward G. Robinson, Jr., Jacqueline Beer.
Producers .....Samuel Bischoff and David Diamond
Director .....Charles Haas

THE FRIENDLY PERSUASION
(Eastman Color) (Wide Screen)
Cast: Gary Cooper, Dorothy McGuire, Marjorie Main.
Producer-Director .....William Wyler

Cutting

THE FOUR SEASONS
(Eastman Color)
Cast: David Wayne, Keenan Wynn, Jim Backus, James Barton, Marcia Henderson, Myrna Dell, Denver Pyle.
Producer-Director .....Josef Shaftel

THE COME ON
(SuperScope)
Cast: Anne Baxter, Sterling Hayden.
Producers .....Lindsley Parsons and John H. Burrows
Director .....Russell Birdwell

BOBBY WARE IS MISSING
Cast: Neville Brand, Arthur Franz.
Producer .....Vincent M. Fennelly
Director .....Thomas Carr

COLUMBIA

Shooting

PORT AFRIQUE
(Technicolor)
Cast: Kathryn Grayson, Phil Carey, Dennis Price.
Producer .....David E. Rose
Director .....Rudy Mate

ODONGO
(CinemaScope) (Technicolor)
Cast: Rhonda Fleming, McDonald Carey.
Exec. Producers .....Irving Allen and A. R. Broccoli
Producer .....Max Varnell
Director .....John Gilling

SOLID GOLD CADILLAC
Cast: Judy Holliday, Paul Douglas, Fred Clark, John Williams.
Producer .....Fred Kohlmar
Director .....Richard Quine

THE HARDER THEY FALL
Cast: Humphrey Bogart, Rod Steiger, Mike Lane, Joe Walcott, Carlos Montalban.
Producer .....Phil Yordan
Director .....Mark Robson

Cutting

THE EDDY DUCHIN STORY
(CinemaScope) (Technicolor)
Cast: Tyrone Power, Kim Novak, James Whitmore, Victoria Shaw, Rex Thompson.
Producer .....Jerry Wald
Director .....George Sidney

THE WAY WE ARE
(William Goetz Productions)
Cast: Joan Crawford, Cliff Robertson, Ruth Donnelly.
Producer .....William Goetz
Director .....Robert Aldrich

STORM CENTER
(Phoenix Productions)
(Shooting at Santa Rosa, Calif.)
Cast: Bette Davis, Kim Hunter, Brian Keith, Joe Mantell, Paul Kelly.
Producer .....Julian Blaustein
Director .....Dan Taradash

BLACKJACK KETCHUM, DESPERADO
Cast: Howard Duff, Victor Jory, Margaret Field, Angela Stevens, Robert Roark.
Producer .....Sam Katzman
Director .....Earl Bellamy

SAFARI
Director .....Russell Birdwell
(CinemaScope) (Technicolor)
(Warwick Productions)
(Shooting in Africa)
Cast: Victor Mature, Janet Leigh, John Justin, Roland Culver, Orlando Martins.
Exec. Producers .....Irving Allen and A. R. Broccoli
Producer .....Adrian D. Worker
Director .....Terence Young

GAMMA PEOPLE
(Warwick Productions)
(Shooting in Austria)
Cast: Paul Douglas, Eva Bartok.
Exec. Producers .....Irving Allen and A. R. Broccoli
Producer .....John Gossage
Director .....John Gilling

JUBAL TROOP
(CinemaScope) (Technicolor)
Cast: Glenn Ford, Ernest Borgnine, Rod Stieger, Valerie French, Felicia Farr, Basil Ruysdael, Charles Bronson.
Producer .....William Fadiman
Director .....Delmer Daves

SURVIVORS TWO
(CinemaScope) (Technicolor)
(Warwick Productions)
Cast: Jose Ferrer, Trevor Howard, Victor Maddern, Anthony Newley, Peter Arne.
Exec. Producers ....Allen and Broccoli
Producer .....Phil C. Samuel
Director .....Jose Ferrer

JOE MACBETH
(Film Locations Inc.)
Cast: Paul Douglas, Ruth Roman, Bonar Colleano.
Exec. Producer .....Mike Frankovich
Producer .....George Maynard
Director .....Ken Hughes

THE GENTLE SERGEANT
Cast: Aldo Ray, Mitsuko Kinura, Phil Carey, Dick York, Chuck Connors.
Producer .....Fred Kohlmar
Director .....Richard Murphy

PICNIC
(CinemaScope) (Technicolor)
Cast: William Holden, Rosalind Russell, Kim Novak, Betty Field, Susan Strasberg, Cliff Robertson, Arthur O'Connell, Elizabeth Wilson, Phyllis Newman, Verna Felton, Reta Shaw.
Producer .....Fred Kohlmar
Director .....Josh Logan

1984
(Holiday Productions)
Cast: Edmond O'Brien, Jan Sterling.
Exec. Producer .....N. Peter Rathvon
Producer .....John Croydon
Director .....Michael Anderson

44 SOHO SQUARE
(Film Locations)
Cast: Faith Domergue, Lee Patterson, Martin Benson.
Exec. Producer .....Mike Frankovich
Producer .....George Maynard
Director .....Vernon Sewell

TAMBOURINE
(CinemaScope) (Technicolor)
Cast: Jane Russell, Cornel Wilde.
Producers .....Howard Welsch and Harry Tatleman
Director .....Nicholas Ray

INVASION BY THE FLYING SAUCERS
(Clover Productions)
Cast: Hugh Marlowe, Joan Taylor, Donald Curtis, Morris Ankrum, Harry Lauter.
Producer .....Charles Schneer
Director .....Fred F. Sears

INDEPENDENT

Shooting

SWAMP WOMEN
(CinemaScope) (Pathe Color)
Cast: Carole Mathews, Marie Windsor, Beverly Garland, Touch Connors, Jil Jarmyn, Susan Cummings.
Producer .....Barney Woolner
Director .....Roger Corman

THE WEAPON
(Alliance Films)
Cast: Steve Cochran, Lizabeth Scott, Herbert Marshall, Nicole Maurey.
Producer .....Hal E. Chester
Director .....Val Guest

AROUND THE WORLD IN 80 DAYS
(Michael Todd Prods. Todd-AO)
Cast: David Niven, Cantinflas, Martine Carol, Noel Coward, Finlay Currie, Luis Dominguin, Fernandel, Sir John Gielgud, Hermoine Gingold, Trevor Howard, Glynis Johns, Beatrice Lillie, A. E. Matthews, John Mills, Robert Morley.
Producer .....Michael Todd
Director .....Michael Anderson

FIRE MAIDENS FROM SPACE
Cast: Tony Dexter, Susan Shaw.
Producer-Director .....Cy Roth

Cutting

THE PHANTOM FROM 10,000 LEAGUES
(For American Releasing Corp. Release)
Cast: Kent Taylor, Cathy Downs, Michael Whalen, Helene Stanton, Philip Pine, Rodney Bell, Pierce Lyden, Vivi Janiss, Michael Garth.
Producer .....Jack Milner
Director .....Dan Milner

THE PEACEMAKER
Cast: James Mitchell, Rosemarie Bowe, Jan Merlin, Jess Barker.
Producer .....Hal R. Makelim
Director .....Ted Post

THE SUMMER GAME
(Eastman Color)
(Canyon Pictures)
Cast: Arthur Franz, Doris Dowling, Murvyn Vye, Myron Healey, Charles Delaney, Dick Reeves.
Producers.Jack Couffer and Conrad Hall
Assoc. Producer..Nicholas Rutgers, Jr.
Director .....Marvin Weinstein

THE DAY THE WORLD ENDED
(Golden State Prod., SuperScope)
(For American Releasing Corp. release)
Cast: Richard Denning, Lori Nelson, Adele Jergens.
Producer-Director .....Roger Corman

PLEASE MURDER ME
(Gross-Krasne Prods.)
Cast: Angela Lansbury, Raymond Burr, Dick Foran.
Producer .....Donald Hyde
Director .....Peter Godfrey

DAN'L BOONE
(Gannaway-Ver Halen Prods.)
Cast: Bruce Bennett, Lon Chaney, Faron Young.
Producer-directors .....Al Gannaway and Ismael Rodriquez

Lippert Pictures, Inc.

Cutting

TWO GUN LADY
(Lyon and Bartlett Productions)
Cast: Peggie Castle, William Talman, Marie Windsor, Robert Lowery, Ian McDonald.
Exec. Producer .....Earle Lyon
Producer-Director ....Richard Bartlett

METRO-GOLDWYN-MAYER

Shooting

LUST FOR LIFE
(CinemaScope) (AnscoColor)
(Shooting in France)
Cast: Kirk Douglas, Anthony Quinn, Niall MacGinnis, Pamela Brown, Roger Livesey.
Producer .....John Houseman
Director .....Vincente Minnelli

FEARFUL DECISION
Cast: Glenn Ford, Donna Reed, Leslie Nielsen, Juano Hernadez, Robert Keith, Robert Burton, inslee Pryor.
Producer .....Nicholas Nayfack
Director .....Alex Segal

Cutting

TRIBUTE TO A BADMAN
(CinemaScope) (Eastmancolor)
Cast: James Cagney, Irene Pappas, Vic Morrow, Stephan McNally.
Producer .....Sam Zimbalist
Director .....Robert Wise

MEET ME IN LAS VEGAS
(CinemaScope) (EastmanColor)
Cast: Dan Dailey, Cyd Charisse, Oscar Karlweis, Lily Darvas.
Producer .....Joe Pasternak
Director .....Roy Rowland

GABY
(Eastman Color) (CinemaScope)
Cast: Leslie Caron, John Kerr, Sir Cedric Hardwicke, Taina Elg.
Producer .....Edwin H. Knopf
Director .....Curtis Bernhardt

THE LAST HUNT
(CinemaScope) (EastmanColor)
Cast: Robert Taylor, Stewart Granger, Lloyd Nolan, Russ Tamblyn, Anne Bancroft.
Director .....Richard Brooks

FOREVER, DARLING
(Zanra Prods.)
(Eastman Color) (Wide Screen)
Cast: Lucille Ball, Desi Arnaz, James Mason, Louis Calhern, Natalie Schafer, John Emery, John Hoyt, Mabel Albertson, Nancy Kulp.
Producer .....Desi Arnaz
Director .....Alexander Hall

BHOWANI JUNCTION
(CinemaScope) (Color)
Cast: Ava Gardner, Stewart Granger, William Travers, Francis Matthews, Abraham Sofaer, Peter Illing.
Producer .....Pandro S. Berman
Director .....George Cukor

DIANE
(CinemaScope) (Eastman Color)
Cast: Lana Turner, Pedro Armendariz, Marissa Pavan.
Producer .....Edwin Knopf
Director .....David Miller

Paramount Pictures

Shooting

THE TEN COMMANDMENTS
(VistaVision) (Technicolor)
Cast: Charlton Heston, Yul Brynner, Anne Baxter, Yvonne De Carlo, Debra Paget, Nina Foch, Edward G. Robinson, Sir Cedric Hardwicke, Vincent Price, John Carradine, John Derek, Oliver Deering, Peter Hanson, Baynes Barron.
Producer-Director ....Cecil B. DeMille

WAR AND PEACE
(VistaVision) (Technicolor)
(Ponti-De Laurentiis Prod.)
Cast: Audrey Hepburn, Henry Fonda, Mel Ferrer, Milly Vitale, Barry Jones, Jeremy Brett, May Britt.
Producer .....Dino de Laurentiis
Director .....King Vidor

THE MOUNTAIN
(Technicolor) (VistaVision)
Cast: Spencer Tracy, Robert Wagner, Claire Trevor, Richard Arlen.
Producer-Director .....A. C. Lyles

THAT CERTAIN FEELING
(VistaVision) (Technicolor)
Cast: Bob Hope, George Sanders, Eva Marie Saint, Pearl Bailey, Al Capp.
Producers-Directors ...Norman Panama and Melvin Frank

Cutting

THE PROUD AND THE PROFANE
(VistaVision)
(Shooting in the Virgin Islands)
Cast: William Holden, Deborah Kerr, Dewey Martin, Thelma Ritter, Marion Ross, Ann Morriss, Nancy Sinatra.
Producer .....William Perlberg
Director .....George Seaton

THE MAN WHO KNEW TOO MUCH
(VistaVision) (Technicolor)
Cast: James Stewart, Doris Day, Chris Olsen, Bernard Miles.
Producer-Director.....Alfred Hitchcock

: Hollywood Production :

"YOU'RE THE TOP"
(VistaVision) (Technicolor)
Cast: Bing Crosby, Donald O'Connor, Jeanmaire, Mitzi Gaynor, Phil Harris, Kurt Kasznar, Walter Saunde.
Producer .....Robert Emmett Dolan
Director .....Robert Lewis

THE SCARLET HOUR
(VistaVision)
Cast: Carol Ohmart, Tom Tryon, Jody Lawrence, James Gregory, David Lewis, Scott Marlowe, Jacques Aubuchon, Elaine Stritch, E. G. Marshall, Edward Binns, Maureen Hurley.
Producer-Director .....Michael Curtiz

THE BIRDS AND THE BEES
(VistaVision) (Technicolor)
Cast: George Gobel, Mitzi Gaynor, David Niven, Fred Clark, Reginald Gardiner, Harry Bellaver.
Producer .....Paul Jones

RKO RADIO PICTURES

Cutting

PORTRAIT OF ALISON
Cast: Terry Moore, Robert Beatty, William Sylvester, Josephine Griffin, Geoffrey Keen, Henry Oscar, Alan Culbertson.
Exec. Producer .....Tony Owen
Producer .....Frank Godwin
Director .....Guy Green

THE WAY OUT
(Todon Prods.)
Cast: Gene Nelson, Mona Freeman.
Producer .....Tony Owen
Director .. ..Montgomery Tully

SLIGHTLY SCARLET
(SuperScope) (Technicolor)
(Benedict Bogeaus Productions)
Cast: John Payne, Rhonda Fleming, Arlene Dahl.
Producer .....Benedict Bogeaus
Director .....Allan Dwan

GREAT DAY IN THE MORNING
(SuperScope) (Technicolor)
Cast: Robert Stack, Virginia Mayo, Ruth Roman, Alec Nicol, Raymond Burr.
Producer .....Edmund Grainger
Director .....Jacques Tourneur

Republic

Cutting

A FOREIGN ADVENTURE
(Trucolor)
(Shooting in Nassau, Bahamas Islands)
Cast: Yvonne De Carlo, Howard Duff, Zachary Scott.
Associate Producer-Director
Edward Ludwig

COME NEXT SPRING
(Trucolor)
Cast: Ann Sheridan, Steve Cochran, Walter Brennan, Edgar Buchanan, Sonny Tufts, Sherry Jackson.
Director .....R. G. Springsteen

TREACHERY
Cast: Marie Windsor, John Archer, Nancy Gates, Patric Knowles, Jil Jarmyn, Richard Crane.
Associate Producer .....Rudy Ralston
Director .....Franklin Adreon

A SHOT IN THE DARK
Cast: Marjie Millar, Tom Drake.
Assoc. producer..William J. O'Sullivan
Director .....R. G. Springsteen

20th CENTURY FOX

Shooting

THE KING AND I
(CinemaScope) (Color)
Cast: Deborah Kerr, Yul Brynner, Rita Moreno, Yuriko.
Producer .....Charles Brackett
Director .....Walter Lang

CAROUSEL
(CinemaScope) (Color)
Cast: Gordon MacRae, Shirley Jones, Cameron Mitchell.
Producer .....Henry Ephron
Director .....Henry King

Cutting

THRESHOLD OF SPACE
Cast: Guy Madison, John Hodiak, Virginia Leith.
Producer .....William Bloom
Director .....Robert Webb

BOTTOM OF THE BOTTLE
(CinemaScope) (Color)
Cast: Van Johnson, Joseph Cotten, Ruth Roman, Jack Carson.
Producer .....Buddy Adler
Director .....Henry Hathaway

THE LIEUTENANT WORE SKIRTS
(CinemaScope) (Color)
Cast: Tom Ewell, Sheree North, Les Tremayne.
Producer .....Buddy Adler
Director .....Frank Tashlin

UNITED ARTISTS

Shooting

NIGHTMARE
(Pine-Thomas-Shane)
Cast: Edward G. Robinson, Kevin McCarthy, Connie Russell.
Producer .....Pine-Thomas-Shane
Director .....Maxwell Shane

RUN FOR THE SUN
(SuperScope) (Eastman Color)
Cast: Richard Widmark, Trevor Howard, June Greer.
Exec. Producer .....Robert Waterfield
Producer .....Harry Tatelman
Director .....Roy Boulting

BED OF FEAR
(Harris-Kubrick Prods.)
Cast: Sterling Hayden, Coleen Gray, Vince Edwards, Jay C. Flippen, Marie Windsor, Ted de Corsia, Elisha Cook, Jay Adler.
Producer .....James B. Harris
Director .....Stanley Kubrick

BANDIDO
(Eastman Color) (CinemaScope)
Cast: Robert Mitchum, Ursula Theiss, Gilbert Roland, Zachary Scott.
Producer .....Robert L. Jacks
Director .....Richard Fleischer

ALEXANDER THE GREAT
(CinemaScope (Technicolor)
Cast: Richard Burton, Fredric March, Danielle Darrieux, Claire Bloom.
Producer-Director .....Robert Rossen

TRAPEZE
(CinemaScope) (Technicolor)
(Hecht-Lancaster Prod.)
Gina Lollibrigida, Katy Jurado. Thomas Gomez, Johnny Puleo.
Thomas Gomez, Johnny Puleo.
Producer .....James Hill
Director .....Sir Carol Reed

HUK
(Eastman Color)
(Pan Pacific Pictures Inc.)
Cast: George Montgomery, Mona Freeman, John Baer, James Bell.
Producer .....Collier Young
Director .....John Barnwell

Cutting

COMANCHE
(Carl Krueger Co.; EastmanColor)
(CinemaScope)
Cast: Dana Andrews, Nester Paiva, Stacy Harris.
Producer .....Carl Krueger
Director .....George Sherman

THE BROKEN STAR
(Bel Air Productions)
Cast: Howard Duff, Lita Baron, Bill Williams.
Exec. Producer .....Aubrey Schenck
Producer .....Howard W. Koch
Director .....Lesley Selander

THREE BAD SISTERS
(Bel Air Productions)
Cast: Marla English, Kathleen Hughes, Sara Shane, Jess Barker, John Bromfield, Madge Evans.
Exec. Producer .....Aubrey Schenck
Producer .....Howard Koch
Director .....Gilbert L. Kay

FOREIGN INTRIGUE
(Sheldon Reynolds Prod.)
Cast: Robert Mitchum, Genevieve Page.
Producer-Director ...Sheldon Reynolds

STORM FEAR
(Theodora Productions)
Cast: Cornel Wilde, Jean Wallace, Dan Duryea, Lee Grant, Steven Hill, David Stollery, Dennis Weaver.
Producer-Director .....Cornel Wilde

THE INDIAN FIGHTER
(CinemaScope) (Color)
(Bryna Productions)
Cast: Kirk Douglas, Walter Mathau, Walter Abel, Elsa Martinelli, Eduard Franz, Diana Douglas, Lon Chaney, Alan Hale, Jr.
Producer .....William Schorr
Director .....Andre de Toth

NEWS IS MADE AT NIGHT
(Bert E. Friedlob Productions)
Cast: Dana Andrews, Rhonda Fleming, Ida Lupino, George Sanders, Thomas Mitchell, Howard Duff, Vincent Price, John Barrymore Jr., Sally Forrest, James Craig.
Producer .....Bert E. Friedlob
Director .....Fritz Lang

A KISS BEFORE DYING
(Crown Productions)
(CinemaScope) (Color)
Cast: Robert Wagner, Jeff Hunter, Joanne Woodward, Virginia Leith, Mary Astor.
Producers .....Robert L. Jacks and Robert Goldstein
Director .....Gerd Oswald

THE BEAST OF HOLLOW MOUNTAIN
(Nassour Studios)
Cast: Guy Madison, Sarita Montiel.
Producers.William and Edward Nassour
Director .....Edward Nassour

Universal International

Shooting

RAW EDGE
(Technicolor)
Cast: Rory Calhoun, Yvonne De Carlo, Rex Reason, Mara Corday.
Producer .....Albert Zugsmith
Drector .....John Sherwood

CRY INNOCENT
Cast: Merle Oberon, Lex Barker, Charles Drake, Gia Scala.
Producer .....Howard Christie
Director .....Abner Biberman

CONGO CROSSING
(Technicolor)
Cast: Virginia Mayo, George Nader, Peter Lorre, Michael Pate, Rex Ingram, Tonio Selwart.
Producer .....Howard Christie
Director .....Joseph Pevney

Cutting

THE BENNY GOODMAN STORY
(Technicolor)
Cast: Steve Allen, Donna Reed, Beta Gersten, Barry Truex, Harry James, Ben Pollack, Gene Krupa, Lionel Hampton, Teddy Wilson, Sammy Davis, Jr.
Producer .....Aaron Rosenberg
Director .....Valentine Davies

RED SUNDOWN
(Technicolor)
Cast: Rory Calhoun, Martha Hyer, Dean Jagger, Robert Middleton, James Millican, Lita Baron.
Producer .....Albert Zugsmith
Director .....Jack Arnold

A DAY OF FURY
(Technicolor)
Cast: Dale Robertson, Mara Corday, Jock Mahoney, Carl Benton Reid, Jan Merlin, Sheila Bromley, Dayton Lummis.
Producer .....Robert Arthur
Director .....Harmon Jones

NEVER SAY GOODBYE
(Technicolor)
Cast: Rock Hudson, Cornell Borchers, George Sanders, Shelley Fabares.
Producer .....Albert J. Cohen
Director .....Jerry Hopper

WORLD IN MY CORNER
Cast: Audie Murphy, Barbara Rush, Jeff Morrow, John McIntire.
Producer .....Aaron Rosenberg
Director .....Jesse Hibbs

PILLARS OF THE SKY
(CinemaScope) (Technicolor)
Cast: Jeff Chandler, Dorothy Malone, Ward Bond, Keith Andes, Lee Marvin.
Producer .....Robert Arthur
Director .....George Marshall

THE CREATURE WALKS AMONG US
Cast: Jeff Morrow, Rex Reason, Leigh Snowden,
Producer .....William Alland
Director .....John Sherwood

GUN SHY
Cast: Jock Mahoney, Martha Hyer, Lyle Bettger.
Producer .....Howard Christie
Director .....Charles Haas

WARNER BROS.

Shooting

THE BAD SEED
Cast: Nancy Kelly, Patty McCormack, William Hopper.
Producer .....Mervyn LeRoy

A CRY IN THE NIGHT
(Jaguar Productions)
Cast: Edmond O'Brien, Natalie Wood, Brian Donlevy, Richard Anderson, Raymond Burr.
Producer .....Jaquar Prods.
Assoc. Producer .....George Bertholon
Director .....Frank Tuttle

THE SPIRIT OF ST. LOUIS
(CinemaScope) (WarnerColor)
Cast: James Stewart.
Producer .....Leland Hayward
Director .....Billy Wilder

THE OLD MAN AND THE SEA
(WarnerColor) (CinemaScope)
Cast: Spencer Tracy.
Producer .....Leland Hayward

SERENADE
(WarnerColor)
Cast: Mario Lanza, Joan Fontaine, Sarita Montiel, Vincent Price, Vince Edwards.
Producer .....Henry Blanke
Director .....Anthony Mann

Cutting

GIANT
(WarnerColor)
Cast: Elizabeth Taylor, Rock Hudson, James Dean, Jane Withers, Chill Wills, Mercedes McCambridge, Judith Evelyn, Paul Fix, Carroll Baker.
Producers .....George Stevens and Henry Ginsberg
Director .....George Stevens

SEVEN MEN FROM NOW
(WarnerColor)
Cast: Randolph Scott, Gail Russell, Lee Marvin, Don Barry.
Producer .....Batjac
Director .....Budd Boetticher

THE LONE RANGER
(WarnerColor)
Cast: Clayton Moore, Jay Silverheels, Bonita Granville, Lyle Bettger, Robert Wilke, Perry Lopez.
Producer .....Willis Goldbeck
Director .....Stuart Heisler

THE DARKEST HOUR
(CinemaScope) (WarnerColor)
Cast: Alan Ladd, Edward G. Robinson, Joanne Dru, William Demarest, Paul Stewart, Perry Lopez.
Director .....Frank Tuttle

THE COURT MARTIAL OF BILLY MITCHELL
(CinemaScope) (WarnerColor)
Cast: Gary Cooper, Ralph Bellamy, Charles Bickford, Rod Stieger, Herbert Heyes, Fred Clark, Elizabeth Montgomery, Jack Lord.
Producer .....Milton Sperling
Director .....Otto Preminger

GOODBYE, MY LADY
Cast: Walter Brennan, Brandon de Wilde, Phil Harris, William Hopper.
Producer .....Robert Fellows
Director .....William A. Wellman

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—*Showman's Trade Review*

"It is a humdinger of an outdoor actioner, sure to strike the fancy of many who do not usually take to bang-bang, sagebrush entertainment. It should be a winner in its classification!"
—*Variety*

"Violent action! Good camera work in the bleak 'High Noon' fashion!"
—*The Independent*

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"Rich suspense, hard bitten humor, a fine western, geared for B.O.!!!"
—*Hollywood Reporter*

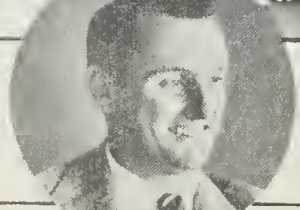
"Exceptionally good. Intense suspense from start to finish. Grips throughout. Robert Mitchum does fine work as a quiet but fearless man!"
—*Harrison's Reports*

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MITCHUM
MAN WITH THE GUN

co-starring
JAN STERLING

with KAREN SHARPE · HENRY HULL · EMILE MEYER · JOH
BARBARA LAWRENCE · TED DE CORSIA · JAMES WESTER
LEO GORDON · Story and Screenplay by N. B. STONE, JR. and RICHARD
Directed by RICHARD WILSON



CONGRATULATIONS TO **SAM GOLDWYN, JR.**
THE MAN BEHIND THE **"MAN WITH THE GUN"**

THE Independent FILM JOURNAL

DEVOTED to the BEST INTERESTS of the MOTION PICTURE INDUSTRY

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THANKSGIVING . . .

FOR WHAT?

IT would appear to be a perennial exhibitor complaint to set up a hue and cry for more important product during the pre-Christmas months.

Even in the days of normal product supply, November and December were treated like step-children by the distribution companies . . . but this year, the situation is worse than ever.

It is a sad commentary on the state of the business when the film companies hold back the release of major product and force exhibition to scrounge at the bottom of the barrel and exhibit pictures which receive playing time only out of desperation, and the necessity for continuous operation.

The best argument to demonstrate the truth of

(See Page 5)

THE FAN AD
Part of Giant selling campaign!



The Pool of Love . . . The vagabond poet finds himself in an exotic but dangerous adventure!

Kismet

M-G-M presents its spectacular CINEMASCOPE and COLOR production of the Broadway extravaganza!

...ecstasy of song, spectacle and love!

GREAT LOVE SONGS!
"Stranger In Paradise"
"Baubles, Bangles And Beads"
"This Is My Beloved"
and more!
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CHARLES LEDERER AND LUTHER DAVIS
Adapted from the Musical Play "KISMET"

BOOK BY
CHARLES LEDERER AND LUTHER DAVIS
Founded on "KISMET" by EDWARD KNOBLOCK

MUSIC AND LYRICS BY
ROBERT WRIGHT AND GEORGE FORREST
Music Adapted from Themes of ALEXANDER BORODIN

PHOTOGRAPHED IN EASTMAN COLOR

DIRECTED BY
VINCENTE MINNELLI

PRODUCED BY
ARTHUR FREED



Oasis of Delightful Imaginings . . . A secret hiding place, just one of the many provocative scenes in this drama of love's fulfillment!



The Secret Wall of the Harem... Strange device that permits an intimate peek and innocent pleasure!

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Kolossal!

At last the word "SPECTACULAR" finds its ultimate, giant-screen fulfillment. A famed stage property becomes a fabulous film attraction.

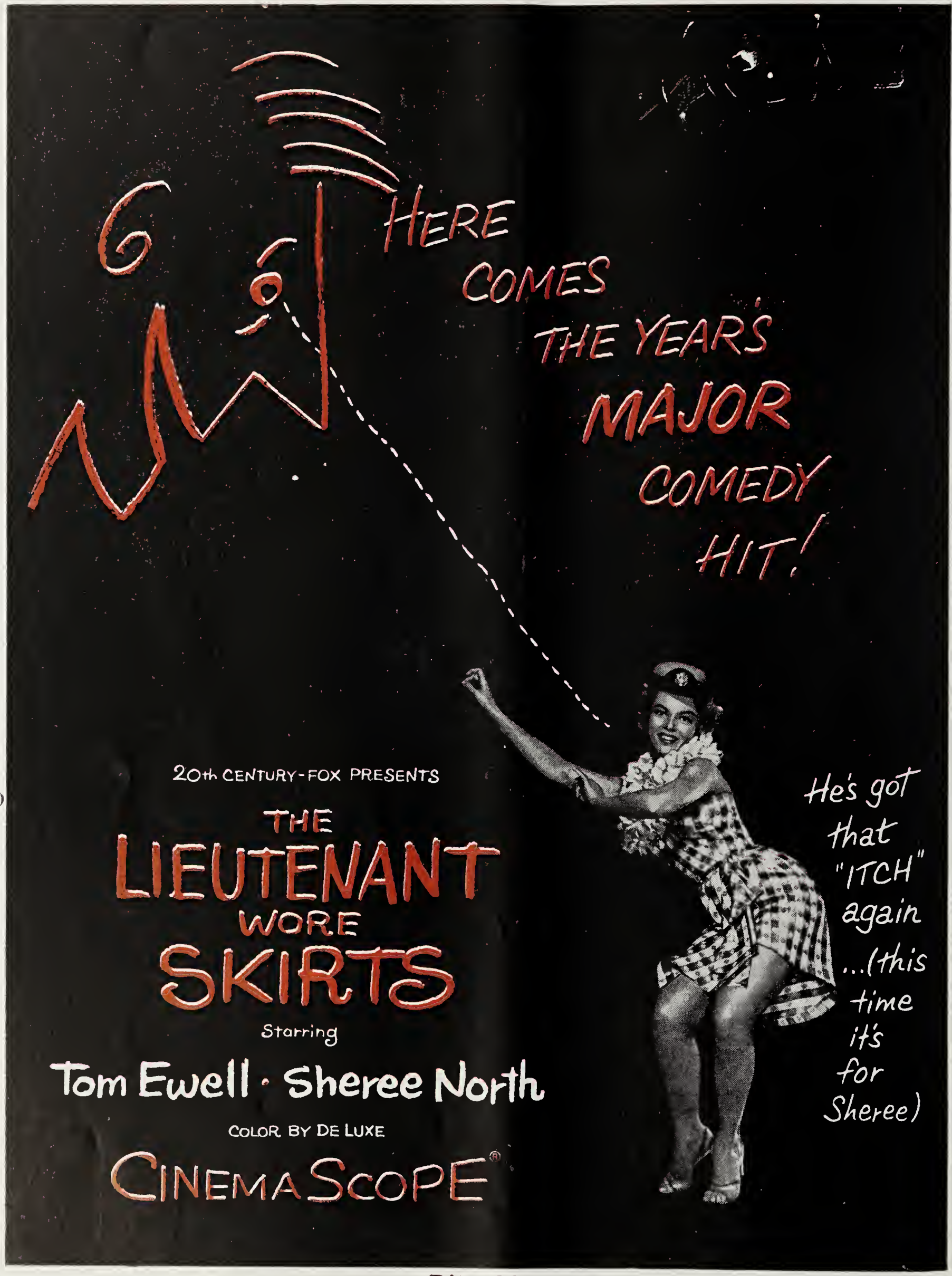


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EXTRA! Press-time flash: "THE TENDER TRAP" sets new all-time record at Music Hall, N. Y. Big everywhere!

The happiest entertainment you'll see in '56
is available from 20th in January!



CO-STARRING **Rita Moreno**

Produced by BUDDY ADLER · Directed by FRANK TASHLIN · Screenplay by ALBERT BEICH and FRANK TASHLIN

Story by ALBERT BEICH

November 26, 1955
Vol. 36 No. 10

THE Independent FILM JOURNAL

Editor: MORTON SUNSHINE

DEVOTED TO THE BEST INTERESTS OF THE MOTION PICTURE INDUSTRY

(Continued from cover)

these statements is a look at the releasing schedules. Instead of competing with the big shows that television has been presenting, we are conditioning audiences to stay away from our inferior offerings and enjoy free shows at home.

This is still a 52 weeks-a-year business but it will not remain so unless the film companies take some of their big guns out of moth balls . . . and it can't happen soon enough.

The ridiculous contention that pictures will not do business before Christmas has been blasted by several important films that were released during this period in previous years and achieved record grosses. Naturally, you can't do business without a picture—and that's what the theatres are up against.

Other industries do not give up when the going gets tough. They make a greater effort. Why can't we?

Big Dividends

At the final meeting of the International Federation of Film Producers Associations last week at the MPAA Washington headquarters, foreign producers were told that this is an appropriate time for films from abroad to command playing time here. The forum discussed how the foreign films could be custom tailored for the American market.

Coincident with this constructive development, TOA is conducting a survey to ascertain the reasons for the reluctance of exhibitors to give a better play to British product during the acute product shortage.

Many veteran exhibitors are exploiting the box-office potential of these imports to the fullest extent and have been extremely gratified with the results. Many have set aside special days for these films, sold special subscriptions, done special advertising and have created new audiences.

If you haven't done so, you're missing a bet. Your patrons cannot develop an appetite unless they are permitted to taste. And don't expect results by just booking the films and playing them. This will take some doing but it can pay big dividends.

Flimsy Whimsy

During the past week, the Chicago Police Commissioner, who wouldn't dare make the same suggestion with respect to newspapers, radio or TV, had the temerity to ask for newsreel censorship in that city.

Despite the Supreme Court decision in "The Miracle" case more than three years ago that motion pictures are entitled to the constitutional guarantees of free speech and free press, similar bluenose situations are taking place with increasing regularity in at least five states and more than 100 cities and towns in the nation.

That is why the MPAA submitted a brief this week to the Senate Judiciary Committee studying threats to constitutional rights, warning Congress that the refusal of the high court to outlaw motion picture censorship was creating a ridiculous situation and posing a danger to all media of communications by "eroding" the meaning of a free press.

This point is well taken. It is a fundamental principle of law that prior restraint of expression is an infringement of the free press guaranty. Under the Constitution, no state is permitted to pass a law abridging this freedom and the same rule applies to localities which are creatures of the state. The court's failure to give motion pictures freedom from prior censorship is pure vacillation and cries out for a clear-cut statement. As the MPAA brief points out, it is "an ironic footnote to the absurdities of censorship" that motion picture film can be shown free from censorship on television. The failure to strike down prior restraint with one medium actually puts all of the press in jeopardy.

The MPAA brief calls for no action by Congress but it does put the issue squarely up to the Supreme Court not to confine its censorship decision to narrow issues and leave the main point vague and indefinite.

The job of local censor is usually a "partisan political plum." Many are not qualified to act independently and are subject to group pressures. They never see eye to eye. Many years ago, Cecil B. DeMille sent prints of his "Carmen" to censorship boards throughout the country for approval and 27 ordered scenes cut, but no two boards censored the same scene.

It is time that the Constitution of the United States was given precedence over local whimsy!

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Blank For 'Some' Legislation, Blasts Distribution Monopoly

To seek regulation or not to seek regulation—that is the question that TOA president Myron Blank discussed in his first trade press conference upon his return from Europe. Blank stated that TOA was not categorically opposed to federal intervention—despite the fact that its board of directors firmly opposed regulation by resolution at its convention six weeks ago.

The exhibitor president did not make clear what legislation he would favor. Seeking aid that "would contribute to the welfare of the industry," Blank said that he would especially look for action that would undo the damage caused by presently existing legislation. He made it clear that his organization was still against the Federal controls sought by National Allied.

Studying European Regulations

Blank stated that his group was studying European regulations to see if they could be applied to the U.S. situation. He said that he would like to see the Government "create conditions that would make possible more pictures for exhibition in this country." Expanding his views this week at the TOA Missouri-Illinois convention, he made it known that TOA would testify at the January 24th Senate hearings of the Small Business Committee.

"The Government and the Courts, impelled by well-intentioned objectives, to wit, the breaking up of the monopoly of distribution, has been responsible for the creation of an even greater monopoly in distribution," Blank declared. He concluded, "We dare not sit idly by and permit our investment of billions of dollars in brick and mortar to be damaged."

As an example of federal legislation that would not be detrimental to the exhibitor, Blank cited at his press conference a further tax repeal. However, on the other conditions and practices that need correction, Blank remained inspecific.

A prepared statement in answer to a request for an opinion on the Allied attacks on TOA and its leaders in Chicago was given.

"TOA will not become embroiled in a name-calling contest with anyone. We stand firmly as ever on a policy of constructive progress and sanity of endeavor with a realistic approach to exhibitor problems for all exhibitors, small, medium and large."

Evidence that segments of exhibition have taken the Blank declaration as an endorsement of Allied policy on regulation was shown by a statement by Independent Exhibitors of New England president Edward W. Lider. The Allied unit leader declared, "During his trip to Europe, Myron Blank, president of TOA, came to the realization that government regulation is working out successfully in many foreign countries and that it is not the bugaboo that TOA's Mitch Wolfson claimed a month ago."

"We hope that this viewpoint of the president of TOA will seep through to the ranks of the entire membership. Only this past summer, our own Allied director Julius Gordon reported from Europe that the industry is prospering in those countries where similar beneficial regulation is in existence," Lider stated.

Local Church Boycott Of Art Theatre Lifted

The boycott against the Bogota N. J. art theatre, the Queen Anne, has been lifted by two local Roman Catholic churches. The church action against Bergen County's only foreign film theatre came after the playing of "Game of Love," "One Summer of Happiness" and "The Bed." Exhibitor David Frankl, who remained adamant under pressure from the town council and local parochial pressure, commented that "as I have done in the past, I will not exhibit in the future any pictures which I feel could hurt anyone's decency, religious feelings, or is, in any way, in bad taste." Frankl added that a Legion of Decency "C" rating will not be a decisive factor in his programming. The church order to parishioneers was in part based on the "C" rating given to "Summer" and "Bed."

MMPTA Tables Arbitration Draft

The Metropolitan Motion Picture Theatres Association has unanimously decided to table the proposed arbitration draft submitted by the Joint Committee of Distributors and Exhibitors.

After a membership meeting held this week, Emanuel Frisch, MMPTA president, reported that it was the feeling of the membership that substantial progress had been made by the joint committee towards the formulation of a plan which would be nationally acceptable to exhibitors and distributors alike.

"We are fully aware," Frisch stated, "of the time and effort already given by the drafting committee, which included our representative, Mr. Leo Brecher, to achieve this goal, and it is the sincere hope of our Association that in the very near future an arbitration plan acceptable to all segments of the industry will be presented to us."

Among exhibitor organizations who have thus far approved the arbitration plan have been Theatre Owners of America and Independent Theatre Owners Association. National Allied and Southern California Theatre Owners Association have turned thumbs down on the draft.

Name After FCC Nod: RKO Teleradio

The proposed merger of RKO Radio Pictures, Inc. and General Teleradio, Inc., has been voted upon by the boards of directors and stockholders of both organizations. The new organization, subject to approval by the Federal Communications Commission, will be called RKO Teleradio Pictures, Inc.

It was emphasized that the new organization will continue to operate with two main divisions—RKO Radio Pictures and General Teleradio. The merger will not be effective until approval by the FCC.

'Crusade' To Curb Offensive Films Set By Catholics

WASHINGTON, D.C. — A rising tide of moral laxity in movies has prompted Catholic bishops of the United States to call for a crusade of instruction and guidance on moral trends in motion picture entertainment.

Acting on a report of the Most Rev. William A. Scully, bishop of Albany and chairman of the Bishops' Committee on Motion Pictures, the hierarchy has approved plans calling for revitalization of the aims and purposes of the National Legion of Decency. The crusade will reach into every one of the Church's 131 archdioceses and dioceses to correct the apathy of many people and to arouse Catholics to vigorous protest over the increase in objectionable films.

"Offensive Films Increase"

Bishop Scully told the assembled cardinals, archbishops and bishops at their annual meeting here last week, that the Legion this year has listed the largest percentage of objectionable films in its history. The Bishops' Committee noted with regret that the number of offensive films in the B category (morally objectionable in part for all) had increased 11 per cent over 1954.

The bishops also felt bound to reprove laxity in applying the Production Code and a tendency to distort and evade its principles and rules. They felt that the greater amount of offensive material stems from an increasing reluctance by producers and exhibitors to accept their full responsibility for the moral and social character of theatre entertainment. It was pointed out that the bishops have praised the Code several times in the last 20 years as being based on the Ten Commandments and on the traditional moral standards of a Judeo-Christian culture.

The Albany prelate cited two recent and pertinent statements of His Holiness Pope Pius XII on motion pictures, in which the Holy Father encouraged the production and exhibition of films which would act as wholesome agents in spreading goodness and truth and which would reflect the rational nature of man and his responsibility to his Creator.

Cite Figures

In its report on the moral quality of films produced during the last year in the United States, the Bishops' Committee said that 82, or approximately 29.82 per cent were classified as A-I (morally unobjectionable for general patronage); 97, or approximately 35.27 per cent as A-II (morally unobjectionable for adults); while 92 or approximately 33.45 per cent were rated as B (morally objectionable in part for all).

The committee also reported that four films produced in this country during the last year were classed as C (condemned). Of these four condemned films, one bore the Seal of Approval of the Production Code Authority. The report also noted that a total of 275 domestic films were reviewed by the Legion.

Of 52 foreign films reviewed by the Legion, the report said, 12, or approximately 23.08 per cent, were classed A-I; 18, or 34.62 per cent, A-II; 18 or approximately 34.62 per cent, B; and four, or approximately 7.69 per cent were condemned.

MPAA Warning On Censor Peril

WASHINGTON.—Supreme Court refusal to cut the censorship "shackles" from motion pictures presents a danger to newspapers, magazines and television, the Senate Judiciary Subcommittee on Constitutional Rights was told this week by the Motion Picture Association of America.

In a statement prepared by Philip J. O'Brien, Jr., MPAA special counsel, it was argued that the "this clear-cut Constitutional guaranty of freedom of expression" as expressed in the First and Fourteenth Amendments, "has been seriously eroded in the case of one of the major media of information and communication—the motion picture."

"There is no Constitutional justification whatever for drawing a distinction between the various media of expression. Either all members of the press are free, or all are subject to censorship," it was explained.

The answer for treating films differently from other media, the presentation held, has been given as "the overwhelming impact which a pictorial presentation has upon its audiences." The question was then posed as to whether the New York Daily News, with more pictures, should be censored while the New York Times should not be. "Should Look or Life have their press freedom limited and the Saturday Evening Post not?" And, it was demanded, how about television on which films can be shown after being banned from theatres.

Nation-Wide Audience Awards Poll Captures Public Attention

With the nation-wide balloting in COMPO's Audience Awards Poll nearly completed (the poll ends Sunday midnight, November 27th), theatre managers have reported widespread public interest, according to COMPO. More than 8,000 theatres are cooperating in the election, and Elmer C. Rhoden, national Audience Awards chairman, predicted that 35 million votes would be cast before the balloting closes.

For the first time in the half century history of the industry, the public will make its own selection of the best picture of the year, the best performance by an actor and an actress and the most promising new male and female personalities.

Along Broadway, where most theatres run morning performances, the crowds of early movie-goers were apparently stimulated by an Audience Awards contest in the Journal-American. At the Roxy Theatre, William Holden, who won two nominations for the best performance by an actor, and Charlton Heston, Broadway and Hollywood star, greeted early comers and signed numerous autographs. They also posed for pictures with Miss Joan Crawford, an employee in the office of Boys Town of Italy, who cast the first ballot in that theatre. Radio City Music Hall reported a heavy vote in mid-afternoon and arranged for extra voting booths for the week-end.

Local theatre managers reported that a

(*Continued on page* 24)

Marcus Suggests Another Peace Try

MILWAUKEE.—Another proposal for a get-together between distribution presidents and an exhibitor group has been made by Ben Marcus, former National Allied president and a member of Allied's Emergency Defense Committee, in a letter to 20th-Fox president Spyros P. Skouras.

Marcus pointed out that "many of the plans" adopted at the Allied convention in Chicago this month "would have been unnecessary had the presidents of the companies been willing to listen to our problems and rectify the complaints or requests that were made by us."

"I do not know . . . what prompted you to change your mind from announcing the policy which you agreed to initiate on behalf of your company," Marcus wrote to Skouras. "But I cannot help but feel that had you done so, you might have set the pace for the presidents of the other film companies to follow, and we would not have to resort to taking drastic steps to get the little relief that we as independent exhibitors are looking for, and need very badly."

Marcus also highly praised Skouras and 20th-Fox for the development of the 55mm CinemaScope, which Marcus said will "particularly help the small capacity theatres," and for the announcement by studio chief Darryl F. Zanuck that the cost of development will not be passed on to exhibition. The Allied vice-president also complemented Skouras on his decision not to road-show "Carousel," and said that it took "courage" for the president of a film company to appear before an exhibitor group "in light of the events that took place this last summer."

Meanwhile, Barney Balaban, president of Paramount Pictures, said his company would stand on the statement made by world-wide distribution chief George Weltner last August that machinery had been established "to alleviate problems of exhibition, particularly those theatres on the borderline of continued operation."

Best Time For Foreign Films: MPA; TOA Surveys Exhibitor Reluctance

WASHINGTON.—There has seldom been a more favorable time for European films to command screen time in the U.S., but the right types of films must be offered, foreign producers were told at the MPAA headquarters.

A final, informal meeting of the International Federation of Film Producers Associations was attended by experts on the U.S. market, and the problem was discussed from all angles. Invited for the purpose of getting their views were Mitchell Wolfson, of Wometco Circuit and TOA, Arthur Mayer, president of Independent Distributors of America, which represents U.S. distributors of foreign films, and Gov. Ellis Arnall, president of SIMPP.

The U.S. market is receptive, it was agreed, because of the shortage of films and also because of increased interest in foreign countries evidenced by the growth of "tourism." MPAA president Eric Johnston also joined in giving advice.

The U.S. experts discussed the "language barrier," it was reported after the meeting by Federation president Renato Gualino of Italy. Mayer told the foreign producers that dubbing would aid in gaining a greater share of U.S. playing time, but warned that the dubbing must be good. It was brought up that English films run across a language barrier, too, in that the accents are often difficult for Americans to understand.

(*Continued on page* 24)

The apparent reluctance of the American market to accept British product more extensively will be studied via a Theatre Owners of America questionnaire sent out to its members and other house owners. The TOA survey was distributed to 200 exhibitors, with final compilations scheduled for the week of Dec. 12.

The idea of the survey was born in conversations between TOA officials and British exhibitors, producers, distributors and trade press representatives held during the past two years. TOA's general counsel Herman Levy, stated in a letter accompanying the questionnaire that while in England he was quizzed "If the product shortage is so acute, why don't American exhibitors give British pictures a better play?" Levy reported that he replied that they are not given full play because:

1. The stories, by and large, are too essentially British in their locale, motif, etc., and that they lack a universality of theme, and

2. There is, too, the question of whether the box office potential of the pictures has been adequately presented to U.S. theatre owners.

Levy said that the British exhibitors questioned this reasoning and wanted to know whether it was really a prejudice, conscious or otherwise, against British product, especially since British product has, they insisted, steadily improved in the last two years.

Loew's After Site OK

WASHINGTON.—Loew's Theatres will have a New York Statutory Court hearing during the week of November 28 on their bid to acquire a drive-in to be built near Raritan, N.J., according to the Jnstice Department. The theatre, which would be on Route 35 about three miles southeast of Keysport and about four miles southwest of Keansburg, would initially have a capacity of 850 to 900 cars, and be expanded later if the growth of the area justifies.

Asks Newsreels Censor

CHICAGO.—Police Commissioner Timothy O'Connor told the City Council finance committee that the Chicago Censor Board should be censoring newsreels as well as regular films. At the hearing, Alderman Leon Despres tried to secure elimination of the $70,000 budget for the Censor Board but was voted down by the committee.



ONLY
A TRULY GREAT
AUDIENCE PICTU
DESERVES
CHRISTMAS
PLAYING TIME!

20th Century-Fox presents

The Rains o
Ranchipu

COLOR by DE LUXE CINEMASCOPE

starring

LANA TURNER · RICHARD BURTON · FRED M

with EUGENIE LEONTOVICH, Gladys Hurlbut, Madge Kennedy, Paul H. Frees, Carlo Rizzo, Beatric


...Now the rains were upon Ranchipur; and she cried: "I am a sinner! Wash me and I shall be whiter than snow!"
Produced by FRANK ROSS
RRAY · JOAN CAULFIELD · MICHAEL RENNIE
d by JEAN NEGULESCO • Screenplay by MERLE MILLER • Based on a Novel by Louis Bromfield

Universal In Week-Long Sales Meet On Coast To Ready Releasing Plans

Universal Pictures will hold a week-long sales conference at the company's studios in California starting Dec. 5th, to be attended by the Company's sales and advertising and promotion executives from New York and Hollywood, its district sales managers from Coast to coast and representatives of Empire-Universal of Canada, it was announced this week by Charles J. Feldman, vice-president and general sales manager.

Following the studio confabs, the division managers will hold a series of meetings with their district managers, branch managers and salesmen in St. Louis, Cleveland, San Francisco, Cincinnati, Boston, Kansas City and Chicago to reach every member of the sales organization with the company's forthcoming releasing and promotional plans.

All Execs Present

Milton R. Rackmil, president; N. J. Blumberg, chairman of the board; Alfred E. Daff, executive vice-president; Edward Muhl, vice-president in charge of production and vice-president David A. Lipton will join the sales and advertising and promotion executives at the week-long series of meetings during which they will also see most of the U-I pictures to be released during the first four months of 1956 including "The Benny Goodman Story" at its special invitational coast press preview.

In line with its announced policy of making all types of pictures for all types of theatres and all types of screens, Universal-International has announced that the newly developed magoptical prints will be made available on all of its future CinemaScope pictures, starting with "Pillars of the Sky."

U-I technicians played an important role in the development of magoptical prints which combine the four-track magnetic sound. Perspecta sound and the normal optical sound, thus giving exhibitors their choice of which type of sound they prefer to use.

Lockwood Raps Allied On COMPO Withdrawal

BOSTON.—Arthur H. Lockwood, a former president of TOA, criticizing Allied's withdrawal of support from COMPO, stated that "every one's small investment in COMPO has already paid big dividends."

"COMPO was created and supported by all elements in the motion picture industry. It is natural—and healthy—that differences of opinion over policy should develop from time to time. Speaking only as an individual —and an exhibitor—it is very difficult for me to understand why any theatre owner or association of theatre owners should withdraw support from COMPO at this particular time," Lockwood stated.

Tax Ruling Announced

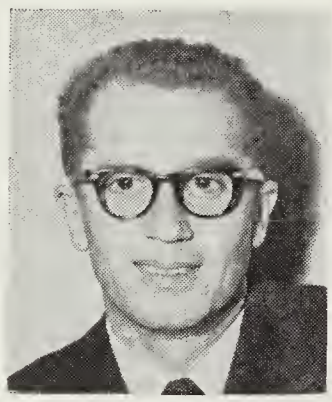
WASHINGTON. — The proceeds from the sale of films to television qualify for long-term capital gains tax treatment, the Internal Revenue Service has decided in a ruling. The favored tax treatment can be used, IRS said, provided that there are not offsetting losses greater than the gains from the sale.

The ruling was requested by a distributor either planning to sell 200 of its old films to TV or one which had already made such a sale. IRS does not reveal the names of parties requesting rulings.

United Artists Boosts Winikus, R. Lewis, Tamarin



FRANCIS WINIKUS



ROGER LEWIS



ALFRED TAMARIN

Max E. Youngstein, United Artists Vice President, has announced the appointment of Francis M. Winikus as his executive assistant. Taking Winikus' place as National Director of advertising, publicity and exploitation is Roger H. Lewis, formerly UA advertising manager. Alfred H. Tamarin will assume the post of coordinator of production and pre-production activities of the company around the world, and will also continue in his present position as assistant national director of advertising, publicity and exploitation.

"This reorganization and expansion of the advertising, publicity and exploitation departments," Youngstein stated, "is made necessary by the tremendous increase in United Artists' promotion activities around the world and by the fact that our 1956 program is, in our opinion, the most important program of product that the company has ever presented. This product will be backed by the largest appropriations in United Artists history."

The appointment of a new advertising manager will be made shortly.

NEW POSTS

ROBERT W. SMITH has been promoted from salesman in RKO's Toronto office to branch mgr. of the Vancouver exchange. Smith replaces James F. Davie, resigned.

GORDON LIGHTSTONE has been appointed mgr. of 20th-Fox's Vancouver exchange, succeeding James E. Patterson. Lightstone was a salesman in the company's Toronto branch before his promotion.

CARROLL OGBURN has been promoted from Warner branch mgr. in Jacksonville to the post of branch mgr. in Atlanta. He succeeds GROVER LIVINGSTON, recently promoted to southeastern district mgr. JOHN B. TOMLINSON has been promoted from salesman in Jacksonville to branch mgr. of that office.

BERNARD H. ROSENZWEIG has been promoted to head up Stanley Warner's concession department.

STANTON M. OSGOOD has been appointed director of production for Theatre Network Television, Inc. Osgood has been with NBC, where he was in charge of large screen closed-circuit TV network, from 1950 to 1954. For the past year, he served as NBC's manager of TV film production.

QUINN MARTIN has been named assistant to William Nutt, Story Editor of RKO Radio Studio. He is a former New York newspaper and magazine critic. FRANKLIN THOMPSON and STEVE SCHWARTZ also joined the department as readers.

RICHARD J. WINTERS has been appointed fan magazine publicity contact at 20th-Fox.

FRANCIS K. PRICE, now assistant to the editor-in-chief of Doubleday, has been appointed as European editor for M-G-M, a newly created position.

SEYMOUR ABELES has been named as sales representative in the southern sales division of Associated Artists. Productions, Inc.

ARTHUR MANFREDONIA has been appointed I.F.E. sales representative in the Washington, D.C. area.

IRVING SCHIFFMAN, who formerly operated out of both Washington and Philadelphia, will now confine his activities to the latter territory. Manfredonia was associated for the past year with the Roth Circuit as general manager of their Washington, D.C. theatres.

JAMES ALEXANDER, formerly U-I home office representative in Uruguay, has been appointed assistant general manager for Puerto Rico; MORRIS PAIEWONSKY, formerly U-I manager in the Dominican Republic, was assigned the post of home office in Uruguay; and JOSE GONZALES, formerly assistant to Paiewonsky was named manager in the Dominican Republic.

JOE DAVID has been promoted to plant supervisor and FRED TODARO upped to production manager at Circle Film Laboratories.

ELLIOT WITT has joined the executive staff of Hecht & Lancaster Productions as treasurer, succeeding Ernest Scalon, who resigned.

JAMES VAUGHN, formerly with Hecht & Lancaster Productions, has been named production supervisor of Frank Sinatra's Kent Productions, Inc. Vaughn will work on the company's first U-A release, "Johnny Concho."

Changes In The Making?

Controversy Over Production Code Provisions May Bring Innovations

by Robert M. Wendlinger

Are innovations in the Production Code soon to be forthcoming? The answer would seem to be "yes"—although all the changes demanded by Code opponents will certainly not be granted. During the past few months alone, pointed attacks on both the provisions and administration of the Code have been made by many independent producers, distributors and exhibitors.

A comprehensive roundup of the Code situation should include the prinicipal arguments that are used by the Code's opponents. These do not necessarily represent the opinion of THE INDEPENDENT. But they are arguments you may expect to hear, again and again, during the forthcoming year. . . .

1. **Times have changed, and so should the Production Code.** Although the Code has done an excellent job, our social and cultural life has changed immeasurably during the quarter-century since the Code was formulated. Therefore the Code should be brought up-to-date to conform with the analyses into human behavior that the American family sees every day in newspapers, magazines and books, and on television. Why should movies lag behind other media in this respect?

(These Code opponents strongly dispute the opinion of MPAA executive Roger Albright, who has testified that movies are indeed far behind these popular trends as expressed in other media, and should be "proud" of it.)

2. **If we are to have a Code, let it be strictly enforced.** Any observant person can testify that some "approved" films are lacking in good taste and morality, and designed mainly to exploit wide-spread impulses towards brutality and lust. Also, the Advertising Code should be more strongly enforced, especially when some producers seem to circumvent the moral intent of the Code with lascivous and vulgar advertising.

3. **Treatment of subject matter, and not the subject matter per se, should determine whether a film is suitable for U.S. audiences.** It does make a difference whether the subject of adultery is treated by Euripides or Walter Winchell. Condemning certain subject matter, *a priori,* is unreasonable and would have ruled out much of the great literature and art of the world.

4. **Independent producers must have power within the MPAA which is commensurate with their new importance in the industry.** Although the number of independent producers has increased many fold in recent years, a refusal to grant a PCA seal may at present be appealed only to the MPAA board of directors, composed of the presidents of the major film companies.

(Otto Preminger says, "A fine court of appeal—my competitors! Is this self-regulation?" And it would appear that this latter argument will be the most controversial of all. Independents would in effect be saying, (as some have already said) that economic discrimination against independent product is decidedly possible under the present system. Both Distributors Corp. of America, ("I Am a Camera") and Ellis Films ("Three Forbidden Stories"), both denied Seals, have threatened court action, presumably for "restraint of trade.")

5. **A new administrative setup is needed, perhaps modeled after the English industry,** which relies not on a Code but on the "good taste" of a single autonomous industry-appointed censor. (The British censor in some respects is tougher than our own, and has banned several U.S. films of violence which were okayed by our Code.)

6. **Motion pictures should be classified in the English manner, for "adults" and "family."** The "adults only" label on a film would certainly mean a predictable loss in revenue and administration problems; on the other hand, it would serve tremendously valuable functions. The industry would be able to produce more stimulating and controversial themes to better compete with television and other media, and exhibitors would be able to play more international product to relieve the product shortage. Meanwhile, an adult label would protect children whose parents do not want them exposed to certain kinds of experience.

An important test of the Code's stability will be made some time in December, when United Artists will submit a print of "The Man With the Golden Arm" for the Seal.

The Test

The film stars Frank Sinatra, Eleanor Parker, and Kim Novak, was produced and directed by Otto Preminger, and adapted from a prize-winning novel by Nelson Algren. It is, course, about a man addicted to narcotics and his ultimate rehabilitation.

This case is unusual in many respects. For one thing, the PCA has already turned down the film's script and if the PCA adheres to the letter of the Code *("Neither the illegal drug traffic nor drug addiction must ever be presented")*, it must certainly deny a Seal to the completed film.

Also, United Artists, which had an option to withdraw from distribution if the Seal *were* denied, announced before the PCA could announce its decision that they would go ahead with distribution regardless. United Artists president Arthur B. Krim, in fact, said he regarded "Arm" as one of the most important productions ever handled by his company. "We at UA are proud to be associated with a motion picture of this outstanding calibre," Krim said. He voiced his confidence that the MPAA would "recognize its immense potential for public service and grant the film a . . . Seal."

Does the film have an "immense potential for public service?" The issue has been hotly debated in the press by Preminger and Harry Anslinger, for the past 25 years Commissioner of the Federal Bureau of Narcotics, and responsible for the original Code provision banning drug films.

Preminger argues that the film, despite the newly-added "happy" ending (in the book, the leading character commits suicide),



Discussing the release program for the controversial "Man With the Golden Arm," are (l to r) UA vice-president William J. Heineman, producer Otto Preminger, UA president Arthur B. Krim and UA board chairman Robert S. Benjamin.

"will have a good effect, by dramatizing the evils of dope through the medium of entertainment. . . . People do not go out and murder after seeing a murder in a movie. . . . People who have the psychological need for narcotics will not be dissuaded by a movie. But we might be able to convince others, especially teen-agers."

Anslinger, who came under attack from Preminger and others when he condemned the film, sight unseen, as "100 per cent Hollywood," is opposed to any film demonstration of the use of drugs.

Opposes Ending

When the Code was temporarily amended in 1946 to permit some films dealing with narcotics to be made, the results were "unfortunate," Anslinger said. Young people had their curiosity aroused, found opium smokers and started smoking, Anslinger said.

The Commissioner is particularly opposed to the film's happy ending. "You don't beat it," he has said. "There's a tremendous moral and physical destruction that takes place with the use of drugs, and 99 per cent of drug addiction cases end in terrible tragedy. . . . They wouldn't show that in a Hollywood picture and that's the only kind of picture that could prevent drug addiction."

As the matter now stands, it would seem that a Seal for "Arm" could be granted only if the Code drug provision were actually changed. Such a change may have been foreshadowed by a statement last week from the Code's author, Martin J. Quigley. He urged that the PCA, "without shadow-boxing . . . either drop or revise the Code provision or proceed to exert the full penalty of violation of its agreement with its members."

Quigley Suggestion

Quigley then suggested that "The Code provision should be carefully re-written to permit subjects which deal with the theme of narcotics *within the bounds of judgment, discretion and a realization of the awful responsibility involved.*" (italics mine—R.W.)

Few responsible persons would disagree with such a statement. However, if the Code change is made on these grounds, and no harmful effects are seen to come from the film, Code opponents may find this to be the wedge they are waiting for. They would be able to argue that the principles of "good taste" and "treatment, not subject matter" have in fact been applied in this amendment. Why, they may ask, should not other controversial Code regulations fall under the same measure of "good taste" in the future?

RKO Budgets $1,300,000 For "Conqueror" Ballyhoo

The quickening pulse of RKO Radio Pictures received another major boost this week with the announcement of one of the most extensive and imaginative promotional campaigns ever thrown behind a motion picture. A budget of $1,300,000 has been set for Howard Hughes "The Conqueror," with plans to utilize the television and radio empire of Thomas F. O'Neil, General Teleradio president and RKO board chairman. National exploitation will spring from the Mutual networks 586 radio outlets, its five key TV cities and from CBS, NBC and ABC television stations. The budget includes promotion through the trade press, Sunday supplements, consumer publications and the fan magazine also.

Foreign Premieres

The RKO-General Teleradio campaign boosting the $6 million John Wayne-Susan Hayward color adventure will be built around publicity from a twenty-city foreign premiere schedule. Openings are already planned in London, Paris, Berlin, Rome, Copenhagen, Stockholm, Rio, Buenos Aires, Mexico City, Ottawa, Hong Kong, Manila, Tokyo, Bombay, Sidney and Honolulu. Spectacular color and, in some cities, native dress will highlight the fore-running January charity openings abroad which will be recorded on 16mm film for TV-showing prior to the U.S. bow scheduled for February in Washington. Radio will get tape recordings of the festivities. Mutual plans to have all its personnel view the film, aiming through its newscasters, commentators, women's programs, and children's shows to hit wide saturation.

Royalty tie-ups are expected for the London opening, with fashion connections planned for Paris and movie colony backing aimed at in Rome. In the four week period between the foreign opening and the Washington premiere, the campaign will hit its peak period. However, radio and TV exploitation has begun already, and will be culminated with the showing of the overseas films and extensive use of film trailers during the last eight days of the campaign. Terry Turner of General Teleradio, who is co-ordinating the campaign with RKO and Mutual, emphasized that the overseas promotional film will have to sell itself to get airing. General Teleradio has already contracted with the networks for the final trailer push.

Labeled as RKO Radio's 1956 blockbuster, "The Conqueror" was filmed in Utah under the direction of Dick Powell. Turner said that it was an ideal picture for an overseas premiere set-up, since unlike "Oklahoma" and "Guys and Dolls" it is more than a strictly American story. RKO sees a estimated ten million dollar gross.



Edmund Grainger, independent producer of "The Treasure of Pancho Villa" and "Great Day in the Morning," both in Superscope-Technicolor for RKO release, is interviewed by the trade press.

1800 Para Shorts To TV; Deal Awaits SEC Okay

The sale of 1,800 Paramount shorts made prior to 1950 to Minot TV, Inc. is expected to be announced this week. The short subject deal is closed and is awaiting SEC approval of the Minot financing scheme involving more than three and a half million dollars. It is said to be the largest single film-TV transaction made to date. Several overtures have been reportedly made to Minot and its president Charles Amory, including an interest in the shorts shown by the newly-organized Dumont Broadcasting Co., of which Paramount reportedly has a substantial interest.

Two hundred "Popeye" cartoons were originally part of the deal, but since no agreement could be made with Hearst's King Features, the Hearst-owned strip will most likely be part of a supplementary deal, informed sources revealed.

Representing Minot in the deal was Alfred W. Schwalberg, president of Artists-Producers Associates, Inc., and formerly president of Paramount Film Distributing Corp. Financial sources have pointed out Robert R. Young as Minot's major backer.

Dividends

The Board of Directors of Paramount Pictures this week voted a quarterly dividend of $.50 per share on common stock payable Dec. 15 to holders of record Dec. 1.

Directors of Loew's Inc. have declared a dividend on the common stock of 25 cents per share, payable Dec. 23 to stockholders of record on Dec. 6.

Republic Pictures has declared a five percent common stock dividend payable Jan. 3 to holders of record on Dec. 7.

A quarterly cash dividend of $.40 per share on the outstanding Common Stock of 20th-Fox has been declared payable Dec. 24 to stockholders of record on Dec. 9.

INTERVIEWS

"An era of super-spectacular motion pictures" was predicted by the producer of "Oklahoma," Arthur Hornblow, Jr. The veteran producer saw television taking over the "grind entertainment," which the film industry moving into the heart of 'show business."

Hornblow believed that "Oklahoma" represented "something more nearly the theatre" than anything previously put on the screen. Proof of the coming age lies both in the willingness of movie patrons to pay road show prices, and in their reaction to the Rodgers-Hammerstein musical's debut in Todd-AO, Hornblow said.

Hornblow also admonished Hollywood to either enter international film festivals in the proper manner or stay out entirely. Labeling "Blackboard Jungle" as a poor choice for the Venice Film Festival, the producer defended Ambassador Clare Luce for expressing her dissenting opinion on the film. Mrs. Luce reportedly used unofficial pressure at the time to prevent the film from playing at the festival in Italy. Hornblow saw the choice of "Jungle" as a result of an unclear view of what role the State Dept. would take in relation to the U.S. film industry at festivals abroad. He called for policies that would revitalize "limp" festivals, pointing to the Venice exposition as an example.

* * *

Otto Preminger, independent producer of the forthcoming "Man with the Golden Arm" strenuously urged a reduction of film distribution charges from the customary 30 and 25 percent to 10 percent. "Only 11 cents on the dollar reaches me," the veteran producer-director added, and it takes a two million dollar gross for a independent producer to break even on a one million dollar picture. He noted that the distributor in this case would gross $600,000 minimum, and "everybody knows they can do it for less."

Preminger also called for greater sophistication in movie advertising to keep up with great advances made in the field by television and radio. He said that he has kept his productions free from low-grade promotion, honoring what he felt was the public's "instinct for the truth." Preminger's controversial film on drug addiction will soon be released by United Artists (see page 11).

* * *

Edmund Grainger has revealed that he is shooting his films in polychrome to make them adaptable "to the color TV that will be with us in a few years to come." The independent producer noted also that the broad-screen is more adaptable to tinted film. Grainger is planning three pictures in the coming year and four more for RKO in the next three years. "The Treasure of Pancho Villa" is currently top grosser for RKO.

Technicolor Ups Price

Technicolor announced this week that due to increased costs of labor resulting from recent labor negotiations, it would be necessary to increase prices for 16mm and 35mm dye transfer release prints ¼¢ per foot and to increase some other prices. Simultaneously, Technicolor announced a reduction in the price of 35mm dye transfer answer prints from 97¢ to 65¢ per foot.



Cecil B. DeMille's Technicolor-VistaVision production of "The Ten Commandments" stars Charlton Heston as Moses and is set for release next year.



Anna Magnani and Burt Lancaster in Hal Wallis's "The Rose Tattoo," VistaVision.

Paramount Quality Maintenance Pledged For First All-VV Season

According to its distribution blueprint for the coming year, Paramount Pictures will release in 1956 approximately the same number of features it supplied this year—some 20—while maintaining, or even bettering, its 1955 record for outstanding quality of product. An estimated 80 percent or more of the total pictures to be released will be in Technicolor, the studio reports, and it will be the first 100 percent VistaVision year for the company.

Among the Paramount pictures anticipated are two that should represent milestones in motion picture-making. They are Cecil B. DeMille's production of "The Ten Commandments," with Charlton Heston in the pivotal role of Moses, and Ponti-De-Laurentiis' filmization of Leo Tolstoy's immortal novel, "War and Peace," with an all-star cast headed by Audrey Hepburn, Henry Fonda and Mel Ferrer.

A breakdown by classification of the 1956 Paramount product thus far scheduled shows that exhibitors will be offered at least five comedies-with-music, three adventure-dramas, two romantic comedies, two mystery-dramas, one comedy-drama, one musical adventure-romance and one mystery-comedy, in addition to the above-mentioned two epics.

Leading off in the new year will be two Hal Wallis productions: "Artists and Models," comedy-with-music in Technicolor, starring Dean Martin and Jerry Lewis, and "The Rose Tattoo," comedy-drama contender for Academy Award nominations, starring Burt Lancaster and Italy's famous Anna Magnani.

Following these, but not necessarily in the order named, will be Danny Kaye's medieval comedy-with-music, "The Court Jester," in Technicolor, with Glynis Johns and Angela Lansbury; Rudolf Friml's musical adventure-romance, "The Vagabond King," in Technicolor, starring Kathryn Grayson and screen newcomer Oreste; Alfred Hitchcock's whimsical mystery-comedy, "The Trouble With Harry," in Technicolor, top-billing Edmund Gwenn, John Forsythe and Shirley MacLaine, and Michael Curtiz's mystery-drama, "The Scarlet Hour," introducing sultry Carole Ohmart in the lead role.

As the year progresses, additional Paramount films will include the big Technicolor comedy-with-music, "Anything Goes," starring Bing Crosby, Donald O'Connor, Jeanmaire and Mitzi Gaynor; Ferlberg-Seaton's robust adventure-drama, "The Proud and Profane," with the names of William Holden and Deborah Kerr for the marquees; "The Birds and the Bees," Technicolor comedy-with-music in which TV funster George Gobel makes his film debut co-starring with Mitzi Gaynor and Dean Martin-Jerry Lewis' comedy-with-music about the West, "Pardners," in Technicolor.

Also, Edward Dmytryk's Technicolor adventure-drama, "The Mountain," starring Spencer Tracy, Robert Wagner and Claire Trevor; Alfred Hitchcock's mystery-drama in Technicolor, "The Man Who Knew Too Much," starring James Stewart and Doris Day; Panama-Frank's Technicolor romantic-comedy starring Bob Hope, "That Certain Feeling"; Hal Wallis' "The Rainmaker," a romantic-comedy starring William Holden, and "To Time a Land," Technicolor adventure-drama top-billing Marlon Brando.



Bing Crosby and Jeanmaire in "Anything Goes," Technicolor-VistaVision.



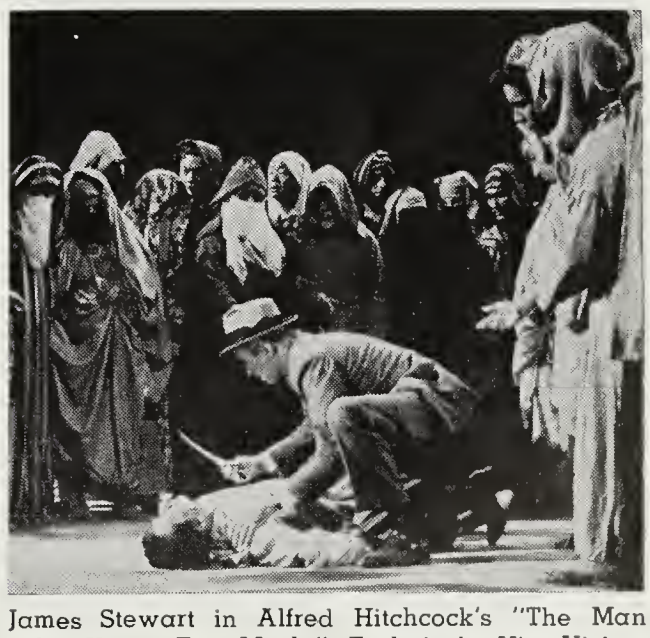
Danny Kaye (right) in "The Court Jester," Technicolor-VistaVision.



Dean Martin and Jerry Lewis in "Artists and Models," Technicolor-VistaVision.



William Holden and Deborah Kerr in Perlberg-Seaton's "The Proud and the Profane," VistaVision.



James Stewart in Alfred Hitchcock's "The Man Who Knew Too Much," Technicolor-VistaVision.

HOLLYWOOD

. . . on the wire

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ROgers 7-2347

Valerie French, who makes her Hollywood film debut in "Bubal," Columbia's CinemaScope-Technicolor outdoor drama, which stars Glenn Ford, has been assigned the femme lead in "The Secret of Treasure Mountain," which Wallace MacDonald will produce with Seymour Friedman directing. The film rolls Dec. 5. Miss French will play an English girl whose father is a remittance man living in the American West. She will have three leading men, all whom are trying to solve the secret of a lost gold mine.

* * *

Edmond O'Brien reports to M-G-M to co-star in "The Rack." Jaguar Productions, headed by Alan Ladd, has started negotiations with O'Brien for two additional pictures to be made during the next 18 months. In "A Cry In The Night," O'Brien co-starred with Natalie Wood and Brian Donlevy. Frank Tuttle directed the picture, which will be released by Warner Brothers. It is a Jaguar Production. . . . Philip Tonge has been signed for featured role in "Pardners," the Jerry Lewis and Dean Martin starrer, at Paramount. He plays a footman in the film.

* * *

Jose Ferrer was signed by U-I to star in and direct the studio's forthcoming top budget production, "The Great Man," based on Al Morgan's best selling novel. Aaron Rosenberg will product the film, which will go before the cameras next spring. Ferrer directed and starred in "The Shrike" at U-I. . . . Pepe Jose Chavez Trowe, leading Mexican comedian, has been signed for a topline role in Russ Field's "Run for the Sun," now being filmed in Guernavaca in color and SuperScope for United Artists release. Trowe plays Richard Widmark's fishing village sidekick in the adventure drama, which Roy Boulting is directing in its entirety in Mexico. Trevor Howard and Jane Greer co-star with Widmark. Harry Tatelman produces for Executive Producer Robert Waterfield.

* * *

Walter Wanger is producing "Mother-Sir!," a comedy of occupied Japan, starring Joan Bennett, Gary Merrill and Shirley Yamaguchi with Edward Brends directing for Allied Artists release. Richard Cahoon, president of the American Cinema Editors, has been signed to edit the film. . . . "The First Traveling Saleslady," a comedy drama staring Ginger Rogers, will be produced by Arthur Lubin Production, Inc. for world-wide distribution by RKO, it was announced by Charles L. Glett, executive vice-president of studio. The film will be made in Technicolor and SuperScope in January. Lubin will produce and direct from Stephen Longstreet's story, which deals with a saleswoman, who in 1890 travels across the country wielding the cudgel for women's rights while selling such assorted commodities as corsets and barbed wire.

* * *

Pine-Thomas-Shane has "Nightmare," its first feature for United Artists release, which stars Edward G. Robinson, before the cameras. Maxwell Shane is directing. . . . Nicky Blair signed for a key role in "Screaming Eagles" for Bischoff-Diamond Productions. Film is being directed by Charles Haas for Allied Artists release. . . . Don Porter, who co-stars opposite Eve Arden in Warner Brothers' "Our Miss Brooks," is setting up his own independent production company. . . . Cleo Moore will co-star with Hugo Haas in Haas' next feature, "Hit and Run," which will be produced and directed by Haas.

* * *

Edward Dmytryk has been signed by Paramount to a multiple picture deal as producer-director extending over a period of years. He is currently producing and directing "The Mountain," in VistaVision, starring Spencer Tracy and Robert Wagner. . . . Humphrey Bogart will play the heroic commander of an Allied convoy in "The Good Shepherd," at Columbia. The picturization of the C. S. Forester novel is scheduled to go before the cameras next May as a Jerry Wald production with Ranald MacDougall directing from a screen play written by himself.

* * *

Barry Fitzgerald joined the cast of M-G-M's "The Catered Affair" which is being produced by Sam Zimbalist with Richard Brooks directing. . . . Screencraft Enterprises opened an office in Portland, Oregon to serve the Pacific Northwest, Screencraft heads Art Jacobs and Dick Cunha announced. . . . Formation of the Manson Distributing Company for national distribution of feature motion picture was announced by Edmund Goldman and Paul Schriebman. Initial venture of the new film will be the national distribution of "The House of Ricordi," a Technicolor musical spectacle filmed in Italy and featuring the music of famed composers, Rossini, Donizetti, Verdi, Puccini and Bellini. Marta

(*Continued on page* 16)



Ginger Rogers "came home" to RKO Studios to begin preparations for her forthcoming movie, "The First Traveling Saleslady," which Arthur Lubin Prods. will film starting Jan. 4. The comedy drama will mark Miss Rogers' first appearance under the RKO banner in almost nine years. She made the famous Astaire-Rogers musicals at that studio.

Pay Increases Wanted By SAG

Reflecting increased production of television motion pictures, the Screen Actors Guild reported at its annual meeting in Hollywood this week that during the year, the organization has experienced the greatest increase in membership in its history.

Also discussed were forthcoming collective bargaining negotiations with the major producers covering players in theatrical films and the effect of the five-day week on actors. John L. Dales, national executive secretary, said that despite the adoption of the five-day week by the motion picture studios, the Guild will demand substantial increases in all salary minimums, in the negotiations that are scheduled to start early in January.

The Guild Treasurer's report, delivered by George Chandler, showed that the national paid-up membership of the Guild increased from 8,370 as of October 31, 1954, to 9,832 on the same date this year. In 1951, the membership was 7,300.

Pidgeon Presides

Guild President Walter Pidgeon presided at the meeting of stars, character actors and bit players who jammed the Academy Theatre, 9038 Melrose Avenue.

Pat Somerest, assistant executive secretary, discussed anti-labor legislation and warned that new attempts will be made to prohibit union or guild security clauses in collective bargaining contracts. This, he said, would threaten the very existence of the Guild.

Treasurer George Chandler's report also showed that during the year (1) the Guild added $56,501 to its surplus, bringing its total surplus to $732,550, and (2) the Guild staff collected in claims against producers the sum of $140,368.74, with 1,150 persons involved in these claims.

Installed in office for one year along with Pidgeon and Chandler were Leon Ames, first vice-president; Dana Andrews, second vice-president; William Lundigan, third vice-president; Paul Harvey, recording secretary.



Producer Vincent M. Fennelly (left) receives two visitors, Allied Artists exec producer Walter Mirisch (center) and producer Walter Wanger, on his "Crime In The Streets" set at the Goldwyn Studio. The film stars James Whitmore.

HOLLYWOOD...

(*Continued from page* 14)

Toren, Micheline Prelle, Daniele Delorme, Mario Del Monaco and Renata Tebaldi star in the feature.

* * *

Warner Brothers announced that Clint Walker will play the title role in their feature film, "The Story of Sam Houston," which will be made from a screen play by John Twist. No producer or director has been set. . . . Hal Wallis announced that he has signed William Holden for the title role in the screen version of "The Rainmaker," the film version of the Broadway hit, which he will make for Paramount release. The film will roll in late January. . . . Ray Milland has signed Francis Lederer for a top featured role in "Lisbon," Republic production, which Milland is producing, directing and co-staring in with Maureen O'Hara and Claude Rains. . . . Other news from Paramount heralds the signing of Alan Ladd for the star role in "The Sons of Katie Elder," a story of the Texas plains at the turn of the century. The film will be produced by Samuel J. Briskin with John Sturges directing.

* * *

Roger Corman will direct ARC's "Oklahoma Woman," which will be produced by James H. Nicholson and Corman. Richard Denning and Cathy Downs co-star in the feature, which rolls Dec. 6. . . . "Man Betrayed," for RKO release, is rolling in London. A Todon Production, the film stars Richard Basehart, Mary Murphy and Constance Cummings. Tony Owen is executive producer with Alec C. Snowden producing, and Joseph Walton directing.

* * *

Julian Blaustein and Daniel Taradash are huddling on their next Phoenix Production for Columbia release, "Guard of Honor," based on the Pulitzer Prize winning novel by James Gould Cozzens. "Bell, Book and Candle" will be the company's third film. Richard Murphy will write the screen play and direct "Guard of Honor" for Phoenix. . . . Columbia also announced that Arlene Dahl will play the femme lead in "Portrait in Smoke," to be made in London and Paris. Over at 20th Century-Fox, Richard Burton was signed to star in "The Sixth of June," World War II film in CinemaScope, which Henry Koster will direct.

Inside Production

Want To "Beat The Formula," Say Producers Kubrick, Harris

By Richard Bernstein



KUBRICK & HARRIS

"We're no dreamers," declared the Mr. H of the newly formed producer-writer team of Harris-Kubrick Productions, in a joint interview with his colleague, director Stanley Kubrick. "But we feel there is room for well-made productions, and we plan only 'A' productions that exhibitors will be happy to buy," producer James B. Harris added. Harris and Kubrick are combining their talents on their initial production, "Bed of Fear," based on a Lionel Smith novel, "Clean Break," published by E. P. Dutton.

Enthusiastic about their first property, they feel that its solid cast up and down the line will insure it as a top film bet. "Bed of Fear" spins the tale of a two million dollar robbery at a race track. With a cast including Sterling Hayden, Coleen Gray, Jay C. Flippen, Marie Windsor, Ted de Corsia, Elisha Cook and Jay Adler, the H-K team feels "Bed" makes every character stand out. "Production values show up when you can create a consistent and believable atmosphere," Kubrick commented.

Both Harris and Kubrick have had experience in the movie field prior to their association. Kubrick has under his belt the much-spoken-of feature, "Fear and Desire" with Frank Silvera and the debuting Virginia Leith; "Killer's Kiss" with Jamie Smith and Irene Kane, which he wrote, directed, produced, filmed and edited; and two RKO shorts, "Day of the Fight" and "Flying Padre." Harris formerly gained distribution background with Realart and is also the secretary-treasurer of Flamingo Films.

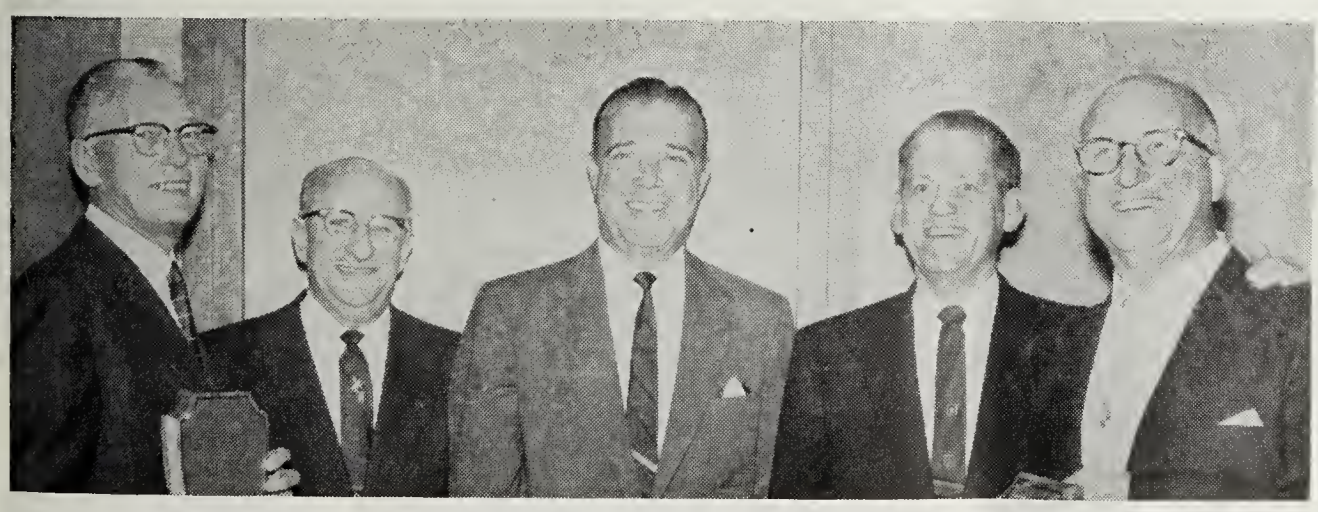
"Bed of Fear" was shot partly on location at Bay Meadows race track. The Kubrick screenplay will have additional dialogue by Jim Thompson and art direction by the director's wife, Ruth Sobotka Kubrick. Kubrick feels that photography background, ("I started all this by working with a camera for *Look*,") really aids a director in his work. "The more you know about photography and editing, the more you can get out of any scene."

Want Name Writers

Harris commented that his outfit is in a position to buy top-run story material by name authors. "We don't want to make pictures just for the sake of making them. We'll make those that should be made, the ones that must be good once they reach the screen." The philosophy behind the youthful Harris-Kubrick production company is that a film has to have something to sell. "If it does, 'word of mouth' excitement builds up even before the picture is released," Harris said, "but to sell a film today, a really sharp and intelligent campaign is needed."

Kubrick summed up his point of view with the policy that "we want films with visual appeal, lots of scope and sweep and a story that keeps the audience interested all the way." In order to "beat the formula," new ideas are needed, the team feels. Part of this attitude is represented by one of the neatest off-beat casting operations in many a day. Playing the chess-player wrestler in the race track feature will be Kola Kwariani, a well-known boardman-matman in his own right.

"The independent producer has come of age," Harris opined, "and available to him is a wealth of top stories, new ideas and new techniques for his exploitation." Both young executives agreed that this in itself was one of the healthiest development in recent Hollywood history.



American Cinema Editors president Richard Cahoon (center) with winners of the ACE's second annual Critics' Award for the best editing of 1955. L to R: Ellsworth Hoagland (for Paramount's "The Country Girl"); Bernard Burton, Sameul B. Beetley and Roland Gross (for "Four Star Playhouse.").

No TV For SPG

HOLLYWOOD.—After careful consideration, the Screen Producers Guild has decided not to enter the television field at this time. The organization "feels that its prestige would be seriously damaged were it to conform to the standards and practices generally in use today," according to SPG president Samuel G. Engel. ". . . until the TV industry can afford higher budgets . . . it would be imprudent, as it would be impractical, for the Guild to enter the TV field," Engel said.

REGIONEWS

ALBANY

Governor Harriman, who was made an honorary member of the Albany Variety Club, Tent #9, along with Jacob K. Javits, Arthur Levitt, George M. Bragalini, Carmine DeSapio and other top echeloners, wrote to chief barker Harold Gabrilove that he was "proud" of the designation. . . . Motion picture previews will be included in the social events Variety is planning for the winter season, according to 1st asst. chief barker Lewis A. Sumberg.

ATLANTA

Carroll Ogburg transferred from Warner's Jacksonville, Fla. office to the Atlanta office as mgr. . . . W. R. and Allen G. Leach started work on their new ozoner for Negro patrons at Riviera Beach, Fla. It will be equipped by National Theatre Supply, who are also supplying the new Blossom at Orlando, Fla. . . . A new concession building is under way at Louis Worthingham's Auto-Movies #1, Bessemer, Ala. . . . Pal Amuse. Co. is readying its Pal Theatre, Louisville, Ga. for opening. House was destroyed by fire sometime ago. . . . Announcement by Bill Cumbaa, gen. mgr. of MCM Theas. that the Lake Theatre, Tavares, Fla., would close, spurred 19 organizations in the town to get together on plans to keep it open.

Lester Persall, mgr. of the Tarpon Theatre, Tarpon Springs, Fla., transferred to the Midway Drive-In, replacing Charlie Thompson, who went to the Silver Moon, Lakeland. Paul Lycan, operator of the Tarpon Springs Theatre, is now mgr. of that house. . . . Betty Landers resigned as secy. to Allied Artists prexy, Arthur C. Bromberg, to go with United Artists. . . . J. L. Staton, M-G-M sales rep., recuperating at home from surgery; Otto Gross of Bailey Theas. convalescing at Georgia Baptist Hospital.. . . . Mrs. Stella Poulnot (Republic), pres. of the Atlanta, WOMPI, entered Piedmont Hospital for surgery. Recent new WOMPI members are Eloise Reed of Bailey Theas. and Doris Brooks, asst. booker at Paramount.

Bailey Theas. are building a new Negro patronage drive-in at Fort Lauderdale, Fla. . . . At grand opening of J. W. English Ents. new Palms Theatre, Homestead, Fla., Variety chief barker George C. Hoover and Mayor H. W. Thompson were speakers. . . . Mrs. Willingham Wood, owner of the Strand, Washington, Ga. for over 20 years, passed away. . . . Newly incorporated drive-ins: Jet at Montgomery, Ala.; Skyview, Birmingham, Ala., and Starlite, Chatsworth, Ga. . . . Lyric Theatre, Prattsville, Ala., resumed full-week operation with a new seating plan which allows more room between rows and staggering of seats.

James Vogeding of Elizabeth, W. Va., took over the Florida Theatre, Daytona Beach, from Mr. & Mrs. J. G. Millirons. . . . J. H. (Tommy) Thompson, pres. of Martin & Thompson Theas. and of Theatre Owners of Ga., was appointed state chmn. of the 1955 Safe Driving Day campaign by Gov. Marvin Griffin. . . . Dixie Theatre, Byrdstown, Tenn., closed since 1954, was reopened by its new owner, P. R. Cooper. . . . Hi-Way 21 Drive-In, Savannah, Ga., will run only one change until summer.

BOSTON

Norman Glassman entered the drive-in field with purchase of the Lowell from Richard Edwards, plus 16 acres of adjoining land for enlargement of the project from 400-car capacity to 1,000 cars. There will be a new concession building, new booth equipment and new ramps, exits and entrances. Glassman plans to develop other ozoners in the area. . . . Bob Silverman, who was in the publicity dept. at the Metropolitan, Paramount and Fenway theatres, was upped to asst. mgr. at the Metropolitan, where he is working with mgr. Max Nayor. . . . Raphael Sandlow took a lease on the Colony Theatre, Lynn, and opened it Thanksgiving Day with a CinemaScope installation, new wide screen and second-run policy.

Starting Dec. 11, Affiliated Theas. will handle buying and booking for the University Theatre, Cambridge, managed by Nick Lavidor. There will be no change in policy. . . . "Guys and Dolls" set a new record at the Astor for attendance and gross receipts. . . . John Voudoukis, who recently leased the Ritz Theatre, Gorham, N. H., and renamed it the Gorham, was in town visiting with Eddie Comi of Mass. Theatre Equip. Co., which installed the new Century booth equipment. The house reopened with new seats, CinemaScope equipment and stereophonic sound. . . . Newsreel photographer Richard W. Sears, 74, who had been with Pathe and later with Universal, passed away.



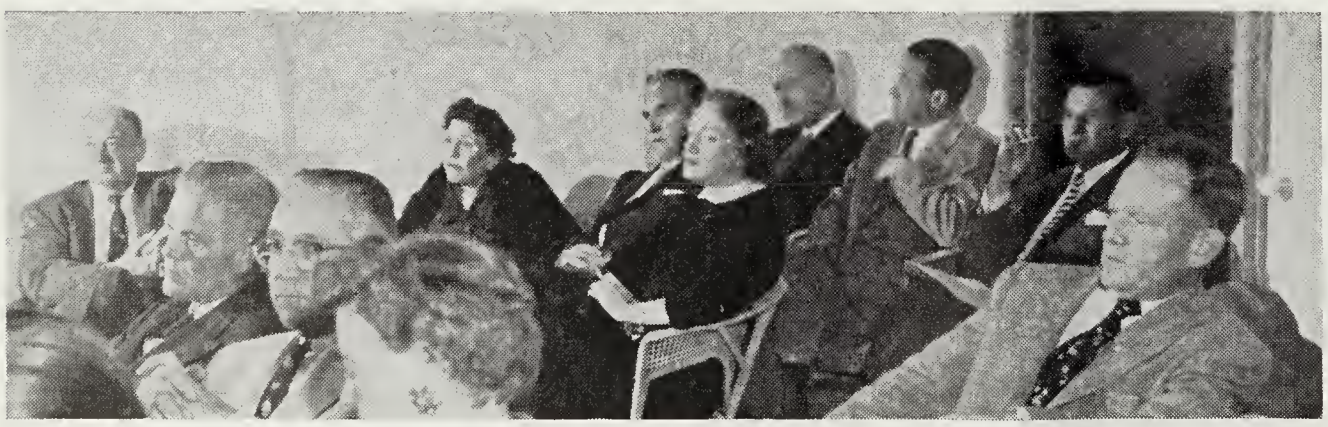
Harry Browning, New England Theatres v.p. (center), greets Liberace and his brother George on arrival in Boston for personal appearances in conjunction with the opening of Liberace's first starring picture for Warner Bros., "Sincerely Yours."

Fed. Dist. Court Judge McCarthy filed a Memorandum denying Filmakers' motion to quash service of process and dismiss the action brought by Federal Film Co. and Albert Swerdlove. Plaintiffs seek to compel Filmakers to turn over for exclusive distribution in New Eng., under their franchise agreement, "The Bold And The Brave" and three future releases. . . . Dave Levin, mgr. of the RKO Albee, Providence, R. I., who was transferred to city mgr. of Grand Rapids, is replaced at the Albee by Philip Nemirow, transferred from the Chester, N. Y. C. . . . John Berry, mgr. of the Gorham Theatre, Framingham, is receiving congratulations on arrival of a son, his first child. Another proud new daddy is Stan Davis, RKO salesman. . . . A Paramount feature, short or newsreel each week in each theatre in New Eng. is the goal of bookers and salesman at the Boston exchange during the Nov. 27-Dec. 24 drive, with cash prizes as rewards.

BUFFALO

Council President Elmer F. Lux was elected chief barker of Variety Tent No. 7 for the third time, having served in 1946 and 1950. Other new officers are Harold Bennett of National Screen, 1st asst.; George H. Mackenna of Basil's Lafayette, 2nd asst.; V. Spencer Balser, Basil theatres' booker, property master, and Manford Pickrell of Eastern Theatre Supply, dough guy.

William J. Dipson became pres. of the Dipson Theatrical Ents. of Batavia, replacing his father, Nikitas Dipson, who now is board chairman. . . . Murray Whiteman, past chief barker of Variety Tent 7, is back in town from Florida, where he recuperated from a slight heart attack. . . . "This Is Cinerama," now in its ninth month at the Teck Theatre, "vindicates the confidence placed in Western N. Y. and the Eastern



Alfred E. Daff, exec. v.p. of Universal; Edward Muhl, in charge of production, and Jack Diamond are seen seated with newspaper representatives at opening ceremonies for the new U-I Talent Workshop building, designed exclusively for the training of young motion picture aspirants. Among the guests shown here are Louella O. Parsons of the Hearst papers, Teddy Barnes of INS, and Tom Prior, Times movie writer.

Tuesday Night

in New York,
a first preview
audience hailed
Columbia's
successor to
"From Here
to Eternity"...



WILLIAM HOLDEN

picnic

with

KIM NOVAK

BETTY FIELD · SUSAN STRASBERG · CLIFF ROBERTSON

and co-starring

ROSALIND RUSSELL

AS ROSEMARY

Screen play by
DANIEL TARADASH
(prize-winning screen writer of "From Here to Eternity")

Based upon the play "Picnic" by
WILLIAM INGE

Produced on the stage by
THEATRE GUILD, Inc. and JOSHUA LOGAN

Produced by FRED KOHLMAR · Directed by JOSHUA LOGAN

CINEMASCOPE

Color by TECHNICOLOR

BUFFALO (cont'd.)

Ontario area by Cinerama executives," according to Sam Pearlman, northeastern div. mgr.

Frank E. Saviola, Paramount salesman, has become a member of the company's "100 Per Cent Club," the highest honor for year-long achievement by the sales force. . . . The two Buffalo newspapers were unusually liberal in boosting COMPO's Audience Awards Poll. The Evening News published the entire ballot the day before start of the voting; the Courier-Express used a layout of the nominated stars daily, a week in advance. . . . George H. Mackenna, gen. mgr. of Basil's Lafayette, Arthur Krolick and Charles B. Taylor, all members of committee working for election of Tommy Ryan to a directorship in the Auto Club, which Tommy won.

CHARLOTTE

Remodeling programs were launched at the Visulite and Plaza theatres in Charlotte. The Visulite will install CinemaScope, do over the lobby, put in new rugs, recondition the seats and paint the marquee, while the Plaza's lobby and front will receive a paint job preparatory to opening of "Guys and Dolls" on Dec. 23. . . . Roy Champion, owner of the Champion Theatre, Wilson, N. C., has acquired the Pines Theatre at Pinetops, N. C. . . . Pauline and Vernon Holder, owners of the Sky Vue Drive-In, Rocky Mount, N. C., have a new baby girl.

The annual convention of Theatre Owners of N. & S. Car., originally scheduled for Nov. 12-14, at the Hotel Marott, has been postponed to Jan. 29-31 at the Charlotte Hotel. Mrs. Pauline Griffeth, the unit's exec. secy., is mourning the death of her husband, Walter. . . . The local Variety Club honored Dr. Robert Smith, eye doctor, who has worked with its eye clinic in providing examination and treatment for underprivileged children, at its recent installation banquet at the Hotel Charlotte. Taking office as chief barker was J. Francis White; as assists., J. R. Polston and Charlie Trexler; dough guy, Johnny Vickers; property master, Bob Simril.

Theatrical Ents., headed by J. T. Randleman, J. P. Kennedy, Jr. and Lucy Sullivan, all of Charlotte, filed certificate of incorporation to open theatres in the state. . . . Walter H. Peake, Jr., formerly with Wilby-Kincey, was added to the booking dept. of M-G-M. . . . James Mayo Burton, Jr. of Memphis, Tenn., now with local RKO booking dept. . . . Consolidated Theatres is sponsoring a bowling team, recently organized by the girls of that company. Alex White, son of J. Francis White, has joined the booking dept. of Consolidated.

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20th-Fox's new 55mm CinemaScope process is introduced at the Oriental Theatre, Chicago, to leading exhibitors and the press with scenes from Rodgers & Hammerstein's "Carousel" and narration by Darryl F. Zanuck, Fox production chief. Shown (l to r): Richard Beck, managing director of the Oriental; William Holden, B&K Theatres; Sylvan Goldfinger, Telemanagement Corp.; Alex Halperin, Stanley-Warner dist. mgr.

CHICAGO

Alliance Circuit reports much interest in the Audience Awards Poll in the 50 towns where they have theatres. . . . Selma Unger was named mgr. of Dickinson's Belasco Theatre, Quincy. . . . Thomas E. Maddock Co., specialists in theatre carpeting, report completion of special design carpeting by Bigelow Hartford for the Essaness Woods Theatre. . . . L. E. Cooley is retiring as mgr. of the western offices of Raytone Screen Corp. . . . Dennis Williams retired as v.p. of EBF Films, Wilmette, and is now living in Berkeley, Calif. . . . Gabe Favoino, Variety's Chicago film editor, is passing out cigars on the arrival of a son named Mark. . . . Sam Soible, 62, veteran B&K theatre mgr., died.

CLEVELAND

The East Side Drive-In on Northfield Rd. has installed electric in-car heaters to permit the ozoner to remain open all winter. . . . Payne Theatre in Payne, O. reopened this month after being closed for six months. . . . There has been a change of ownership in the Scott Theatre, Archbald, O., which is still running under the Scott name but a new name is contemplated. . . . A special screening of "Good Morning Miss Dove" was held at the Hippodrome Theatre, managed by Jack Silverthorne, for some 3,000 teachers and church workers. . . . At the kickoff meeting for COMPO's Audience Awards Poll, Bob Coyne, special counsel for COMPO explained that the top five films chosen would be revived for showing during the pre-Christmas week.

DENVER

Recently elected as the 1956 officers of Variety Tent No. 37 are R. C. Hill, chief barker; J. C. Ricketts, 1st asst.; R. Lotito, 2nd asst.; Bruce Marshall, property master, and Mel Glatz, dough guy. . . . Carl Miller, Warner sales mgr. in San Francisco, is in the Denver exchange as acting branch mgr., pending the return of Earl Bell, who is recuperating at home from a heart attack. . . . Nervin Reed plans to open his new Skyline, Brighton, Colo., on Dec. 4. . . . The Denver Shipping and Inspection Bureau is planning an addition to its present building by building next door. . . . Mrs. Edna E. Graves, 70, mother of Claude and Russell Graves, partners in the Westwood, Denver, was killed in an auto accident in which their father, George P. Graves, was seriously injured.

On a Tuesday night, when the Uptown was showing "Black Tuesday," the cashier, Mrs. Mildred Goldstein, wife of owner Archie Goldstein, was held up in the cashier's cage and robbed of $50. . . . Jack Felix, Allied Artists branch mgr., went to Los Angeles to attend a sales meeting. . . . Frank Smith, Salt Lake City branch mgr. for Paramount, was in for conferences with Phil Isaacs, div. mgr. who headquarters here. . . . Robt. Spahn, film booker and buyer, and Mrs. Spahn flew to Los Angeles for a three-week vacation. . . . Jennie Cedillo, confirmation clerk at Universal, and Carlos Hernandez were married Thanksgiving Day.

DES MOINES

W. Eldon Harwood reopened the Uptown Theatre in Creston with CinemaScope equipment, a new screen and a redecorated front. The house, which has been closed since early summer, will operate on a policy of two changes a week, with major films held over if necessary. . . . Stephen A. Oellerich sold his interests in the Starlite and Skyvue drive-ins in Waterloo to Central States Corp. . . . Frisina Amuse. Co. held a formal opening of the renovated Iowa Theatre in Keokuk, which was also completely redecorated and the stage widened for big screen showings. Walls of the auditorium feature free-hand murals painted by decorator Silvio Viola of Springfield, Ill.

The Montgomerys, owners of the Eldon in Eldon, purchased a tiny Mexican burro as mascot for their theatre. A contest to name the burro and several other promotion plans are in the offing. . . . A. F. Palmquist closed his Everly Theatre in Everly. . . . Mr. & Mrs. R. D. Klinefelter celebrated their tenth anniversary as owners of the Roxie Theatre in Peterson by inviting patrons to be their guests at a special movie. . . . Mr. & Mrs. Clifford Anderson sold their theatre at Ayrshire to Mr. & Mrs. Bob Bowman. . . . The Grand Theatre in Sheffield has been sold to Mr. & Mrs. Walter Friedrichs by Jim Robinson, who will move to Elk Point, S.D. and operate a theatre at Bridgewater, S.D. which he owns.

Election of crew members and Variety Club officers was held at the Standard Club, with Frank Rubel renamed to a second term as chief barker. Charles Iles and Carl Olson will serve as 1st and 2nd assts., respectively; Kermit Carr as secy., and Lou Levy as treas. Other crew members include Bob Sandler, Bill Feld, Stan Soderberg, Bob Dillon, Ed Utay and Myron Blank. . . . Vandals caused about $300 damage to the West-Vue Drive-In at 86th St. and Hickman Rd. . . . $75 in cash was taken from the Weiting Theatre in Toledo, owned by the city and operated by Mrs. Lucille Sichra.

DETROIT

Bill Flemion of the Studio Theatre is reopening the former Cinema Theatre as a

(*Continued on page* 20)

REAT TALENT MAKES GREAT PICTURES!





Villagers of picturesque San Miguel de Allende, Mexico, celebrate traditional centuries-old Judas Day fiesta for exciting and colorful sequence of "Serenade." In another location setting golden-voiced Mario Lanza uses his persuasive charm on fiery Latin co-star Sarita Montiel.



(Right) Scintillating Joan Fontaine shows one of fabulous originals from name designers Dior and Stella which she wears in her stellar role as socialite in "Serenade." Henry Blanke produces WarnerColor picture from James M. Cain novel. Anthony Mann directs.



Director William A. Wellman sets up shot for Batjac's "Good-bye, My Lady" on scenic plantation near Albany, Georgia, with brilliant young actor Brandon de Wilde and a Basenji hound—a barkless breed that goes back to the days of the ancient pharaohs. Walter Brennan, Phil Harris top cast with de Wilde in poignant story based on James Street novel. Screenplay by A. S. Fleischman.



In Paris, France, superb filming accomplished for "The Spirit of St. Louis" is cause for rejoicing as Jack Warner congratulates Producer Leland Hayward, Director Billy Wilder, Star James Stewart. Stewart portrays Charles A. Lindbergh in the epic story of Lindbergh's trans-Atlantic flight adapted for screen from the flyer's own Pulitzer prize book. *(CinemaScope, WarnerColor).*



Glamorous even in gingham, Gail Russell returns to screen in "Seven Men From Now," starring with Randolph Scott and Lee Marvin. Scene is tense moment as danger threatens trio in the Batjac story written by Burt Kennedy and directed by Budd Boetticher. *(WarnerColor).*



Nancy Kelly, star of "The Bad Seed," and Patty McCormack, who portrays the strange child in the intense emotional drama, get approval of their screen wardrobe and makeup from Producer-Director Mervyn LeRoy. Miss Kelly and Patty play the roles they created on Broadway in the much discussed dramatic hit. John Lee Mahin wrote screenplay adaptation of the Maxwell Anderson play.

WE'RE DOING THINGS HERE AT WARNER BROS.

DETROIT (cont'd.)

first-run downtown art house, under the new name of the World. . . . Rumored that the theatre at Kalkaska is being opened by parties unknown and that plans are on the boards for a major new theatre to be built in the Detroit area. . . . Homer Jones is now managing the Rogers Theatre for Moe Teitel, succeeding Ted Rose. . . . Detroit Theatre Ents. closed the Victory Theatre with no plans for reopening this pioneer house. . . . Simon's Film Service appointed Syd Cohan to the technical staff. Arthur Pert, who was with Pete Simon nearly a quarter century ago, was back for a visit.

Sol Krim installed a special lighted number call system for doctors in the Krim Theatre. . . . Lee Ward, who makes his circuit headquarters at Mt. Pleasant, was in Henry Ford Hospital recuperating from an operation. . . . Carl Buermele, longtime head of General Theatre Service, is back at his desk after hospitalization. . . . Joseph Ellul, owner of the Empress Theatre, is leaving for Hollywood, Fla., where he will spend about six months. . . . Rex Kinne is installing CinemaScope in his 200-seat Lyon Theatre at So. Lyon, which was closed for several months.

William Flemiob, mng. dir. of the Stndio Theatre is back from a film buying trip in N. Y. C. and has plunged into a major refurbishing job at the Studio, in addition to remodeling the World (formerly the Cinema) for early reopening. . . . Hollis Drew, former mgr. of Butterfield's Capitol in Jackson, has taken over the Sanilac at Sandusky from Wm. H. Anderson, who is retiring. Floyd Chrysler will do the booking and also handle the Crystal at Beulah and the Sunset Drive-In at Midland. . . . Wilson Elliott, mgr. of the Jewel in Mt. Clemens, arranged a special kickoff show for the local Torch Fund, with Veronica Lake, Frankie Castro and the Selfridge Band as featured attractions.

Bill Clark is now servicing 59 theatres after adding Stuart Gorelick's new acquisition, the Gold Coast. . . . Roy Ruben longtime secy. of IATSE Local 199, has entered Florence Crittendon Hospital. . . . West End Theatre, which was operated by George Fletscher, is closed and building is up for sale.

HOUSTON

Local theatre men unanimously voted to accept a constitution and by-laws drawn up by a committee composed of Dick Wygant, T. J. Cheney, Fred Cannata and pres. Lowell Bulpitt for the Houston Independent Theatres Assn. Under the constitution, no exhibitor shall be bound to participate in any program which he feels is inconsistent with the best interests of his theatre. Election of officers will be held at the next general meeting, scheduled for Dec. 2. . . . Trail Drive-In's Jack Farr is recovered enough to spend about two hours a day at the theatre, reports mgr. T. J. Cheney. . . . Addie Addison, United Artists exploiteer, is in Methodist Hospital.

Eight distributors filed separate percentage actions in Galveston Federal Court against John G. Long, Bryan Powell and others associated in operation of a circuit of theatres in the state. . . . Forest Gamble, formerly with the Columbia branch here, is now devoting full time to his Jewel Theatre in Humble, which was being managed by Mrs. Gamble. . . . Shepherd Drive-In, Houston, had another Saturday night special—four western features. . . . The Houston Post is running ballots for the Audience Awards elections, Nov. 17-27, together with stories telling patrons how to be the ones to select favorite pictures and performers.

Employees of 20th-Fox and Columbia, who organized IATSE Local B-63, elected Marvin Wycoff, 20th-Fox, pres.; Geraldine Taylor, Columbia, v.p.; Lucy Brown, Fox, business agt. . . . John Blocker installed RCA wide screen and CinemaScope in his new, 1000-car Bordertown Twin Drive-In. . . . Marty Marks of Jefferson Amuse. Co., Beaumont, was top winner of the attendance prize in International Popcorn convention in Chicago—a 21-inch color TV set! Augie Schmitt received the Golden Ear of Corn award for being "Popcorn Man of the Year." . . . Recently elected as 1956 officers of Variety Tent No. 34 are Paul Boesch, chief barker; Angie Schmitt, 1st asst.; Dick Gottlieb, 2nd asst.; John Paul Goodwin, property master, and Mike Conti, dough guy.

INDIANAPOLIS

The Variety Club sponsored a Telethon, running from 10 p.m. Nov. 26 thru 2 p.m. Nov. 27, to solicit donations for the Cerebral Palsy Clinic, which is its main charity project. A portion of the funds will be used to make two 25-minute films—one for use by other C.P. clinics and one to show parents of afflicted children how to take care of them at home. . . . Mrs. Ted Roberts, wife of an associate Variety Club member, won first prize in the "beautiful legs" contest at the fashion show put on by the Women's Auxiliary for Allied Theatre Owners' wives. Esther Best, a booker for Allied, came in second, and Mrs. Peg Richardson, who with her husband owns the Scottsburg, Indiana Theatre, third.

Salesmen Herman Black of RKO and K. L. Dotterer of 20th-Fox attended the Colosseum convention in Los Angeles. . . . Variety Club gave a party for Barney Brager, Republic branch mgr., who is being transferred to Dallas, Tex. . . . The Circle Theatre promoted "Lucy Gallant" by reducing admission to 30¢ at a special matinee, to get people talking about the picture, with good results.



Bob Hope greets three visiting exhibitors on the set of his current Paramount production, "That Certain Feeling." L to R: Dale H. Danielson, Russell, Kans.; Hope; Glen A. Cooper, Dodge City, Kans., and George Baker, Kansas City, Mo.

Watch These Dates!

Dec. 5: Montreal—Quebec Allied Theatrical Interests Inc. annual convention banquet—Mt. Royal Hotel.

1956

Jan. 22: Los Angeles—Screen Producers Guild Milestone Award Banquet, honoring Cecil B. DeMille—Beverly Hilton Hotel.

Jan. 29-31: Charlotte—Theatre Owners of N. & S. Carolina annual convention—Hotel Charlotte.

Feb. 7-9: Oklahoma City—United Theatre Owners of Oklahoma convention—Skirvin Hotel.

Feb. 21-23: Cleveland—National Drive-In Convention—Hotel Cleveland.

March 6-7: Kansas City—Kansas-Missouri Theatre Association annual convention.

March 21: Hollywood — 28th Academy Awards presentation.

May 9-12: New York—Variety Clubs International convention—Waldorf-Astoria.

KANSAS CITY

Clark Rhoden took over the Waldo Theatre from Commonwealth. Doc Hitchler is mgr. . . . Admiral Theatre, K. C., reopened with CinemaScope, also Chapman Theatre, Chapman, Kans. . . . State Theatre at Hutchinson, Kans., owned by Sproule Bros., has new screen and lenses. . . . Mercury Adv. Co. developed a folio of radio copy for transcription ads featuring singing jingles. . . . Mrs. Jane O'Nan, head inspectress at Central Shipping, retired after 47 years and was succeeded by Mrs. Josephine Barnes.

LeRoy Palmer was transferred from the Kaw Theatre, Marion, Kans., to the Waterloo at Waterloo, Ia., by Dickinson Theas. . . . Pat Turner, secy. at Buena Vista, who was Miss K. C., married Arnold Portocarero, pitcher for the K. C. Athletics. . . . Coed Theatre at Topeka, Kans. is being operated by Mrs. Simon Galizhi. . . . Earl Jameson, Sr. of Denver Shipping & Inspection Bureau and Central Shipping in K. C., announced that the Denver plant will triple its capacity in a new 2-story bldg., to be managed by Frank Norris.

MILWAUKEE

Ben Marcus has taken over the Times Theatre here. He had also purchased the Hollywood but Barney Sherman bought it from him before the ink was dry. Included in the sale was the entire building, which has three apartments and a store. . . . Francis Bickler, mgr. of the Fox-Wisconsin, screened "Good Morning Miss Dove" for some 1,100 women representing various PTAs, civic and church groups, and received much favorable comment. Incidentally, Bickler was picked as "personality of the month" by the Better Films Council.

Wisconsin Variety Tent 14 re-elected all its officers for another term. Oliver Trampe is chief barker; Ed Johnson, 1st asst.; Morey Anderson, 2nd asst.; William Pierce, dough guy, and Harold Pearson, property master. . . . Better Films Council reported that the first approved kiddie matinee at the Downer Theatre was so successful, children were turned away. A morning show is planned. . . . The Tosa Theatre will also

(*Continued on page* 22)



...AND THEY TOOK OFF THEIR HATS!

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GO SHOWMANSHIP DURING THE "GEO. F. DEMBOW SALES TRIBUTE", SEPT. 5-DEC. 15

MILWAUKEE (cont'd.)

have kiddie matinees. Forms were sent to Wauwatosa schools with the planned movies to be shown on various dates. A season ticket may be purchased.

MEMPHIS

Chickasaw Amuse. Co. closed the following ozoners in Tenn. for the winter: Carroll at Huntington, 45 at Milan and Skyview at Humboldt. Other winter closings include the Dresden at Dresden, Tenn. Mesa at Camden, Ark., and the Crittenden at W. Memphis closed indefinitely. . . . J. S. Herrington is new owner of the Vic Theatre, Strong, Ark. . . . Mrs. Katherine S. Young, 63, wife of 20th-Fox mgr., Tom W. Young, passed away. . . . J. F. Wofford, owner of the theatre in Eupora, Miss., was badly injured in a crash between an auto and a tractor. . . . Mrs. Violet Martin closed her Delta Drive-In, Osceola, Ark., for the winter. . . . Mrs. S. T. Freeman closed her Dell Theatre, Dell, Ark.

MINNEAPOLIS

John Brandenhoff, operator of the Nicholas Theatre at Fairmont, Minn., was elected Mayor of Fairmont. . . . Merchants in suburban Edina have taken over the Edina Theatre for the morning and afternoon of four consecutive Saturdays from Nov. 26 to Dec. 17 and will sponsor free shows for the youngsters. Idea is for parents to park their kids and be free to shop in area stores. . . . B. D. (Buck) Stoner, Paramount central div. mgr., was in to present a 100 Per Cent Club pin to salesman Joe Murphy. . . . New at UA are booker Leslie Bird, who formerly managed the neighborhood Campus, and asst. booker Warren Frendell, who was asst. shipper at Paramount.

Suit was filed in Federal Court at Sioux Falls, S.D., against Mike deFea, operator of the State, Milbank, S.D., by Warner, 20th-Fox, U-I and Paramount, charging copyright infringements stemming from the showing of 10 pictures beyond the license period and asking $250 for each of the violations. . . . Paul Berg, Mondovi, Wis., has been named mgr. of the State at Winona, Minn. . . . William Wallish was upped from treasurer of the State Theatre to asst. mgr. of the Lyric. Replacing him at the State is James Aren, formerly of the Radio City theatre staff. . . . MACO closed the Austin Theatre, its "B" house at Austin, Minn., for conversion to commercial use.

Berger Amuse. Co. shuttered the Tower, Superior, Wis., leaving only two theatres in this city of 35,000 population. . . . Floyd Perkins sold the Roxy, Hinckley, Minn., to Ed Tenquist, who will rename it the Midway. . . . Vincent Hoven sold his Bowdle Theatre, Bowdle, S.D., to Ruben Gehring. . . . James Mathiesen was named asst. mgr. of MACOs Lyric and Capitol theatres, Aberdeen, S.D. . . . Harold Case of the Norwood Theatre, Norwood, Minn., has worked out a weekly "appreciation night" show in which local business firms will participate.

NEW HAVEN

A. J. Bronstein plans construction of a $2,000,000 multi-purpose arena on a 25-acre tract adjacent to the Bronstein-backed Meadows Drive-In in the No. Meadows section of Hartford. It will seat upwards of 10,000 and be suitable for basketball, hockey, dancing, ice shows, boxing, wrestling, conventions and the like. Bronstein also disclosed plans for two more drive-in theatre projects of 1000-car capacity next spring—one in Trenton, N.J. and one in Scranton, Pa. . . . Sidney Brenner was named house mgr. of Hartford Circuits Art, Hartford.

Salvatore Nifosa of New Britain has leased the 800-seat Music Box Theatre from the Falcons Club of New Britain for undisclosed terms. House was formerly operated by Art Jennings, now managing the Manchester Drive-In at Bolton Notch. . . . Sal Adorno, Sr., gen. mgr., M&D Theas., inaugurated a first-run policy at the downtown Capitol, Middleton. . . . The Nov. 21 testimonial dinner honoring Jack W. Gordon, gen. mgr. of Gordon's Entertainment Bureau, and Mrs. Gordon, has been indefinitely postponed because of Gordon's illness, according to dinner chairman Fred R. Greenway, mgr. of Loew's Poli Palace, Hartford.

Arthur Alperin of the independent Colonial, Southington, is charging 30¢ for patrons who are 65 or older. The theatre's regular admission scale is 60¢ matinees; 70¢ evenings; children 30¢. . . . Two first-runs in Bristol, SW's Cameo, and the Bristol, operated by Jason Ents., have dropped weekday matinees. . . . Jack Simons of the Warner Theatre, Bridgeport, returned from surgery in Pittsburgh. . . . Bernard Cauley, former asst. mgr. at E. M. Loew's Riverdale Drive-In, W. Springfield, Mass., joined Smith Mgmt's Meadows Drive-In, Hartford, in a similar post.

Jack Mullen left booking desk at Amalgamated Buying & Booking Service to become booker at the UA exchange. . . . William P. Rosen, son of L&G's Sam Rosen, was married in Hartford to Shirley Adams. . . . Governor Ribicoff signed a proclamation heralding the start of the first annual Audience Awards Poll on request of Loew's div. mgr. Harry F. Shaw and his co-chairman, Harry Feinstein, S-W zone mgr. . . . Three Bailey New Haven houses, the Whalley, Whitney and Westville, started new 20-piece ovenware giveaways. Over a 12-week period on Wed. thru Fri., with purchase of an evening ticket and 40¢ service charge.

NEW ORLEANS

A new $250,000 drive-in is under construction between Biloxi and Gulfport, Miss. for O. O. Cummings, who hopes to have it ready in about four months. . . . The newly remodeled Winn in Winnfield, La. has been renamed the Princess and is under managership of Mrs. Edith A. Long, who is also mgr. of the Parkway Drive-In there. . . . Exhibitors Cooperative Service, Lake Charles, La., has quarters in the 218 Film Bldg. on Liberty St., just vacated by Dixie Film Exchange. . . . Roy Nicaud, southern field rep. for DCA, has taken space in Joy's Theatre headquarters. . . . C. S. A. Fuhrman reopened both the Lake, Mandeville, La., and Madison at Madisonville.

Recently elected as the 1956 officers of Tent No. 45 are Page M. Baker, chief barker; H. F. Cohen, 1st asst.; William Briant, 2nd asst.; Dan M. Brandon, property master, and Henry C. Plitt, dough guy. . . . The WOMPIs were busy making up Thanksgiving baskets to distribute to needy families, and two WOMPI members, employed at UA, announced their engagements—Janice Berggren to Raymond C. Raspino and Mary Murphy to Franklin McLaughlin.



George E. Landers, Hartford div. mgr. for E. M. Loew's Theatres (at far right) hosts Aldo Ray, star of Columbia's "Three Stripes in the Sun"; Walter Silverman, Conn. branch mgr. for Columbia, and Mrs. Silverman at Statler Hotel press luncheon.

NEW YORK

The Motion Picture Bookers Club will hold its installation dinner-dance at the Tavern-On-The Green the evening of Dec. 12, with Max Youngstein, UA v.p., acting as toastmaster. . . . Dr. Nathan Swerdlin, film editor of the Jewish Day Journal, was elected pres. of the Film Critics Circle of the Foreign Language Press of N.Y. at its 14th annual meeting. . . . AMPA will tender a special tribute to Sam Goldwyn, Jr., independent producer of "The Man With A Gun," UA release, Nov. 29 at the Picadilly Hotel. Harry Brandt, circuit prexy, will emcee.

Robert C. Rothafel, managing dir. of the Roxy, announced that in conjunction with the showing of "The Rains of Ranchipur, the Roxy will offer a stage and ice presentation to round out a package for the Christmas and New Year holidays. . . . RKO managerial shifts include transfer of Jerome Leige from the Marble Hill to the Castle Hill; Nicola Constabile from Greenpoint to Marble Hill; Philip Smith to mgr. of the Greenpoint, and Richard Clark from the Castle Hill to the Chester, succeeding Philip Nemirow, transferred to the Albee, Providence, R.I.

New York's Variety Tent #35 has elected Harold J. Klein chief barker at a Hotel Sheraton-Astor luncheon meeting. Other officers are: Martin Levine, first assistant; Larry Morris, second assistant; William H. Westphal, property master; and Jack H. Hoffberg, dough guy.

Canvasmen elected are: George W. Brandt, David Levy, Charles Okun, Harold Rinzler, Jack Rosenfeld, Morris Sanders, Cy Seymour, Spyros S. Skouras, Jr., Morton Sunshine, Saul Trauner, George Waldman, Al Finley, Martin Kornbluth, Chas. A. Alicoate, Moe Fraum, Si Seadler, Wilbur Snaper, Burt Robbins, Robert Shapiro, Sid Eiges and Carl Haverlin.

Sol A. Schwartz, president of RKO Theatres, has accepted the General Chairmanship of the 1956 Telethon of the New York Arthritis and Rheumatism Foundation. The 19-hour television show will be telecast on January 14-15 on a tri-state hook-up in New York, New Jersey and Conn. on Channel 5. . . . Adolph Schimel, vice-president and general counsel of Universal Pictures Company, has been appointed chairman of Amusement Division of the Federation of Jewish Philanthropies 1955-56 campaign it was an-

NEW YORK (cont'd.)

nouneed this week by Salim L. Lewis, president of Federation. Organization of the Amusement Division's participation in this year's Federation eampaign took plaee this week at a meeting at the Hotel Sheraton Astor.

OKLAHOMA CITY

Hearings started in Federal Court on a $28,000 suit growing out of a fire in the Frontier Theatre, Okla. City, in 1954. George Pomeroy, who is now living in Amarillo, Tex., is suing eight insuranee companies. . . . Supt. of Sehools, Mr. Fay Hudson, has assumed operation of the Cortez Theatre, Wanette, Okla., formerly operated by Clyde Hickman and elosed for some time. . . . Bill Raymond, former salesman for UA, is now selling for Allied Artists. . . . Jaek Emenhiser resigned as salesman for Sereen Guild to handle a road show, the title of whieh will be announeed later.

Dave Speaks, former booker for Paramount, is now offiee mgr. and booker for Republie, sueceeding Bob MeGraw who joined his father in the oil business. . . . Ben Terry, who with his brothers Vanee and Norman operates the theatres in Watonga, Okla., fell and broke his left leg and severly injured the right. He is in Woodward Hospital, Woodward. . . . John Frey turned baek the Rialto Theatre, Carmen, Okla., to former operator, Floyd Strate. . . . Mrs. Mollie Goerke sold her Grand Theatre, Canton, Okla., to Gordon Spies, who installed CinemaSeope. Mr. Turner of the Viei Theatre, Viei, will buy and book.

Athel Boyter, whose booking ageney serviees the Comet Drive-In, Sulphur, Okla., advises that the owner, Mr. Roehelle, plans complete remodelling of the ozoner and expects to have a new deluxe project ready for next season. . . . . L. E. Snyder, Jr. sold the Cove Theatre, Tusla, to Max Feinsilber, owner of the Yukon Theatre, Yukon, Okla. . . . Film Row was saddened by the death of one of its best liked exhibitors, J. Eddie Holt, owner-operator of the Wigwam and Holt in Coalgate, Okla. His wife, Grace, will eontinne operation of the theatres. . . . Mr. & Mrs. J. W. Butler have completely remodelled and reopened their Gem Theatre in Claude, Tex., with new booth equipment, wide sereen and CinemaSeope.

E. R. Sloeum, exee. seey., advises that UTO of Okla., has been accepted as a member of National Allied. Pres. Ed Thorne has appointed additional eommittees for UTOO's eoming eonvention at the Skirvin Hotel, Feb. 7-9, and the organization just eompleted distribution of the one-reel safety short, "Crash and Live, for showing in 250 theatres Oet. 15-Nov. 15, proceeds of which will be added to the funds of UTO. . . . Brownie Trader will close his Dill Theatre, Dill City, Okla., on Dee. 1. . . . Mrs. Joe Henninger elosed her Jet at Jet, Okla.

PHILADELPHIA

New offieers of Variety Tent 13 inelude Maxwell Gillis as ehief barker; Sylvan Cohen, 1st asst.; Harry Romain, 2nd asst.; Mickey Lewis, property master; David Supowitz, Dough Guy. Mike Felt was chosen delegate with Jack Greenberg and Miekey Lewis as alternates. Among new offieers of the Ladies' Auxiliary are Mrs. Robt. Hanover, pres.; Mrs. Charles Ehrlich, v.p.; Mrs. Louis



Shown at the Fox Theatre, Philadelphia, special invitational preview of 20th-Fox's "Good Morning, Miss Dove" for educational, religious and civic leaders, (l to r): Mrs. Rose S. Cohen and Mrs. Mars S. Goldstein, B'Nai B'rith; Wm. Moclair, managing director of the Fox; Mrs. Armand Loew and Mrs. Earl N. Muller, Motion Picture Preview Group.

Molitch, treas. . . . Victor Blanc, past chief barker of Variety Club, was elected District Attorney of Phila. . . . Superior Theatre Equip. Co., headed by Jack Engel and Rose Kaplan, moved to 311 N. 13th St. The company handles Lorraine carbons in this territory.

Floyd Edward Grayek, who was erecting a large theatre in E. Scranton when high winds destroyed it, filed voluntary bankruptcy petition listing debts of $236,694.54 and assets of $90,024.43, $75,000 of which is real estate. . . . Norman Shigon, atty. and trade press eorrespondent, was appointed regional chairman of the area west of Schuylkill River for the next Ameriean Heart Assn's campaign. . . . Voters in 37 areas across the state whieh banned Sunday movies were almost equally divided on the question of permitting such showings—20 areas voted yes while 17 reaffirmed their stand against the change. . . . John Schaeffer is now acting as distributor for Am. Releasing Corp. produet in this area. Screen Guild handled this eompany previously.

Representing the loeal braneh of the Colosseum of M.P. Salesmen to the Calif. convention were Gene Gantz, RKO, and Joe Sehaeffer, Republic. . . . Exhibitor Wm. Goldman was honored as the newest member of the Board of Education by the Phila. Prineipals Assn. at the Robert Morris Hotel. . . . Howard Phillips, 65, mgr. of the Renel Theatre, passed away. . . . Al Frank opened his new 1000-car ozoner at Amatol, N. J. . . . Earle W. Sweigert, mgr. of the Andalusia Drive-In, reported the marriage of his daughter Ellen on Nov. 12. . . . Ralph Whitehead, former shipper for UA and National Sereen, is in a convalescent home at 4019 Spring Garden Ave. following amputation of his left leg.

PORTLAND

Thomas Stanton was named asst. to Dean Matthews, mgr. of Evergreen's Fox Theatre. . . . John J. Parker, Jr., son of Mrs. J. J. Parker, assumed 50% of the theatre chain assets upon reaching his 30th birthday. . . . Herb Cass, formerly with National Screen, is now associated with Commerce Investment Co. . . . John Reinart was appointed mgr. of the local office of Modern Theatre Supply. . . . The weatherman failed to cooperate with the billing of "Summertime" by mgr. Pete Smith of the Grand Theatre, Salem, by sending three inches of snow and freezing weather. . . . Indications point to casting of some 150,000 ballots in the Audienee Awards event in which some lucky voter will be picked by Mayor Peterson on Dec. 5 to receive a 1956 Plymouth, offered by Plymouth Dealers Assn.

Bob White Theatre, one of the oldest suburbans in Portland, has been entirely remodeled, including relocation of the large curved sereen for maximum viewing. . . . Oscar Nyberg, gen. mgr. of Evergreen's Oregon Theatre, making plans for the 24th annual ehildren's Christmas party.

ST. LOUIS

Kentueky Lake Drive-In at Benton, Ill. was sold by J. W. Lyles to Robert Norman, also of Benton. Other reeent changes include the Grant Theatre at Advanee, Mo., by Harold G. Grant to Joseph W. Tulley, a liquor store operator; Ashland Theatre at Ashland, Ill., formerly operated by Arthur Samore, now by Mrs. Minnie Lewis; Jewell Theatre at Poplar Bluff, Mo., reopened Thanksgiving Day under Charles Whittenburg, who also operates the Strand there. . . . Main Theatre at Altamont, Ill. was reopened by A. T. Wohlert and other local business interests. . . . Town Theatre, Lovington, Ill., which was closed by Hal Bowers following a booth fire, has been converted to 16mm operation.

Paramount filed motion to extend its time to answer interrogatories by plaintiff in the anti-trust suit of Williams vs Paramount Film Dist. Corp. pending in U.S. Distriet Court here, which grew out of alleged refusal of various film eompanies to provide films on aceeptable terms to owners of the Venita Theatre, Hereulaneum, Mo., before it closed in 1952. Allied Artists, also a defendant, was granted additional time. . . . Roy Murray, a driver for Lewton Film Delivery here, was eleeted Mayor of his home town, New Florenee, Mo. . . . The loeal Buena Vista office is temporarily being handled by Tommy Thompson, mgr. of the Kansas City branch, following resignation of John Dugan.

A 25-year pin from the local chapter of Masonic Lodge was presented to John Rees, owner of the Regal at Wellsville, Mo., who also received a 50-year pin from the Grand Lodge of Mo., plus a life membership. The Rees recently celebrated their 50th anniversary. . . . Henry Zack, formerly employed here by Universal and Republie, has gone to Wilwaukee, Wis. to beeome a booker and office mgr. for Warners. . . . Successor to Bob Cohun, 20th-Fox salesman who left to join the eommunications div. of RCA, is Richard Stahl, formerly of Minneapolis, Minn. . . . Kenneth Herth of the Royal Theatre, Pacific, Mo., was married to Elinor Kern of Pacific.

Columbia will hold its annual Christmas party the night of Dec. 17 at Unique Restaurant. . . . Warren Snyder plans to install CinemaScope equipment in the Dixon Theatre at Dixon, Mo. . . . The 275-seat Plymouth at Plymouth, Ill. has been elosed by its latest

ST. LOUIS (cont'd.)

operators, Bob Nooner and Carroll Johnson "until further notice," leaving that town without a movie theatre. . . . Geraldine Twitty, part owner of the Delta Drive-In at Sikeston, Mo. and the E. Prairie, Mo. drive-in, is convalescing from surgery. . . . Tom Curley, veteran theatre owner who operated the Ashland and Queens theatres here, underwent a major operation at St. John's Hospital.

Clarence M. Turley, part owner of the Ambassador and Missouri theatre buildings and other large buildings here, was elected pres. of the National Assn. of Real Estate Boards. . . . Kerasotes' 420-seat Mode Theatre at Onargo, Ill. is undergoing extensive repairs.

SALT LAKE CITY

Richard Frisbe, house mgr. of the Southeast Theatre, now under Fox Wasatch control, is giving special morning shows for "kids" from 6 to 60, at 20¢ admission and with baby sitters on hand. . . . The Lyric Theatre, which for many years played first-run films, switched to double features under the new management headed by George Zschank. . . . Richard Mang was appointed treas. under city mgr. Robert Workman at the Centre Theatre, replacing Boyd Groberg. . . . Fox Wasatch installed concession stands in all the houses it recently acquired from the Lawrence interests.

Release date for Allied Artists' "Gun Point" has been set for January in this region. . . . Paramount inspectress Renness Sterzer is back at work after a bout with the measles. . . . COMPO's Audience Awards Poll is attracting widespread interest, with a flood of votes coming in for favorite movie stars and films. . . . Neil Parkin, head shipper for M-G-M, suffered a heart attack at the exchange and passed away after being taken to a hospital.

SAN FRANCISCO

Nate Blumenfeld was elected chief barker of Variety Tent #32, with installation planned for Jan. 14 at the Fairmont Hotel. Stan Lefcourt elected 1st asst.; Frank Harris, 2nd asst.; Leslie Jacobs, dough guy, Jack Marpole, property master. . . . "The Naked Sea," the RKO documentary release of tuna fishers, world premiered at the Bridge Theatre to rave reviews. . . . A price war between the American and New Fillmore theatres slashed admissions to 20¢.

The local Columbia office saluted Jack Cohen with a record made by 10 circuit heads at a luncheon here. Irving Ackerman started the testimonial. . . . Sidney Klein resigned as mgr. of the Blumenfeld Theas. in Napa City. He is buyer for Ray Syufy's Theas. . . . Paul Swater, recently installed mng. dir. of Cinerama-Orpheum, promoted Gertrude Gardner to group sales dir. . . . "The Great Adventure," in its 4th week at the Vogue Theatre, received the endorsement of the Board of Education and ads for the film are on bulletin boards of public and parochial schools. . . . Stanley Watson was upped from asst. to mgr. of the Harding Theatre.

Murray Gerson, new sales mgr. at Universal, replaced Dick Cobert, now branch mgr. in Portland. . . . Lippert and Redwood Theas. offices at 1069 Market St. have been remodeled and refurbished. . . . Clint Mecham, AA booker, celebrated his wedding anniversary with a trip to Hawaii and was storm stayed for an additional week. . . . Bill



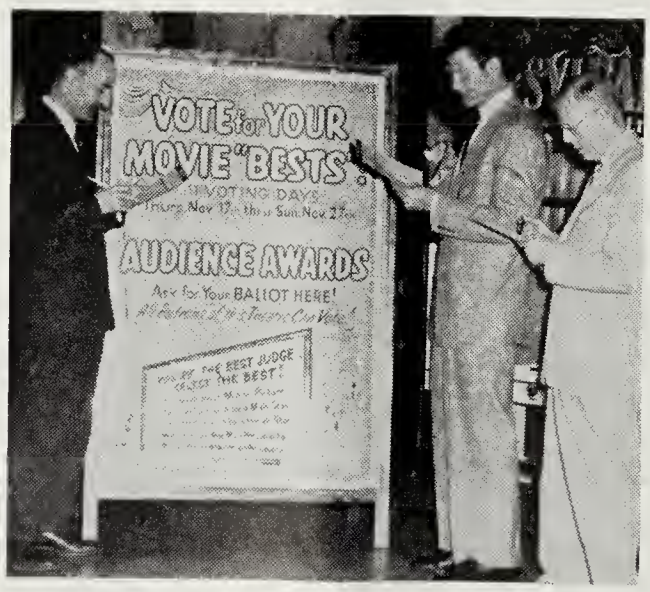
At the Royal Film showing in London, among those present were M. J. Frankovich, Columbia's British managing director, and an Italian actress-eh, oh, ah, somethin' like Low-low bridge-e-dah.

Tomlinson is in the Mariannas distributing Buena Vista product for Arch Booking & Buying Service. . . . Veteran exhibitor J. J. Wood passed away recently in Berkeley, as did Louis Koliskie, local exhibitor, and Mrs. Stephanie, lessor of the Isleton Theatre, Isleton.

Otto Schmit, lessee of the Isleton, is now operating the Rio Vista. . . . Phil Miller, mgr. of Sunset Drive-In, Fresno, transferred to the Ceres, Modesto, succeeding Frank Schrichfeld, who is retiring. . . . William Blair is remodeling and equipping the Mecca Theatre, Crescent City, with CinemaScope. Blair is also building an ozoner at Cloverdale, to be completed by Spring. . . . Walter Bell has a new ozoner under construction at Hoopa, near Redding. . . . Theatre mgrs. report Audience Awards going well.

WASHINGTON

Trans-Lux Theatre Corp. leased the Plaza and Little theatres, downtown Washington first-run art houses, formerly operated by the Sam Roth interests. Berk & Krumgold, N. Y. realty firm, handled the deal. . . . The Baltimore Variety Club, Tent No. 19 announced election of the following officers for 1956: Earl Leurs, chief barker; I. K. Makover, 1st asst.; Joseph Walderman, 2nd asst.; Nathan Klein, property master, and Oscar Kanter, dough guy.



Jack Palance (center), star of the United Artists release "The Big Knife," boosts the COMPO Audience Award poll in Shea's Buffalo (N.Y.) theatre. With Palance, examining the ballots, are Carl Rincin (right), manager of the theatre, and Eddie Meade (left), theatre publicity manager.

National COMPO Voting Puts AA In High Gear

(*Continued from page 7*)

number of women voters, frankly admitting that they couldn't make up their minds, took their ballots home saying they would mark them at their convenience.

In Boston, Chicago, Denver and Detroit, where newspapers have carried heavy amount of pre-election publicity and reproduced the ballots, theatre managers reported that many of the patrons came with their newspaper ballots marked or their minds already made up, and the voting lines moved rather quickly.

Considerable stimulus was given to the Denver voting by the prize contest being conducted in connection with the poll in which the grand prize is a completely furnished house and garage with a new car, and a year's supply of food and clothing for the entire family of the winner. A $15,000 home and two new Dodge automobiles are the top prizes being offered by Southern California exhibitors. New automobiles are also among the top prizes being offered in New York City and San Francisco. In Oklahoma, the winner of the contest gets all-expense-paid tour around the world for two persons. In many smaller cities, season and trip theatre passes are being awarded to the lucky contestants in local contests.

Representative theatres in the Kansas City territory reported marked interest in the Audience Awards balloting at the opening matinee. Two first-run managers reported 75 percent of their patrons cast ballots, according to Sam Lawler, co-chairman of the Kansas City Audience Awards committee.

Conclave Hears Experts

(*Continued from page 7*)

It was suggested that when Europeans aim for the U.S. market that they use American stars to enhance box office potentialities, and that they start feeding publicity to America when the film goes into production and continue along the lines customary with U.S. productions.

It would help if foreign productions would meet the requirements of the U.S. Production Code, just as if they also required a Seal, it was suggested. Foreign films should also use the new techniques and scopes. Gualiano said that the suggestions were appreciated, but there was some skepticism as to the practicality of some of them.

Roy Kalver Elected

Allied Theatre Owners of Indiana has re-elected Roy Kalver as president of the association at its annual meeting in Indianapolis. J. R. Pell, vice-president; Richard Lochry, treasurer, and William A. Carroll, executive secretary, were also continued in office. Newly elected to the Indiana unit's board were Jim Kornblum, Art Clark and George Heliotes. Kalver was also named successor to Trueman Rembusch as Allied National director and Allied's EDC "watchdog" in Indiana. Rembusch assumes the new post of alternate national director.



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SEE! THE BATTLE FOR LIFE AT THE BOTTOM OF THE SEA!

SEE! FANTASTIC WORLD OF DEATH AND HORROR!

SEE YOUR LOCAL American EXCHANGE!

Fox "Penthouse" Brings Full C-S Ratio To All Theatres

A revolutionary new single-track magnetic sound "penthouse" attachment for projectors has been developed by 20th-Fox that can be used by optical sound theatres to show a CinemaScope picture as it was originally photographed, in its full ratio of 2.55 to 1.

Prior to this development, the size of the picture had been reduced by as much as ten percent in many optical houses, according to Fox president Sypros P. Skouras.

By using the attachment, with a change of sprockets and rollers, one track magnetic sound may be provided with the same optical sound equipment many exhibitors now have.

The new "penthouse" attachment for the projector will be manufactured by Ampex, Magnasync, Motiograph, RCA and National Theatre Supply, at a price of approximately $900, according to Fox. The price, which includes installation, may be paid over a period of three years, Skouras said.

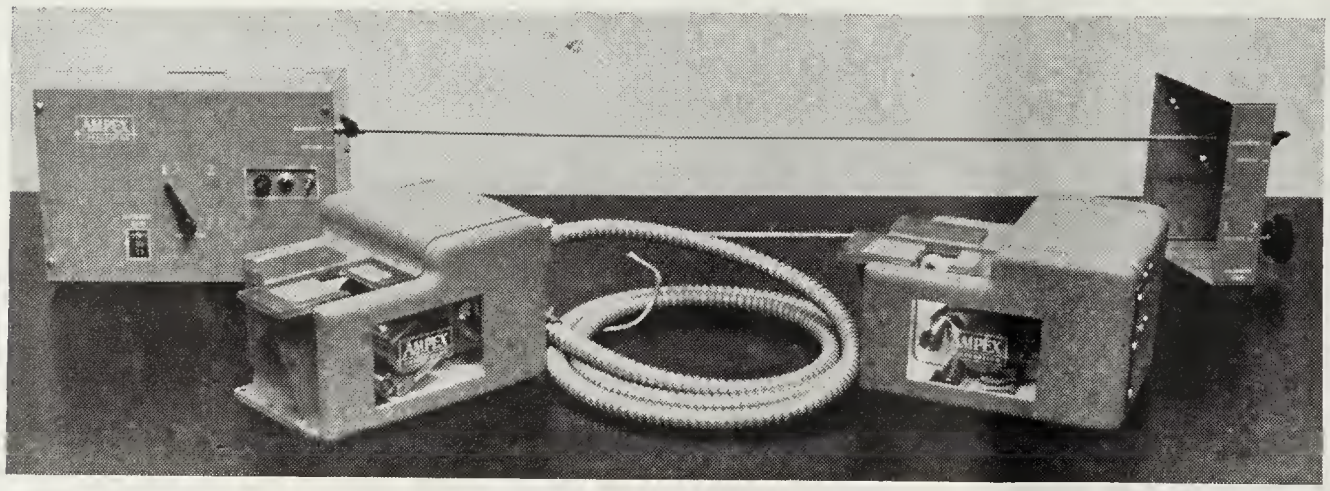
The Ampex penthouse package consists of: a pre-amplifier for magnetic sound; changeover switching for two projectors; optical-magnetic selector switch; gain control for magnetic operation; and self-contained power supply. It is designed to be mounted on the wall of the projection booth. Cut-outs at the top and bottom of the cabinet permit conduit runs to be made. Near the cut-outs, terminal boards are located for external cabling. Top and bottom panel louvers provide the necessary cooling.

Magnasync is also producing a single channel magnetic sound system for 20th-Fox at approximately the same cost. The system comes complete with two penthouse reproducers, wall cabinet and all cables connecting cabinet and reproducers. Within the cabinet is a self-powered preamplifier, fader, projector change-over and optical-magnetic selector switch. The addition of frequency equalizers is said to minimize the changes in the optical system necessary for alteration. Remote linkage assemblies for the fader and projector change-over are optional and may be obtained from the factory separately.

Details on the other systems are not yet available.

Spyros Skouras, in his Allied convention speech, urged exhibitors to show the new reduced 55mm process with the benefits of the new penthouse attachment for the full impact of the CinemaScope 55mm refinement.

Observers at the New York and Chicago demonstrations have reported that in color and depth, in freedom from graininess and in focus, the new development has tremendously advanced film technique. The reduction of the 55mm to 35mm print, with fidelity to the values of the larger negative, will enable all theatres to play the new process without extensive equipment alteration.



The new single-track magnetic sound "penthouse" attachment developed by 20th-Fox can be used by optical sound theatres to show a CinemaScope picture in its original ratio. Shown here is the "penthouse" version manufactured by Ampex, slated to sell for approximately $900.



Shown at 20th-Fox's New York demonstration of scenes from "Carousel," photographed in 55mm and reduced to 35mm projection prints, were (l to r) Nicholas M. Schenck, president, Loew's Inc.; Charles Moskowitz, vice-president and treasurer, Loew's, Inc.; and W. C. Gehring, Fox executive assistant general sales mgr.

Global Demonstrations For 55mm CinemaScope

A far-reaching program for the domestic and international unveiling of the revolutionary new 55mm. CinemaScope process, bowing early next year with Rodgers & Hammerstein's "Carousel," is being set by 20th-Fox. Plans currently are being mapped to hold demonstrations in 100 to 150 cities of the United States and Canada starting in mid-January.

World-wide demonstrations will follow a short time later in principal cities of Europe, Central and South America and the Near and Far East. Audiences overseas also will number prominent film producers, exhibitors and press representatives.

New System Eliminates Projection Booth Errors Laid To New Processes

HOLLYWOOD.—A new system to eliminate projection booth errors resulting from a lack of information about the various film processes now originating in Hollywood studios has been developed by the Motion Picture Research Council and is listed as the major achievement for 1955 in the Council's annual report issued this week by William Kelley, MPRC technical director.

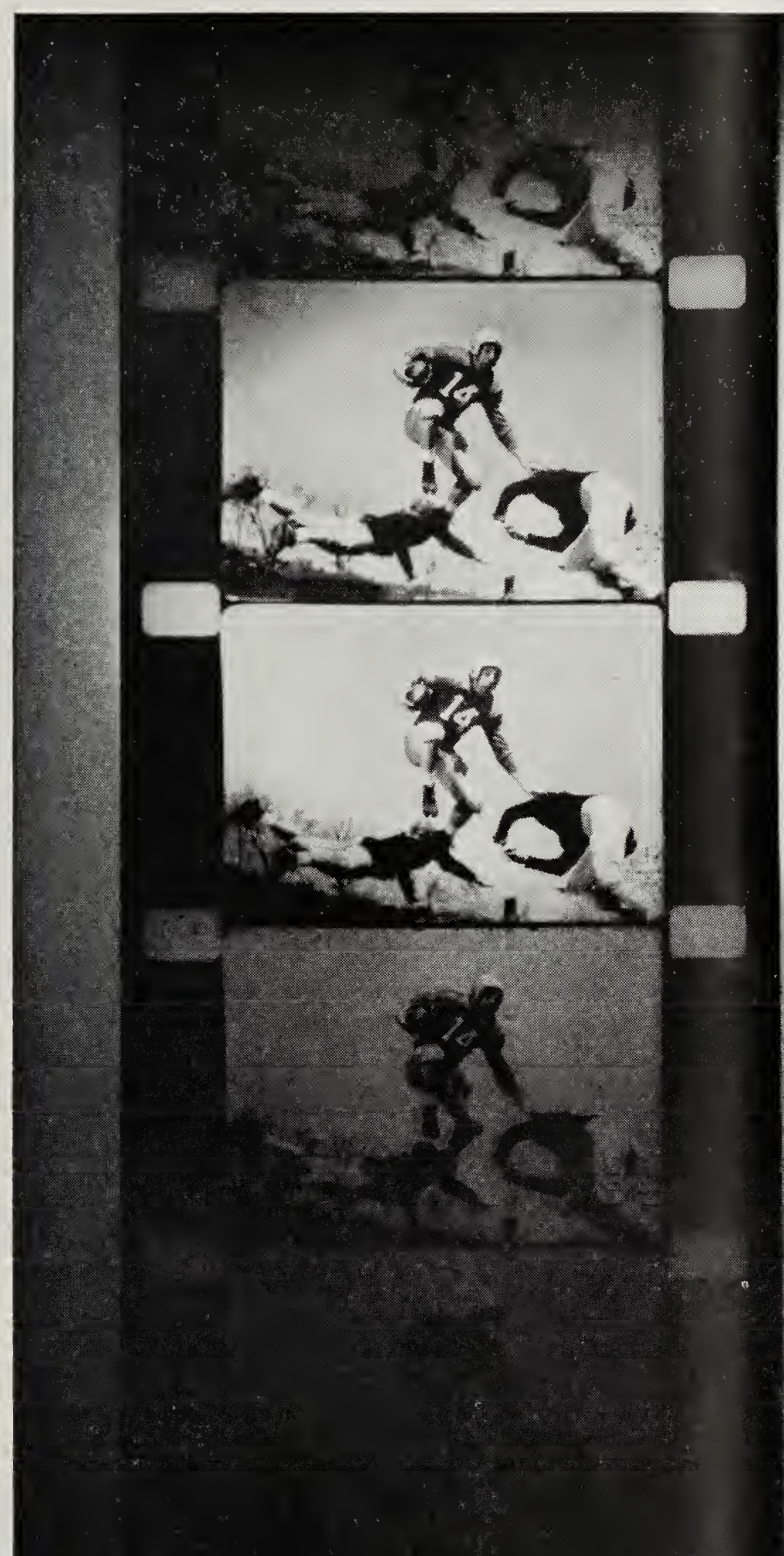
Specifications for correct projection and sound reproduction of 35mm release prints under the Council's system are placed on the reel bands and at the beginning and end of each film in the following manner: (1) type and focal length of the projection lens; (2) size of the aperture plant; (3) dimensions of the projected picture on the screen; and (4) sound equipment requirements.

The system, based on a year long study of motion picture exhibition, has been turned over to all film distributors with the Council's recommendation for its immediate adoption.

Other Developments

Among other significant developments in the Research Council's laboratories were:

1. A new background process projector for showing double frame prints that delivers four times the light previously available from such equipment. This projector was developed in cooperation with Paramount studios and Pacific Optical.
2. New incandescent color temperature carbons which give twice the light formerly available from any other set unit.
3. Color temperature arc lamp filters which reduce ultraviolet radiation.
4. A metallizing method of surfacing props.
5. Foamed phenolic resin for casting light-weight props and structures.
6. New sizing and paint for scenic backings easier and faster to apply with superior color quality and longer storage life.
7. A powerful follow-spot able to project a 10-foot diameter spot with an intensity of 12 foot candles at a distance of 70 feet.
8. Miscellaneous items for use by studios in specific productions such as foam effects for simulating dress snow, utilization of chemicals to simulate oil gushers, a new fireproof paint, improved methods of casting breakaway glass and a paintable water repellant for masonry.



. . . as the shadows lengthened across the field, State threw into high the drive that's destined to linger long in football memory . . .

SHOOT LATER . . . SHOW EARLIER

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Here is a new motion picture film material of great value to the newsreel services. Twice as fast as Super-XX Reversal Film, it can be processed interchangeably with Plus-X Reversal Film; also it can be processed at higher temperatures than either Super-XX or Plus-X.

Result: Faster—and better—news coverage under minimum conditions—with or without supplementary lighting.

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For further information address:

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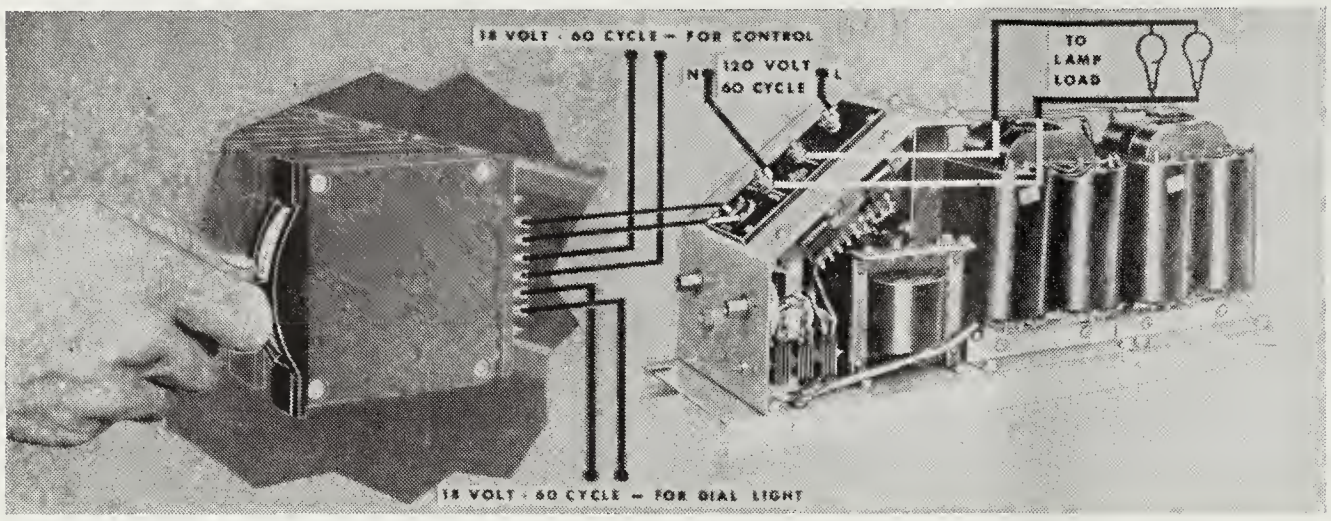
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Superior Electric Offers Newest Miniature Light Dimmer To Trade



The new Luxtron Magamp Light Controller, a miniature light dimmer, is said to provide all the facilities of a large switchboard installation. Housed in a compact, console-type board, the dimmer is adaptable to large and small situations.

The Luxtrol Magamp Light Controller, a miniature light dimmer, has been introduced by Superior Electric Co. The dimmer is said to provide all the facilities of a large switchboard installation, all housed in a compact, console-type control board. The magnetic amplifier dimmers can be installed in an out-of-the-way space with the selector station located in the most convenient spot for control. Adaptable to both large and small installations, the system can serve both as a single selector station controlling a single magnetic amplifier dimmer and as a complete switchboard in miniature with presets for advanced programming of complicated stage lighting operation.

The controller has no moving parts and no electronic tubes. It consists only of static fixed-ratio transformers, selenium rectifiers and remote selector control. All adjustments are set in the factory, with compenents designed to prevent drift. No boosting transformers are required and the system is equipped to dim from full bright to blackout any lamp load from full-rated load to zero load.

See Compensation Saving

The National Council on Compensation has taken steps that may save Drive-in theatre owners an estimated quarter million dollars a year, according to a Theatre Owners of America bulletin. Establishing a single rate and classification for compensation insurance premiums, the Council's ruling was said to mean a lower premiums for drive-ins. Prior to the edict, which goes into effect June 1956, drive-in employees were classified as auto attendants. The Council has jurisdiction in thirty states, with the others likely to follow the new compensation recommendations.

Mees Retires From EK

One of the foremost pioneers of industrial research, Dr. C. E. Kenneth Mees, has announced his retirement from his post as vice-president in charge of research at Eastman Kodak. His successor will be Dr. Cyril J. Staud, director of the Kodak Research Lab since 1947, and an experienced scientist in industrial research for the past thirty years. Dr. Mees has been acclaimed as one of the formost world authorities on color photography, and has published widely on the subject.

Typhoon, Hupp Merge; All Franchises Held

Typhoon Air Conditioning Co. and Hupp Corp. will merge their organizations, according to an joint announcement from Typhoon president Don V. Petrone and Hupp chairman John O. Ekblom. The merger, approved by the directors of both outfits, will be consummated in two to three weeks. Typhoon will operate as a division of Hupp and will retain its franchise agreements now in effect. Petrone will continue as Typhoon president, with Murray M. Kabali as vice-president in charge of manufacturing and Mark E. Mooney as vice-president in charge of sales.

Typhoon supplies air conditioning units ranging from two to forty tons for residential, theatrical and other commercial use. It recently announced the manufacture of waterless air conditioning units up to ten tons. Hupp specializes in air conditioining and electronic equipment, with plants located in Chicago, Cleveland, Detroit, Waynesboro, Ga. and Carlisle, Pa.

Sodamaster Boasts Radical Changes

Equipped with the Jet Foamescent principle, said to be the first radical change in the carbonation field since the invention of the mechanical carbonator, the new D3IIL Sodamaster was recently displayed at the Chicago TESMA convention by Carbonic Dispenser Inc.

With the "foamescent" principle, patented by Ray and Frank Welty, the new unit is said to produce carbonated water saturated to between 93 and 100 percent at the rate of over 100 gallons an hour. This capacity is consistent, the manufacturers say, and is produced by a carbonating tank only four inches in diameter and ten inches long.

The self-contained, self-refrigerating soft drink dispenser makes and serves three high carbonation drinks and one low carbonation drink, as well as a jet and full flow of soda. The three high soda drinks and the plain soda are dispensed at 40 degrees or colder, can be supplied by one Mix Monitor stainless steel faucet mounted on the unit.



Built especially for Disneyland, this is an exact replica of a 60-year-old Cretor popcorn machine. While a sentimental curio, the steamers can still pop close to 75 pounds of raw corn an hour.

Equip-Men

Unprecedented action was taken by TESMA in electing one of its founders and past president, Oscar F. Neu, to the post of President Emeritus and honorary board member for life. The action came after a unanimous vote to waive the by-laws was passed as an exceptional tribute to Neu.

* * *

Bausch & Lomb has appointed Herbert Ashcroft Jr. to the post of works manager of the Rochester company. Ashcroft will be responsible for all manufacturing operations, including the engineering and maintenance division, and process development. Formerly, he served with the N.J. Optical Co. as production manager.

* * *

The appointment of Alexander R. Andrew as assistant superintendent of the paper sensitizing division at Kodak Park was announced this week by Ivar N. Hultman, Kodak vice-president and general manager of Kodak Park. Andrew recently returned from Kodak Brasiliera Ltd. in Brazil where he was engaged in technical photographic work for about a year.

* * *

August F. Schonefeld, Jr. will serve as field service engineer for Ampex's Instrumentation division in the New York and Washington division. Schonefeld has worked on the development, design and manufacturing of an instrumentation recorder and magnetic tape compensation system. Formerly he was a member of the staff at Audi-Video Products, N.Y.C. and Raymond Rosen Engineering Products, Philadelphia.

* * *

Dr. Axel G. Jensen, SMPTE engineering vp, has been nominated to a three-year term as a director of the American Standards Association. His name will be submitted to ASA's member organizations for approval. Director of research at Bell Telephone Laboratories, Murray Hill, N.J., Dr. Jensen has been active in standards work.

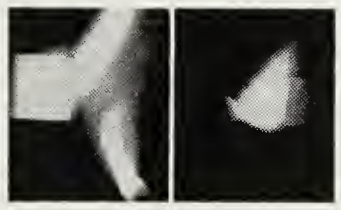
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News Briefs

I.F.E. Sets Six

I.F.E. has set six films for release between December, 1955 and March, 1956, with five of the six in color and one in CinemaScope and stereophonic sound, it was announced by Seymour Poe, executive vice-president of the company. The line-up includes "Maddalena," "The Return of Don Camillo," "Lost Continent," Lease of Life," "Riviera" and "Madame Butterfly."

"These six films," said Poe, "will serve a two-fold purpose. One, they will be a foundation for I.F.E.'s greatest year, 1956, and two, they will activate our exhibitor publicity workshop plan. Manny Reiner, our general sales manager, is currently on a national tour surveying the field as a preliminary to implementing the program.

"This year will mark the intensification of I.F.E.'s international aspect. In the six pictures we have set for release the production talents of film-makers from Italy, France, England and Japan are utilized. I.F.E. is currently negotiating for some important French product."

Davis Buys Out McCarthy

Richard Davis has bought out John G. McCarthy's interest in United Motion Picture Organization to become sole owner of the importation-distribution outfit. Davis announced that his company now has twelve films for release this year, including three by French producer George Lourau, represented by McCarthy. The organization was formed when McCarthy, president of International Affiliates and one-time MPAA vice-president, and Davis, head of Ardee Films established UMPO last July.

U.S. French Market Up

The small U.S. market for French films is expected to rise in the coming year, Joseph Maternati, director of the new French Cinema Center has declared. Revenue reaped by French producers in the past year amounted to only $60,000 from half a dozen films, Maternati said. However, better improved relations between French producers and local distributors plus a more receptive market should up this year's figure to a speculative $250,000 figure, he thinks. Maternati cited "La Ronde," "Devil in the Flesh" and "Symphonie Pastorale" as the most financially successful French films exported to the U.S. in recent years.

A-PA Gets Jap Film

Artists-Producers Associates, Inc. have concluded an arrangement with Concordia Pictures to supervise the promotion and distribution of the Japanese feature film "Okasan," it was announced this week by A. W. Schwalberg, president of A.PA.

New Officers And Board Of TESMA



Shown (top l to r) Larry Davee, Century Projector; Clarence Ashcraft, C. S. Ashcraft Mfg.; J. A. Fetherston, Kollmorgen Optical; William A. Gedris, Ideal Seating; E. Wagner, Wagner Sign Service; Merlin Lewis, Executive Secretary; V. J. Nolan, National Carbon; Fred C. Matthews, Motiograph, Inc.; Fred W. Wenzel, Wenzel Projector. Seated: Ben H. Adler, Adler Silhouette; Edward H. Wolk; Oscar F. Neu, Neumade Products Co., elected Honorary Board member for life; president Lee Jones, Neumade Products; Tom La Vezzi, La Vezzi Machine Works, vice-president; J. Robert Hoff, Ballantyne Co. Not present when this photo was made are Board Members, A. E. Meyer, International Projector; J. F. O'Brien, RCA and M. H. Stevens, Bausch & Lomb.

RKO Gets "Cash"

"Cash on Delivery," a British comedy starring Shelley Winters, Peggy Cummins and John Gregson, has been acquired by RKO Radio Pictures for release in the Western hemisphere, it was announced by Walter Branson, vice-president in charge of distribution. Directed by Muriel Box and produced for Welbeck-Gina by Benjamin R. Schrift, The film features Wilfrid Hyde White, one of the leading British-American actors of the stage and motion pictures.

ITO Recommends Reissues

COLUMBUS.—Several re-issues were recommended to relieve "the doldrums of pre-Christmas business" by the Independent Theatre Owners of Ohio (quoting their Iowa-Nebraska affiliate) in the latest ITOO service bulletin. The films are: M-G-M's "Battleground" ("still a great picture") and "Wizard of Oz" ("for the kids"); Columbia's "Return of October" ("good hunk of entertainment"); Warner's "star-heavy" "Saratoga Trunk," and RKO's "She Wore a Yellow Ribbon."

Curtain At 8:40

Five Walter Reade Theatres will again present the "Curtain at 8:40" series this year, according to circuit president Walter Reade Jr. The series features one-performance presentations of "art" films in those communities where non-Hollywood films are not normally shown. Individual showings are usually sold in advance to a sponsoring organization. Theatres involved are in Red Bank and Plainfield, N. J., and Kingston and Saratoga, N. Y.

FCC Reversal

WASHINGTON.—The FCC, reversing an earlier decision, has thrown open its television channel allocations to suggested changes. The move was taken because there have been so few takers for the thousands of UHF channels available, and because therefore TV service has not been spreading around the nation as expected. It is inviting all comers to submit ideas about changes which should be made in the table of channel allocations in order to get more stations on the air, whether these involve deinternixture, closer spacing of stations on the same channel, or other ideas. The briefs must be filed on or before December 15.

Argentine Film To Times

"Dark River," a film drama produced in Argentina, has been acquired for distribution in the United States by Times Film Corporation, it was announced this week by Jean Goldwurm, president. Dealing with workers in the north of Argentina and their revolt a generation ago against exploitation, the film stars Hugo Del Carril.

Special Film Available

A special seven-minute film is available which highlights the 1955 Boys' Towns of Italy campaign to raise one million dollars, featuring Jinx Falkenberg McCrary and Monsignor John Patrick Carroll-Abbing, president and founder of Boys' Towns of Italy. Write Mrs. George P. Skouras, chairman of the International Committee for Boys' Towns of Italy, 153 West 50th Street. The Nation-wide drive ends next March.

Kodak Gets Cronar

WILMINGTON, DEL. — Cronar, DuPont's newly-developed photographic film, described as having economic advantages to the theatre owner because of its thinness and durability, will be manufactured by Eastman Kodak Co., according to an announcement by DuPont. The new film, providing 35 percent more footage per reel, reducing storage and shipping costs, was described to delegates at the convention of the Society of Motion Picture and Television Engineers.

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Independent Trade Reviews

"Good Morning, Miss Dove"

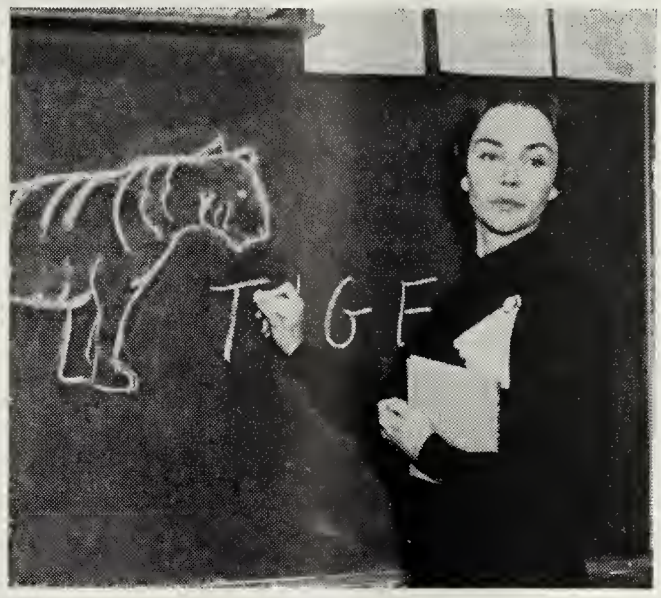
(20th-Fox) CinemaScope-De Luxe Color 107 Min.

Cast: Jennifer Jones, Robert Stack, Kipp Hamilton, Robert Douglas, Peggy Knudsen, Marshall Thompson, Chuck Connors, Biff Elliot, Jerry Paris, Mary Wickes.

Credits: Produced by Samuel G. Engel; Directed by Henry Koster; Screen play by Eleanore Griffin; From the novel by Frances Gray Patton.

A warm-hearted, amusing and deeply human drama about a New England primary school teacher, "Good Morning, Miss Dove" provides another exeellent vehicle for Jennifer Jones. Richly produced in CinemaSeope and De Luxe Color, and eoming close on the heels of Miss Jones' success in "Love Is A Many-Splendored Thing," this film may spring a surprise at the box offiee, espeeially with the ladies. Directed by Henry Koster with an eye towards sentimental values, the film makes extremely effective use of flashbacks, as Miss Jones (with superb makeup) is shown as a romantic young girl at the turn of the eentury, and later as a prim spinster devoted only to her duty of teaching the young of her town. School scenes are espeeially effective, as Miss Dove gives guidance and inspiration to her students and is gratified by ther return to her side when she becomes ill. There is a great deal of prim humor in the film. Co-star Robert Stack is very effective as a former student who has become a doctor. The film is marred somewhat by an implausable character in the person of a minor criminal, who escapes from the reformatory twice in order to pay a visit to his former teacher.

At the turn of the eentury, Miss Dove is a wealthy, light-hearted girl, in love with a young student, who finds when her father dies suddenly that he has left an unsuspected obligation of several thousand dollars. Pledging to pay back the money herself to avert a scandal, she discourages her suitor (Marshall Thompson), and devotes herself to a life of teaching geography in the town's primary school. As the years go by, Miss Dove exerts tremendous influence on many children. These include a poor boy who later becomes a policeman, and a Russian Jewish boy whom she teaches English and eventually becomes a playwright. The town, which makes fun of her punctuality and fussiness, knows nothing of her personal tragedy and does not express its opinion of Miss Dove until she becomes crucially ill and in need of an operation. At the film's end, she recovers at the hands of a former student, (Robert Stack) and the town eelebrates under her hospital window.



Jennifer Jones stars in 20th-Fox's "Good Morning, Miss Dove," CinemaScope-DeLuxe Color. Robert Stack co-stars.

"Target Zero"

(Warner Bros.) 92 Min.

Cast: Richard Conte, Peggie Castle, Charles Bronson, Richard Stapley, L. Q. Jones, Chuck Connors, John Alderson.

Credits: Produced by David Weisbart; Directed by Harmon Jones; Screen play by Sam Rolfe; Story by James Warner Bellan.

Youthful audiences who are curious about the Korean War should be well satisfied with this average programmer about a small party of soldiers trapped behind Communist lines in 1952. Riehard Conte is effective as the grim leader of the band and Peggy Castle, who accompanies him, gives pretty relief to the barren and rocky Asiatic landscape. Not a lavish job, "Target Zero" offers some vividly harrowing moments of the recent war: the shifting battlelines, the endless fatigue, the suspense in crossing a mine field, the taetics of air foree-infantry cooperation, and the use of naval guns to annihilate the retreating enemy army. However, repeated philosophical pauses to sum up what the men are and what they fight for result in a generally uneven pace.

An American patrol, led by Conte, is stranded behind the lines of the advancing Communist forces. Meeting an English tank erew, and a U.N. aide, Miss Castle, they decide to rejoin Conte's eompany, supposedly still in possession of Sullivan's Ridge. After skirmishes with the enemy and internal tensions between the English leader and Conte, the ridge is reached. Although the eompany has been wiped out, an open radio wire informs them that the Reds are retreating and that the ridge must be held to set up a eross-fire. With Navy and Air support, the ridge is held in fierce fighting, leaving a grim view of an open plain scattered with thousands of dead and wounded. Conte, in love and wiser for it, walks with Miss Castle into the sunrise.

"A Lawless Street"

(Columbia) Technicolor 78 Min.

Cast: Randolph Scott, Angela Lansbury, Warner Anderson, Jean Parker, Wallace Ford, John Emery, James Bell, Ruth Donnelly.

Credits: A Scott-Brown Production; Produced by Harry Joe Brown; Directed by Joseph H. Lewis; Screen play by Kenneth Gamet; Story by Brad Ward.

"A Lawless Street" is a strong outdoor aetion drama, that should do very well in appropriate situations, helped immeasurably by the name of Randolph Seott. It is an exceeding well-made and well-direeted tale dealing with a town-taming marshal, who lives for the day that he ean hang up his guns. Scott plays the marshal, who goes from town to town throughout the Colorado Territory, bringing law and order so that Colorado can become a state. Angela Lansbury is very good as the wife who cannot stand violence and the fact that Scott endangers his life daily. The rest of the east is well chosen and turn in fine performances. The Technicolor photography is exeeptionally good, adding the asset of seenic beauty to the feature.

Scott, plagued by the faet that his wife will not come back to him unless he gives up his guns, is faced each day with a crisis that he must settle with his guns or his fists. Warner Anderson and John Emery, who want Medieine Bend lawless, do everything to thwart the marshal in his duties. Finally, unable to stop him, they import a gunslinger. In a duel, the hired gun outdraws Scott and Wallace Ford, the town doctor, pronounces him dead. Then along with Don Megowan, they hide the still-alive Scott in the town jail. With the marshal "dead," Anderson and Emery open up the town. The town goes wild until Scott able to navigate again, dons his guns and goes out to shoot down Pate. The eitizens feel that they ean take over so Scott hangs up his guns and heads for his ranch to spend the rest of his life in peaee with Angela.

"Lover Boy"

(20th-Fox) 85 Min.

Cast: Gerard Philipe, Valerie Hobson, Joan Greenwood, Natasha Parry, Margaret Johnson, Germaine Montero.

Credits: Produced by Paul Graetz; Directed by Rene Clement; Screen play by Hugh Mills and Clement; From a Novel by Louis Hemon.

"Lover Boy" is a strange and beguiling mixture of whimsy and reality that should provide good eonversation for art house audiences. Starring Gerard Philipe as the modern and egotistical Don Juan who eomically and eompulsively thrives on the women he pursues, "Lover Boy" gets fine support from Valerie Hobson, as his wealthy wife, Joan Greenwood, as a naive "fiancee," and Natasha Parry, as a beautiful secretary. Brilliant characterization and a complicated and dramatic story should stir much interest in the film by Rene Clement ("Devil and The Flesh," "Forbidden Games"). Its hero's death in the final moments gives all that has happened a "Dead of Night" eerieness, and one suddenly remembers that the wild and charming adventures of the Lover Boy have been dropping eues to disaster all along. Handling the complex and substantial situation with dispatch, Clement has turned out a well-paced and absorbing drama.

"The Vanishing American"

(Republic) 90 Min.

Cast: Scott Brady, Audrey Totter, Forrest Tucker, Gene Lockhart, Jim Davis, John Dierkes, Gloria Castillo, Julian Rivero, Lee Van Cleef.

Credits: Presented by Herbert J. Yates; Directed by Joe Kane; Based on the novel by Zane Grey; Screen play by Alan LeMay.

Zane Grey's famous western novel dealing with the extinetion of the Indian race and also with the love that blossoms between a white woman and a young Navajo, who has been raised by whites, has again been brought to the screen in a highly satisfaetory manner. Directing from a highly sensitive, well written screnplay, Joe Kane has come up with a strong western feature. The film, which was shot in pieturesque Utah, could have been greatly enhanced by eolor, but as it is, it is a moving, interesting picture, that lends itself readily to selling. There is plenty to exploit here as the Zane Grey name is still one that registers importantly. Seott Brady, Audrey Totter and Forrest Tucker are excellent in the leading roles.

Audrey Totter comes to an isolated Navajo Indian reservation shortly after the Spanish American War, to claim land which she inherited from her uncle. Tucker and Gene Loekhart want to get her to sell her land to one of their henchmen, and then kill her. Brady, a renegade Navajo, comes to her aid. Bitter and disillusioned, Brady is fighting the gradual taking over of his people's land by white settlers, Indian agents, ranchmen and gunmen. Brady helps Audrey trick the heavies at every turn and a climatic Navajo War settles the differences for the Indians and does away with the men who have exploited the Indians. Brady gets Audrey and all's well.

(Continued on next page)

"The Crooked Web"

(Columbia) 77 Min.

Cast: Frank Lovejoy, Mari Blanchard, Richard Denning, John Mylong, Harry Lauter, Steven Ritch, Louis Merrill, Roy Gordon.

Credits: A Clover Production; Directed by Nathan Hertz Juran; Story and Screen play by Lou Breslow.

This mish mash of a melodrama will get by on the lower half of a double bill but it seems a shame that such competent actors should be wasted on such a pointless story. The dialogue is trite and the situations generate little suspense. The film deals with a campaign by a wealthy citizen to trap and bring about the arrest of a GI sergeant who shot and killed his son during a raid on the GI's black market operation in Germany. Mari Blanchard, one of the most beautiful women on the screen, turns in a good thesping job, as does Frank Lovejoy, who has the roughest battle with material.

A plot is cooked up by Roy Gordon to trap Frank Lovejoy into admitting that he killed Gordon's son when he went to investigate a tip that stolen supplies were hidden in a bombed-out bakery in Germany. Lovejoy has to be caught in Germany in order to be prosecuted so Richard Denning and Mari Blanchard, posing as brother and sister, bait Lovejoy with information that there is a buried treasure hoard in Germany on a big estate. The "phoney" treasure is planted, the German police alerted and the threesome arrive in Germany. Before they can get the treasure, an experimental Army Air Force moves into the treasurea area. Denning volunteers to join the Army to get access to the treasure. When he flunks the physical, Mari pleads with Lovejoy to volunteer. Lovejoy, who is in love with Mari, confesses that he can't because he murdered Gordon's son eight years ago. Lovejoy is arrested, Denning gets Mari and a bonus from Gordon.

"Umberto D"

(Ed Harrison) ITALIAN 89 Min.

Cast: Carlo Battisti, Maria Pia Casilio, Lena Ginnari.

Credits: A Rizzoli-DeSica-Amato Production; Directed by Vittoria DeSica; Screen play by Cesare Zavattini and DeSica; Story by Zavattini.

"Umberto D" is an intense and penetrating art-house masterpiece destined for high grosses, a truly great record of an old man's dilemma of loneliness and poverty in his native Rome. Guided by Vittoria DeSica, ("Shoeshine," "The Bicycle Thief") it simply recounts the struggle of an old man to raise enough money to prevent his eviction by a gaudy landlady from his tenement room. With hardly enough money to feed himself and his only friend, a little mongrel dog named Flick, he is cheated out of his possessions, rejected by his former friends, exhausted by his efforts to save his dog from the city pound and finally evicted. The final footage of the film records one of the most elevating scenes ever photographed, showing the old man trying to regain the trust of Flick after attempting to kill himself and the dog before an on-rushing train. DeSica's use of brilliant black and white contrasts emphasizes the director's acute selectivity in staging the poignant story. Played by Carlo Battisti, Umberto has warmth and dignity, and despite the magnitude of its plight, "Umberto D" is never harrowing, a tribute to its director. It is a "must" for discerning audiences and a film that will be long remembered.

"Samurai"

(Homel) JAPANESE Eastman Color 92 Min.

Cast: Toshiro Mifune, Kaoru Yachigusa, Rentaro Mikuni, Mariko Okada, Kuroemon Onoe, Mitsuko Mito, Eiko Miyoshi.

Credits: A Toho Production; Produced by Kazuo Takimura; Directed by Hiroshi Inagaki; Associate Producer, Robert Homel; Narrated by William Holden.

Sometimes slow-paced, but a worthy successor to "Gate of Hell" in the excellence of its color photography, the Japanese "Samurai" is a good bet for any art house that has successfully played previous Japanese product. Besides the magnificent color rendition—especially effective in a battle scene in a rain-drenched forest—the film offers plenty of swordplay and action, as it tells the story of a hero of 17th century Japanese folklore. Lonely and wild, desiring only to fight and kill, the warrior is gradually tamed by a convent girl who loves him and by a crafty Buddhist priest who sees in his great strength a potential weapon to unite war-torn Japan. Bound and hung from a tree like an animal, and trapped in the attic of a monastery with a library of books, the warrior learns humility. At the film's end, he gives up thoughts of marriage and goes off in search of knowledge. Acting is excellent, and the film gets an exploitation boost from the narration by William Holden.

"Diabolique"

(UMPO) FRENCH 107 Min.

Cast: Simone Signoret, Vera Clouzot, Paul Meurisse, Charles Vanel, Noel Roquevert, Therese Dorny.

Credits: Produced and directed by Henri-Georges Clouzot; Script and dialogue by Clouzot and G. Geronimi; Based on the novel "Celle quix n'etait plus" by Pierre Boileau and Thomas Marcejac.

"Diabolique" is a horror melodrama that may be one of the big art-house grossers of the year, and is certainly one of the top French imports in some time. Produced and directed by Henri-Georges Clouzot, known for his interest in morbid and sex-tangled themes, and for his excursions into the lower depths of human depravity, "Diabolique" has subject-matter that will stir up tremendous word-of-mouth among art-house devotees. Clouzot sets his story in a filthy, down-at-the-heels French school where two brow-beaten women teachers, with suggested homosexual connections, plan to murder the sadistic headmaster, who is the husband of one and the lover of the other. When their corpse disappears, the plan appears to backfire, and the suspense becomes nearly unbearable. The distributors have requested that reviewers and patrons not divulge the ending, in the interests of suspense. It can be said that the ending will cause sleepless hours for some. And the question of whether this intellectual nightmare is really anymore important than "Dracula" will provide endless hours of conversation for art-house fans, and will surely help grosses.

"Ballet de France"

83 Min.

Cast: Janine Charrat, Serge Perault, Claire Sombert.

Credits: A Jean Benoit-Levy Dance Concert.

A series of short subjects, all made in France by the noted producer-director, Jean Benoit-Levy, are strung together for this program of ballet dancing. The artists are from the Ballet de France and the numbers which they perform are mostly classical, with just one or two humorous and modern in content. For lovers of the ballet, this program should more than fill the bill. The dancing is tops and the photography and staging both excellent in every respect. Ballets run in length approximately 11 minutes each. Most of these begin with short, explanatory comments by Milton Cross. Among the more familiar ballets presented are "The Sleeping Beauty," with music by Tschaikowsky and "Dream of Love," to a Liszt score.

MAN BITES DOG DEPT.

Television Editor Defends Theatres

Organizations for Free-TV has suggested that the following comments by Ben Gross, TV editor of the "New York Daily News" be circulated by theatre people to stimulate local press comments along the same lines. Gross commented on the "fair" "first-run" on television of the British color film, "The Constant Husband," starring Rex Harrison and Margaret Leighton, as follows:

"Although it's pleasant enough to see movies on the home TV set, the best place to watch films made for a big screen is still the movie playhouse.

"The television set of today affords far too limited viewing space. Perhaps when video pictures are projected on enlarged wall screens it will be a different story. But, as of now, the films which come over best on the average video receiver are those specifically made for television."

Plenty Of Silver 'Lone Ranger' Aid

An advertising and promotional budget of well over $1 million will go behind the Warner Bros. film production of "The Lone Ranger," according to Jack Wrather, president of The Lone Ranger Inc. Mort Blumenstock, Warners ad-publicity vice-president, announced that a nation-wide 30-city personal appearance tour of the venerable radio-TV-comic strip hero would begin on Jan. 13 to tie in with the key city premieres of the production.

Blumenstock termed the campaign "the mightiest sales and promotional effort ever to be put behind a single entertainment product in the history of the industry." Some companies involved are General Mills, Inc.; American Bakeries Co.; American Dairy Assoc.; the three major radio-TV networks; Decca Records; several book and magazine publishers; and some 35 merchandising licensees carrying the Long Ranger brand of merchandise.



Mort Blumenstock, Warner Bros. ad-publicity vice-president (left) and Jack Wrather, president of the Lone Ranger, Inc., preside at a meeting of some 50 organizations affiliated with the Lone Ranger radio and TV programs. Plans were set for the nation-wide $1 million promotion of "The Lone Ranger," scheduled for release in February, 1956.

FEATURES—Calendar of Current Releases

(As far ahead as it is possible to obtain them)

ALLIED ARTISTS

Release Date	Release No.	Production	Time (min.)	Cast
June	5518	Lord of the Jungle	69	J. Sheffield, Wayne Morris
June	5519	Fingerman	82	Frank Lovejoy, Peggie Castle
June	5521	Case of the Red Monkey	73	Richard Conte, Rona Anderson
July	5520	Wichita (Tech.-CinemaScope)	81	Joel McCrea, Vera Miles
July	5524	Betrayed Women	64	Carole Mathews, Beverly Michaels
July	5522	Spy Chasers	61	Leo Gorcey, Huntz Hall
Aug.	5523	The Warriors (Tech.-CinemaScope)	85	Errol Flynn, Joanne Dru
Aug.	5525	The Phenix City Story	100	Richard Kiley, Kathryn Grant
Sep.	5526	Night Freight	80	Forrest Tucker, Barbara Britton
Sep. :	5528	Return of Jack Slade	80	John Ericson, Mari Blanchard
Oct.	5529	Jail Busters	61	Leo Gorcey, Huntz Hall
Oct.	5530	Time Slip	71	Gene Nelson, Faith Domergue
Oct.	5531	Gun Point (Tech.) (CinemaScope)	80	Fred MacMurray, Dorothy Malone
Nov.	5533	The Toughest Man Alive	74	Dane Clark, Lita Milan
Nov.	5527	They Come From Another World (CinemaScope)	78	Kevin McCarthy, Dana Wynter
Nov.	5534	Paris Follies of 1956 (Technicolor)	73	Forrest Tucker, Margaret & Barbara Whiting

BUENA VISTA DISTRIBUTING CO.

June		Davy Crockett, King of The Wild Frontier (Tech. Widescreen)	95	Fess Parker, Buddy Ebsen
July		Lady and The Tramp (Tech. CinemaScope)	76	Cartoon Feature
Oct.		The African Lion (Tech.)	73	True Life Adventure
Jan. '56		The Littlest Outlaw(Tech.)	75	Pedro Armendariz, Joseph Calleia
Feb. '56		Song of the South Re-release Technicolor Live action- Cartoon		Bobby Driscoll, James Baskett

COLUMBIA

July	747	Chicago Syndicate	86	Dennis O'Keefe, Abbe Lane
July	746	Creature With the Atom Brain	70	Stevens Richard Denning, Angela
July	732	It Came From Beneath the Sea	80	Faith Domergue, Kenneth Fahey, Ian Keith
Aug.	801	The Man From Laramie (Tech.-CinemaScope)	104	James Stewart, Cathy O'-Donnell
Aug.		Bring Your Smile Along (Tech.)	83	Frankie Laine, Keefe Brasselle
Aug.	807	The Night Holds Terror	86	Jack Kelly, Hildy Parks
Sept.	806	Special Delivery	86	Joseph Cotten, Eva Bartok
Sept.	804	Apache Ambush	67	Bill Williams, Richard Jaeckel
Sept.	802	Footsteps in the Fog (Tech.)	90	Stewart Granger, Jean Simmons
Sept.	809	The Gun That Won The West (Tech.)	71	Dennis Morgan, Paula Raymond
Oct.	805	Devil Goddess	70	Johnny Weismuller, Angela Stevens
Oct.	808	Duel On the Mississippi (Technicolor)	72	Lex Barker, Patricia Medina
Oct.	811	Count Three and Pray CinemaScope-Tech.)	102	Van Heflin, Joanne Woodward
Oct.	810	My Sister Eileen CinemaScope-Tech.)	108	Janet Leigh, Jack Lemmon, Betty Garrett
Nov.	.....	Teen-Age Crime Wave	77	Tommy Cook, Molly McCart
Nov.	819	Queen Bee	95	Joan Crawford, Barry Sullivan
Nov.	.....	Three Stripes In the Sun	93	Aldo Ray, Phil Carey
Dec.	.....	The Crooked Web.	.....	Frank Lovejoy, Mari Blanchard
Dec.	.....	Hell's Horizon	.....	John Ireland, Maria English
Dec.	.....	A Lawless Street (Technicolor)	.....	Randolph Scott, Angela Lansbury

FILMAKERS

Apr.	6068	Mad At The World	72	Frank Lovejoy, Keefe Braselle, Cathy O'Donnell
.....	.....	Bold and the Brave	.....	Wendell Corey, Mickey Rooney, Nicole Maurey

I. F. E.

American Dialogue

May		"Love in the City"	90	English commentary & subtitles.
May		Outlaw Girl	76	Silvana Mangano
May		Green Magic (Color)	85	Documentary with English commentary
Oct.		Maddalena (Tech.)	90	Marta Toren, Gino Cervi
Dec.		Neopolitan Carousel (Tech.)	.....	Sophia Loren, Leonide Massine

LIPPERT PICTURES

Release Date	Release No.	Production	Time (min.)	Cast
June	5418	King Dinosaur	59	Bill Bryant, Wanda Curtis
July	5416	The Lonesome Trail	73	Wayne Morris, John Agar
Sept.		Simba (Color)	.....	Dirk Bogarde

METRO-GOLDWYN-MAYER

June	527	Love Me Or Leave Me (Eastman Color)	108	James Cagney, Doris Day, Cameron Mitchell
June	528	Moonfleet (CinemaScope-Eastman)	89	Stewart Granger, Viveca Lindfors
July	529	Interrupted Melody (CinemaScope-Eastman)	106	Eleanor Parker, Glenn Ford, Roger Moore
July	530	"The Wizard of Oz" (Reprint) (Tech.)	102	Judy Garland, Roy Bolger, Bert Lahr, Jack Haley
July	531	The Cobweb (CinemaScope-Eastman)	124	L. Bacall, R. Widmark, C. Boyer
Aug.	532	The Kings Thief (CinemaScope-Eastman)	78	Edmund Purdom, Ann Blyth, David Niven
Aug.	533	The Scarlet Coat (CinemaScope)	104	Cornel Wilde, Anne Francis
Sept.	601	It's Always Fair Weather (CinemaScope-Eastman)	102	Gene Kelly, Dan Dailey, Dolores Gray, Michael Kidd
Sept.	602	Svengali (Eastman Color)	82	Hildegarde Neff, Donald Wolfit
Sept.	603	It's A Dog's Life (CinemaScope-Eastman)	87	Jeff Richards, Jarma Lewis
Oct.	604	Trail (CinemaScope-Eastman)	109	Glenn Ford, Dorothy McGuire
Oct.	607	Quentin Durward (CinemaScope-Eastman)	101	Robert Taylor, Kay Kendell
Nov.	608	The Tender Trap (CinemaScope-Eastman)	111	Frank Sinatra, Debbie Reynolds
Nov.	609	A Guy Named Jones (Re-issue)	120	Spencer Tracy
Oov.	610	30 Seconds Over Tokyo (Re-issue)	138	Van Johnson, Marlon Brando, Frank Sinatra
Nov.	614	Guys and Dolls (CinemaScope-Eastman) (Special Engagement)	149	Jean Simmons, Vivian Blaine
Dec.	615	I'll Cry Tomorrow (Special Engagement)	.....	Susan Hayward, Richard Conte
Dec.	613	Kismet (CinemaScope-Eastman)	.....	Howard Keel, Ann Blyth
Dec.	611	Billy, The Kid	95	Robert Taylor, Brian Donlevy, G. Lockhart
Dec.	612	Honky Tonk	104	Clark Gable, Lana Turner, Marjorie Main

PARAMOUNT

May	5425	Strategic Air Command (VistaVision-Tech.)	114	James Stewart, June Allyson
June	5411	Hell's Island (VistaVision-Tech.)	84	John Payne, Mary Murphy, Francis L. Sullivan.
June	5412	The Far Horizons (VistaVision-Tech.)	108	Fred MacMurray, Charleton Heston, Donna Reed
July	5413	The Seven Little Foys (VistaVision-Tech.)	93	Bob Hope, Milly Vitale.
Aug.	5414	We're No Angels (VistaVision-Tech.)	103	Humphrey Bogart, Aldo Ray, Peter Ustinov
Aug.	5415	You're Never Too Young (VistaVision-Tech.)	106	Dean Martin, Jerry Lewis, Diana Lynn, Nina Foch
Sept.	5501	The Girl Rush (VistaVision-Tech.)	85	Rosalind Russell, Fernando Lamas, Gloria DeHaven, Eddie Albert
Sept.	5502	To Catch A Thief (VistaVision-Tech.)	106	Cary Grant, Grace Kelly
Oct.	5503	Ulysses (Tech.)	104	Kirk Douglas, Silvana Mangano
Oct.	5429	White Christmas (VistaVision-Tech.)	120	Bing Crosby, Danny Kaye, Rosemary Clooney, Vera-Ellen.
Nov.	5504	Lucy Gallant (VistaVision-Tech.)	104	Jane Wyman, Charlton Heston, Claire Trevor.
Nov.	5509	The Desperate Hours (VistaVision)	112	Humphrey Bogart, Fredric March, Martha Scott
Dec.	5510	Artists and Models (VistaVision-Tech.)	109	Dean Martin, Jerry Lewis, Shirley MacLaine, Anita Ekberg

RKO-RADIO

June	577	The Big Street (Reissue) (Reissue)	88	Henry Fonda, Lucille Ball
June	514	Wakamba (Tech.)	65	African Adventure.
June	515	Pearl of the South Pacific (Tech.-Superscope)	86	Virginia Mayo, Dennis Morgan
Sept.	516	Bengazi (Superscope)	79	Richard Conte, Victor McLaglen, Mala Powers
Sept.	602	Tennessee's Partner (Tech.-Superscope)	87	John Payne, Ronald Reagan, Rhonda Fleming
Oct.	601	Treasure of Pancho Villa (Tech.-Superscope)	96	Rory Calhoun, Shelly Winters, Gilbert Roland
Nov.		Texas Lady (Tech.-Superscope)	86	Claudette Colbert, Barry Sullivan, Gregory Walcott
Dec.	.....	Naked Sea (Technicolor)	70	Documentary-Drama
Jan. 56		Slightly Scarlet (Tech.-Superscope)	.....	John Payne, Rhonda Fleming, Arlene Dahl
		The Conqueror (Color-CinemaScope)	.....	John Wayne, Susan Hayward, Pedro Armendariz

FEATURES—Calendar of Current Releases

(As far ahead as it is possible to obtain them)

Release Date	Release No.	Production	Time (min.)	Cast
		The Brave One (Tech.-CinemaScope)		Michel Ray, Joe Lansing, Rodolfo Hoyos, Fermin Rivera
		Glory (Tech.-Superscope)		Margaret O'Brien, Charlotte Greenwood, Walter Brennan

REPUBLIC

July	5438	Lay That Rifle Down	71	Judy Canova, Robert Lowery
July	5439	The Green Buddha	64	Wayne Morris, Mary Germaine
Aug.	5407	The Last Command	110	Sterling Hayden, Anna Maria Alberghetti, Richard Carlson.
Aug.	5408	The Divided Heart (Rank)	89	Cornell Borchers, Yvonne Mitchell
Sept.	5441	Cross Channel	60	Wayne Morris, Yvonne Furnaux
Sept.	5440	Headline Hunters	70	Rod Cameron, Julie Bishop
Oct.	5442	Mystery of the Black Jungle	72	Lex Barker, Joan Maxwell
Oct.	5445	No Man's Woman	70	Marie Windsor, John Archer, Patric Knowles
Oct.	5444	Twinkle In God's Eye	73	Mickey Rooney, Coleen Grey
Oct.	5409	A Man Alone	96	Ray Milland, Mary Murphy
Nov.	5443	Secret Venture	70	Kent Taylor, Jane Hylton
Nov.	5501	The Vanishing American	90	Scott Brady, Audrey Totter, Forrest Tucker
Nov.	5531	Jaguar	66	Sabu, Chiquita, Touch Conners
Dec.	———	"The Fighting Chance"		Rod Cameron, Julie London
Dec.	———	Flame of the Islands		Yvonne De Carlo, Zachary Scott, Howard Duff
Dec.	———	Track the Man Down		Kent Taylor, Petula Clark
		The Maverick Queen		Barbara Stanwyck, Barry Sullivan, Scott Brady
		Stranger At My Door		MacDonald Carey, Patricia Medina, Skip Homiere
		Come Next Spring (Trucolor)		Ann Sheridan, Steve Cochran, Walter Brennan
		Lisbon (Trucolor-Naturama)		Ray Milland, Maureen O'Hara, Claude Raines
		Dakota Incident		Linda Darnell, Sterling Hayden
		Hinky Dinky Parlez Vous		Mickey Rooney, Wally Cox
		When Gangland Strikes		Marjie Millar, John Hudson, Raymond Greenleaf

TWENTIETH CENTURY-FOX

June	513-1	The Magnificent Matador (CinemaScope-Tech.)	94	Maureen O'Hara, Anthony Quinn
June	514	Soldier of Fortune (CinemaScope-De Luxe)	96	Clark Gable, Susan Hayward
July	506-6	Life in the Balance	74	Ricardo Montalban, Anne Bancroft, Lee Marvin
July	512-4	The Living Swamp CinemaScope-Deluxe	33	Documentary
July	518-1	How to Be Very Very Popular (CinemaScope-De Luxe)	89	Betty Grable, Sheree North, Bob Cummings
Aug.	519-9	The Virgin Queen (CinemaScope-De Luxe)	92	Bette Davis, Richard Todd, Joan Collins
Aug.	521-5	Love is a Many Splendored Thing (CinemaScope-De Luxe)	102	William Holden, Jennifer Jones
Sept.	520-7	The Left Hand of God (CinemaScope-De Luxe)	87	Humphrey Bogart, Gene Tierney
Sept.	522-3	Seven Cities of Gold (CinemaScope-De Luxe)	103	Richard Egan, Michael Rennie, Rita Moreno
Oct.	523-1	The Tall Men (CinemaScope-De Luxe)	122	Clark Gable, Jane Russell, Robert Ryan
Oct.	524-9	The Girl in the Red Velvet Swing (CinemaScope-De Luxe)	109	Ray Milland, Joan Collins, Farley Granger
Oct.	525-6	The View from Pompey's Head (CinemaScope-De Luxe)	97	Richard Egan, Dana Wynter, Cameron Mitchell
Nov.	527-2	The Deep Blue Sea (CinemaScope-Color)	99	Vivian Leigh, Kenneth More
Dec.	526-4	Lover Boy	85	Gerard Philipe, Valerie Hobson, Joan Greenwood
Dec.	———	The Maverick Queen (Trucolor—Cinepanoramic)		Barbara Stanwyck, Barry Sullivan, Scott Brady
		Stranger At My Door		MacDonald Carey, Patricia Medina, Skip Homiere

UNITED ARTISTS

June	5521	Summertime	99	Katharine Hepburn, Rossano Brazzi
July	5511	Not as a Stranger	135	Robert Mitchum, Olivia de Haviland, Frank Sinatra
July	5522	The Man Who Loved Redheads (Tech.)	89	Moira Shearer, John Justin
July	5523	Shadow of the Eagle	92	Richard Greene, Valentina Cortesa
August	5524	The Kentuckian (CinemaScope-Tech.)	104	Burt Lancaster, Dianne Foster, Diana Lynn
August	5526	The Naked Street	84	Farley Granger, Anthony Quinn, Anne Bancroft
Sept.	5527	The Night of the Hunter	93	Robert Mitchum, Shelley Winters, Lillian Gish
Sept.	5529	Desert Sands (SuperScope-Tech.)	87	Ralph Meeker, Marla English, J. Carrol Naish
Oct.	5531	Gentlemen Marry Brunettes (CinemaScope-Tech.)	97	Jane Russell, Jeanne Crain, Scott Brady, Alan Young
Oct.	5533	Savage Princess (Technicolor)	101	Dilip Kumar, Nimmi
Oct.	5534	Fort Yuma (Tech.)	78	Peter Graves, Joan Vohs
Nov.	5532	The Big Knife	111	Jack Palance, Ida Lupino, Shelley Winters
Nov.	5535	Man With the Gun	83	Robert Mitchum, Jan Sterling
Nov.	5525	Killer's Kiss	67	Frank Silvera, Jamie Smith
Dec.	5537	The Indian Fighter (CinemaScope-Tech.)		Kirk Douglas, Elsa Martinelli, Walter Matthau, Diana Douglas, Walter Abel
Dec.	———	Heidi and Peter (Tech.)	89	Elsbeth Sigmund, Heinrich Gretler, Thomas Klameth, Margite Rainer
Dec.	5536	Top Gun	73	Sterling Hayden, William Bishop, Karen Booth, James Millican, Regis Toomey

UNIVERSAL

June	526	Abbott & Costello Meet The Mummy	79	Bud Abbott, Lou Costello, Marie Windsor
June	525	Man From Bitter Ridge (Color)	80	Lex Barker, Mara Corday, Stephen McNally
June	527	This Island Earth (Tech.)	87	Jeff Morrow, Faith Domergue
July	529	Ain't Misbehavin! (Tech.)	82	Piper Laurie, Rory Calhoun, Jack Carson
July	530	The Purple Mask (Tech.-CinemaScope)	80	Tony Curtis, Colleen Miller, Angela Lansbury
July	528	Foxfire (Tech.)	92	Jeff Chandler, Jane Russell, Dan Duryea
Aug.	532	One Desire (Tech.)	94	Anne Baxter, Rock Hudson, Julie Adams
Aug.	533	The Private War of Major Benson (Tech.)	105	Charlton Heston, Julie Adams
Aug.	534	Frances In the Navy	80	Donald O'Connor, Martha Hyer
Sept.	535	The Shrike	88	Jose Ferrer, June Allyson
Sept.	536	Female on the Beach	97	Joan Cawford, Jeff Chandler
Oct.	538	Kiss of Fire (Tech.)	87	Jack Palance, Barbara Rush, Rex Reason, Martha Hyer
Oct.	539	To Hell & Back (Tech.-CinemaScope)	106	Audie Murphy, Charles Drake, Marshall Thompson, Gregg Palmer
Oct.	540	To Hell & Back (Standard)	106	Audie Murphy, Charles Drake, Marshall Thompson, Gregg Palmer
Nov.	5601	Lady Godiva (Technicolor)	89	Maureen O'Hara, George Nader
Nov.	5602	The Naked Dawn Tech.)	82	Arthur Kennedy, Betta St. John
Nov.	5603	Hold Back Tomorrow	75	Cleo Moore, John Agar
Dec.	5604	Running Wild	81	William Campbell, Kathleen Case, Keenan Wynn, Mamie Van Doren
Dec.	5605	Tartantula	80	John Agar, Marie Corday, Leo Carroll
Dec.	5606	Second Greatest Sex	87	Jeanne Crain, George Nader, Kitty Kallen
Jan.	5607	The Spoilers (Tech.)	84	Anne Baxter, Rory Calhoun
Jan.	5608	The Square Jungle	93	Tony Curtis, Pat Crowley, Ernest Borgnine

WARNER BROS.

June	416	The Sea Chase (CinemaScope-WarnerColor)	118	John Wayne, Lana Turner, Tab Hunter
June	417	Tall Man Riding (WarnerColor)	83	Randolph Scott, Dorothy Malone, Peggie Castle
July	419	Land of the Pharoahs (CinemaScope-WarnerColor)	105	Jack Hawkins, Joan Collins, Dewey Martin
July	420	The Dam Busters	102	Richard Todd, Michael Redgrave
July	418	Mister Roberts (CinemaScope-WarnerColor)	123	Henry Fonda, James Cagney, William Powell
Aug.	421	Pete Kelly's Blues (CinemaScope-WarnerColor)	95	Jack Webb, Janet Leigh
Sept.	501	The McConnell Story CinemaScope-WarnerColor)	107	June Allyson, Alan Ladd
Oct.	502	Blood Alley (CinemaScope-WarnerColor)	115	John Wayne, Lauren Bacall
Oct.	503	Illegal	88	Edward G. Robinson, Nina Foch
Oct.	504	Rebel Without A Cause (CinemaScope-WarnerColor)	111	James Dean, Natalie Wood
Nov.	505	I Died a Thousand Times (CinemaScope-WarnerColor)	109	Jack Palance, Shelley Winter
Nov.	506	Sincerely Yours (WarnerColor)	115	Liberace, Dorothy Malone, Joanne Dru

TO ALL
AMUSEMENT INDUSTRY
EMPLOYEES

IF YOU *or anyone in* YOUR FAMILY

should contract

TUBERCULOSIS

You are all ELIGIBLE *for* FREE
TREATMENT and CARE *at*
WILL ROGERS
MEMORIAL
HOSPITAL *at Saranac Lake, N. Y.*

Sponsored and Operated by the MOTION PICTURE INDUSTRY for the Entire Entertainment World

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NATIONAL OFFICE: 1501 BROADWAY, NEW YORK 36, NEW YORK



Supported BY *and* FOR
ALL AMUSEMENT
INDUSTRY EMPLOYEES

Give
AT LEAST
ONE
HOURS
PAY...

6th Annual *Christmas* SALUTE

Will Rogers Hospital gratefully acknowledges the contribution of advertising production by 20th Century-Fox Pictures, and of space by this Publisher.

YOUR CHRISTMAS PACKAGE...

The World-Famous Book With The Greatest Pre-Sold Audience Eve

IS ALL WRAPPED UP FOR SMASH BUSINESS!

THE BIG MONEY
SUCCESSOR TO
"HEIDI"!
BIGGER! BETTER
GREATER! and i
COLOR!

"HEIDI"
AND
"PETER"
Print by
TECHNICOLOR

BOOK IT NOW!

Produced by LAZAR WECHSLER
Directed by FRANZ SCHNYDER
Based on the book by Johanna Spyri

thru UA

The Christmas attraction at New York's Little Carnegie Theatr

THE Independent FILM JOURNAL

DEVOTED *to the* BEST INTERESTS *of the* MOTION PICTURE INDUSTRY

In this issue

WS

DUSTRY REACTION INDICATES
UDIES" WILL STAY

URT THROWS OUT
mm TRUST SUIT

QUITS MPAA
TER SEAL DENIAL

RA, ALLIED
BATE POLICIES

W PRODUCT
ges 20-21, 25

IEWS
ges 37-39

No. 11 December 10, 1955

d as second class matter October 25, 1946, at the Office at New York, N. Y., under the act of March 9. Published Biweekly by The ITOA Independent, 1515 Broadway, New York 36, New York. Subscription price $2.00 a Year, Single copy 10 cents.

A Blessed Event—

"AUDIE" IS BORN

EARLIER this week, "Audie," COMPO's Motion Picture Audience Award, enjoyed a successful world premiere debut on the Coast, and, with the best wishes of the press, became a full-fledged personality, taking her rightful place in the amusement world alongside of brother "Oscar" and cousins "Tony" and "Emmy."

Jennifer Jones, possessor of an 'Oscar," for "Song of Bernadette," was voted top actress of the year for "Love Is A Many Splendored Thing" at the first annual awards presentation. In accepting her "Audie," she said it "means more than the Academy Award because the people who see the movies do the voting, and not the people who make the movies."

(See Page 3)

VERY WARM FOR JANUARY!



LANA TURNER

dares the devil
in M-G-M's

"DIANE"

Co-starring

PEDRO ARMENDARIZ
ROGER MOORE
MARISA PAVAN
SIR CEDRIC HARDWICKE

with

TORIN THATCHER • TAINA ELG

Screen Story and Screen Play by
CHRISTOPHER ISHERWOOD

Based On the Story "DIANE DE POITIERS" by
JOHN ERSKINE

Photographed in **EASTMAN COLOR**

Directed by **DAVID MILLER**

Produced by **EDWIN H. KNOPF**

In **CINEMASCOPE**
And **COLOR**

(Available in Magnetic Stereophonic,
Perspecta Stereophonic or 1-Channel Sound)

December 10, 1955
Vol. 36 No. 11

THE Independent FILM JOURNAL

Editor: MORTON SUNSHINE

DEVOTED TO THE BEST INTERESTS OF THE MOTION PICTURE INDUSTRY

(*Continued from cover*)

With this statement, she highlighted the value of the award above and beyond anything we can write.

For many months now, we have been emphasizing the tangible benefits that will accrue to the industry in terms of increased interest and attendance to be derived from this broad program which for the first time gave the movie-going public its rightful place in the scheme of things alongside the judges of artistic merit.

The people's choice in the other categories were "Mister Roberts," best picture of the year; James Dean, best actor of the year; Tab Hunter and Peggy Lee, most promising new personalities of the year. Surprised?

There is much that the industry can learn from these results, particularly in an analysis of the regional preferences across the country. The magnificient event was covered by hundreds of newspapermen, the wire services, magazines, radio, theatre and TV newsreels. The result in terms of publicity are excellent and undoubtedly the results in terms of added boxoffice potential to the features in which these winners appear will be substantial enough to convert the doubting Thomases.

"Audie" can undoubtedly increase in stature year by year and experience will make each succeeding campaign in her behalf a better one—and COMPO is needed to serve as the agent for welding the industry into a coordinated unit. If COMPO is not given support, the job simply will not be done.

With the COMPO meeting set for next week in New York, it must be understood that the issue of the Council's future does not depend on any question of its value. Unfortunately, it has become the whipping boy for the agitators who thrive on industry friction.

COMPO and its personnel has tried to serve the industry as a whole and not as the tool of a particular group. It is not dominated by any segment nor does it attempt to override the desires of any branch and frequently is rendered powerless to act in a given situation because of the veto privileges which may be utilized by a member.

COMPO must continue to serve the industry. It must not be dissolved because of intra-industry bickering.

Justice Has The Ball

The arbitration "football" will shortly be placed in the hands of the Department of Justice and the U.S. Statutory Court for consideration. The draft of the proposed system has been approved by the Motion Picture Association of America, Theatre Owners of America and ITOA, and rejected by the Southern California Theatre Owners and National Allied which has notified the Attorney-General of its objections to the adoption of such a plan.

It should be remembered that the Federal court in the Paramount decision urged the adoption of a voluntary arbitration plan by the industry as a means of providing speedy and inexpensive procedure for the settlement of trade disputes and minimizing litigation. Despite the opposition, it is hoped that the government will interpose no objection to the establishment of the arbitration proposals upon which agreement has been reached by the Joint Committee after extended deliberations.

The arbitration provisions will not give validity to any illegal procedures and place no exhibitor under obligation to use its machinery unless he elects to do so. The theatre owner is not precluded from pursuing his legal remedies . . . but arbitration should be given an opportunity to prove itself in cases where exhibitors, without regard to organization affiliation, desire to avail themselves of its provisions instead of going to court.

"Picnic" King

Harry Brandt, president of the ITOA, tells us that "Picnic" is one of the best pictures he has ever seen and everybody we meet says the same thing. And we agree too (see review on page 37). William Holden, Rosalind Russell, Kim Novak, Betty Field and Susan Strasberg will all be hot contenders for "Oscars" and "Audies." This one will really be a "picnic" at the boxoffice.

THE INDEPENDENT FILM JOURNAL. Published every other week on Saturday by ITOA Independent Inc. Editorial Offices: 1515 Broadway, New York 36, N. Y. Telephone CIrcle 6-6460. Editor, Morton Sunshine; Business Manager, Herman Schleier; Associate Editor, Robert M. Wendlinger; Circulation Manager, Charlotte Gross. Coast Bureau: Richard Bernstein, 8245 Beeman Ave., North Hollywood, Calif., Rogers 7-2347; Washington, D. C., Bureau: Al Goldsmith, 1365 National Press Bldg., MEtropolitan 8-0001.

The Great Debate

Para, Allied Counsel Argue "Merchandising Engagements"

—The Paramount Case—

Paramount has taken sharp exception to Allied States Association's questioning of the propriety and legality of the company's merchandising engagement policy.

In a letter sent by Louis Phillips, Paramount vice-president and general counsel, to Abram F. Myers, Allied's general counsel, the distribntor asserted that "we eannot be put into a straightjacket and foreed to license our pictures one way, your way, and still continue to make the outstanding pictures we are making."

Paramount denied that clearance was in any way involved in the merchandising engagements policy.

Phillips' letter, an eight-page reply to a letter Myers addressed in mid-October to George Weltner, Para world-wide sales head, answered the complaints point by point.

"Invaluable Method"

Paramount's position, emphatically stated, was that the holding of merchandising engagements for appropriate pictures in a relatively small number of carefully selected theatres is a marketing and merehandising method that has proven to be invaluable in creating "The largest audiences for the benefit of all runs, early as well as subsequent."

Phillips letter points out the great and many changes in the produetion of motion pictures in the past few years, including the huge inerease in the cost of production. The average negative cost of Paramonnt has jumped to over $3 million in the past year, he asserted, and this requires the individual handling of pictures so as to make the production of outstanding pictures possible.

The Paramount spokesman stated that Paramount is strictly adhering to both the letter and the spirit of the consent decree. "We are not withholding pictures from subsequent run and thereby increasing clearance. When a picture is not made available for any theatre or theatres, it is withheld only for a brief period," Phillips said.

"Willing To Deal"

Paramount has indieated that it would be willing to deal with the eomplaints of particular exhibitors on this problem, but the statement by Phillips' noted that since partieular exhibitors are as yet unidentified, the studio was obliged "to deal with the subjeet generally, from an overall standpoint, as a produeer and distributor."

Deelaring that the Paramount method of merchandising is profitable to all concerned —produeer, distributor, exhibitor and moviegoer—Phillips declared that the burden of selling rests with the distributor, with almost no initial support from the exhibitor. "We must have freedom in our method of distribution" in order to determine the most palatable selling ingredients, Phillips

(*Continued on page* 31)

—The Allied Case—

National Allied has poured added fuel on the Great Debate over the Paramount merchandising engagements poliey. In a public letter to the company's vice-president and general counsel Louis Phillips, Allied eounsel Abram F. Myers has sharply retorted in detailed fashion to the company spokesman's defense of the selling policy.

Labeling Phillips' answer to his original unpublished letter of Oct. 14 to George Weltner as a "scatter-gun" attack, Myers declared that he welcomed the opportunity to bring the controversy to the public's eye."

Explaining the consistency of his position toward the system of fixed runs and clearances, Myers indicated the distinction between the system created for the benefit of the affiliated theatres, a system which the courts have attacked, and the system of runs and elearanees which prevents all theatres from playing the same film at the same time. "The point in my letter to Weltner," Myers declared, "was that sinee present elearances endured so long, they may be presumed to be reasonable, but that increases therein resulting from the pre-releasing praetiee may render them unlawful." The point was in reference to the Phillips' attaek on Myers' warning that the established run of films in their respective order would be endangered if the Para system spread to other companies as a permanent policy.

"Headline Stuff"

Myers eontinued the attack on the keynote point of Paramonnt's reply: that the studio will not be put into a poliey straight-jacket. Myers called the statement "the stuff of which headlines are made," and said that he was both astounded and disappointed by the "abrupt dismissal of eomplaints on the basis of Paramount's power and rights in utter disregard of the exhibitors' convenience, interests and welfare."

In referenee to the system of runs and clearanees, Myers averred that Para had confnsed "a system that never had been challenged by publie authority with the monopolistic system condemned in the Paramount case," and added that he saw no better way to restore the unlawful system than by the company's merchandising en-

(*Continued on page* 30)

UA Quits MPAA After Code Seal Denial To "Arm"

United Artists has resigned from the Motion Picture Association of Ameriea. A brief statement from UA president Arthur B. Krim announeed the eompany's decision soon after the board of directors of the MPAA upheld the refnsal of a Code seal to "The Man With the Golden Arm." The Otto Preminger production deals with dope addiction, forbidden under the Code, and stars Frank Sinatra, Eleanor Parker and Kim Novak.

Representatives of United Artists did not vote. Krim reeently said he regarded "Arm" as of "outstanding ealibre" and one of the most important produetions ever handled by his eompany. He voiced his confidence that the MPAA would "recognize its immense potential for public service and grant the film a . . . Seal." The eompany had announced its intention to distribute the film, Seal or no Seal.

Resigned In 1945

United Artists, under different management, resigned from the MPAA (then ealled the MPPDA) in 1945. This week the company released the statement made when it rejoined the Association in September, 1954. The company said, in part:

"We have always made it clear that we are in favor of self-regulation to prevent obscenity from reaching the screen. At the same time, we are interested in preserving the right of our independent produeers to bring adult entertainment to the screen.

"We believe this ean be done within the framework of the Code and we intend to bend every effort to ensure this. If we or our independent producers find it cannot be done, we are free to resign from the Association, which is the privilege of all its members."

Preminger "Not Surprised"

Commenting on the MPAA action banning "Arm" producer Preminger said he was "not surprised." He said he was interested only in what the motion pieture eritics and the publie think of the pieture, and said the film has a better moral point of view than some which have been passed by the Code.

On the eve of United Artists' appeal for the "Arm" Seal, the American Civil Liberties Union addressed a letter to MPAA president Eric Johnston which ealled for the abolition of the film industry's code of self-censorship. The ACLU took sharp issue with the reeent statement from Roman Catholic Bishops in the U.S., who announced a new

(*Continued on page* 15)

Local Admissions Tax To Be Urged Before Congress For Capital

Washington.—The District of Columbia commissioners will recommend to Congress that it enact a local admission tax, it was learned this week. The proposal will be part of a program to increase $10 million additional revenue to balance an expected deficit of that amount in the next 18 months.

The proposed levy on all admissions would be one cent on each 50 cents or fraction thereof, and it is estimated that such a tax would yield $500,000 of the needed revenue. Local theatre owners will oppose the proposal.

16mm Anti-Trust Suit Dismissed By Trial Court

HOLLYWOOD.—The motion picture industry has emerged from the 16mm Hollywood trial vindicated and triumphant. In a sweeping decision handed down by Federal Judge Leon Yankwich, the defendant distributing companies were cleared of conspiracy-restraint of trade charges growing out of the restriction of 16mm films for TV consumption.

Judge Yankwich's ruling viewed the restriction as a sound and reasonable business practice protecting the sources of motion picture revenue. The court also aired its opinion that TV was primarily an advertising medium using free entertainment to merchandise other products—compared to the status of films as viewed by the Supreme Court as a means of expression and therefore protected by the U.S. Constitution.

Different Marketing

In ruling on the reasonableness of the TV restriction, the court cited the Sherman Act which condemns only unreasonable restraint of trade. In the original charges made by the Justice Dept. in 1952, the defendants were cited as violating Section I of that act. The following were listed as defendants in the six-week trial which took place during October and November: RKO, Warners, 20th-Fox, Columbia and Universal and their subsidiaries, Columbia's Screen Gems, Universal's United World Films and Warner Bros. Distributing. Named as co-conspirators were National Allied, TOA, ITOA, SCOTA, MMPTA, PCCITO and COMPO.

Judge Yankwich ruled that motion pictures cannot be marketed like other products and noted that exhibitors are granted a system of clearances protecting them from competition by time and locale restraints. Similarity in the action of the defendants, the judge declared, was a result of the similarity

(*Continued on page* 30)

The People's Choice

Favorable Industry Reactions Indicate 'Audie' Here To Stay

The 15,000,000 theatre-goers across the nation gave their own award to filmdom's bests with the gala presentation of the new Audience Award "Audie" to Jennifer Jones and the late James Dean for the best acting performances of 1955, to "Mr. Roberts" as the best film of the year and to Peggy Lee and Tab Hunter as the year's most promising new stars.



"AUDIE"

At a glittering press banquet in Hollywood's Beverly Hilton Hotel, more than 800 guests including leading stars, film executives, representative exhibitors and members of the press participated in the COMPO - sponsored festivities that have received major press breaks throughout the country. The five major newsrels were on hand to record the ceremonies, as well as the three TV newsreels and more than 30 cameramen from the wire services, fan magazines and hundreds of newspapermen.

Trade reaction to the outcome of the nation-wide poll was highly favorable and the reaction in many quarters points to the continuation of the audience election. Initial publicity of the affair in the press was extensive and many exhibitors will be rushing to book repeats of the films showing off the winning stars, such as "East of Eden," "Rebel Without a Cause," "Love is a Many-Splendored Thing," "Good Morning, Miss Dove," "Battle Cry," "Mr. Roberts" and others.

Elmer C. Rhoden, National Theatres president and chairman of the Audience Award committee, hailed the banquet as "one of the most important and festive in the history of Hollywood." The Grand Ballroom of the Hilton was lavishly decorated and transformed into a panorama of film history from the nickelodeon days to modren times. Five giant replicas of the "Audie," a woman reaching for a star, adorned the room. About the great hall, 80 14x16 foot sepia blowups of all the nominees were displayed.

Miss Jones, already an Oscar winner for her first film, "The Song of Bernadette," told the audience that winning the gold "Audie" meant more to her than winning the Academy Award "because the people who see the movies do the voting, and not the people who make the movies." Miss Jones' award for "Love is a Many-Splendored Thing" was presented by William Holden. After Grace Kelly presented Dean's award to his "Rebel" co-star, Natalie Wood, George Murphy, master of ceremonies called for a moment of silence for the late actor. Miss Lee and Hunter received their awards from Alec Guinness and Rosalind Russell, while the "Mr. Roberts" award was presented by Walt Disney.

The 58th in the series of COMPO ads in Editor & Publisher, which appeared this week contained a message of thanks to the nation's newspapers for their generous support of the Audience Awards election. . . .

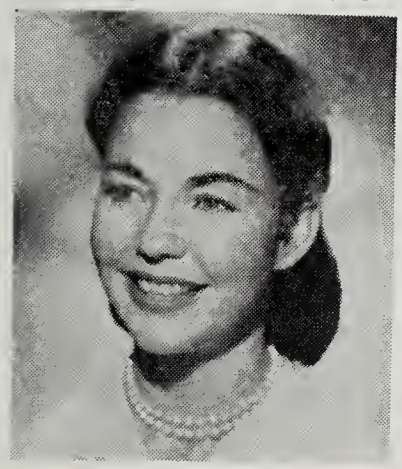
"The balloting for the Audience Awards is over," the ad says, "but, as this piece of copy is written, it is still too early to know the results. . . .

"There is one result, however, that is already established. That is, that the Audience Awards campaign has been a huge success with the public.

"For this we wish to thank the country's newspapers. Recognizing immediately that it

(*Continued on page* 43)

"AUDIE" WINNERS



JENNIFER JONES



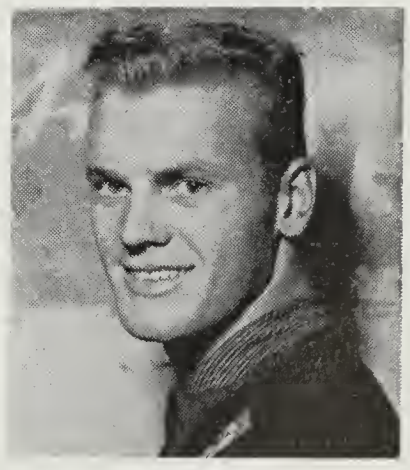
PEGGY LEE



"MR. ROBERTS"



JAMES DEAN



TAB HUNTER

United Artists World Gross For '56 Seen At $65 Million



At a trade press conference, UA president Arthur B. Krim (second from right) reports that the company's gross in 1955 will be about $55 million. Also participating, L. to R.: distribution vice-president William J. Heineman, board chairman Robert J. Benjamin, and vice-president Max E. Youngstein.

Predicting a world-wide gross of $65 million in 1956 for United Artists, Arthur Krim, company president, revealed to the trade press that the distributing company has already reached its 1955 goal of $55 million world gross. World-wide grosses have been rising progressively, Krim said, from $18 million in 1951, $28 million in 1952, $36 million in 1953, $44 million in 1954 to this year's predicted figure.

United Artists plans to release on the average of three films a month for the next ten months. Krim announced that at the present time at least 100 projects are in various stages of development, and that UA has invested $40 million in the program of the coming eight to ten month period. Nearly all UA profits have gone directly back into film financing, Krim declared.

The 1955 gross was seen by the president as representing the production of more higher grossing pictures rather than by a flood of mediocre product. He predicted that two UA films, "Vera Cruz" and "Not As a Stranger," would gross $10 million each world-wide. On the subject of television, president Krim felt it would become more the incubating rather than the final medium for tomorrow's actors and writers.

Allied Walkout On Agenda Of COMPO Meeting

Withdrawal of National Allied from COMPO will undoubtedly draw heavy discussion during the Council's annual meeting of its membership, directorate and executive committees schduled for December 15 at the Sheraton-Astor Hotel.

The general membership will convene to elect next year's directors, to adopt a budget and to receive a report on COMPO affairs. Directors will later meet to elect Council officers and executive committee members.

The informal agenda set for the executive committee includes: present and future COMPO status; recent proposed withdrawal from COMPO and consequent necessity for by-law revision affecting membership; COMPO management; Audience Award project; renewed admissions tax campaign; continued industry research; audience expansion; group and liability insurance; and budget and financing.

Gov. Ellis Arnall, president of the Society of Independent Motion Picture Producers, and a man who originally aired strong reservations on COMPO, has declared that he sees no reason for COMPO's dissolution because of Allied's action. "I do not see how the industry can afford to say that it has botched the first attempt to unify the industry," Arnall said.

750 RKO Pictures On Television Soon?

The greatest sale of Hollywood product ever made to TV is reported to be in its final stages between Thomas O'Neil's General Teleradio, new owners of RKO Radio Pictures, and television syndicator, Matthew Fox. A total of 750 old RKO films will be dealt to Fox for an estimated $12 million. One hundred fifty of the films will be earmarked for first run on General Teleradio's six TV outlets. It is further believed that GT would also retain the right to use all 750 films. Final agreement is expected within two weeks.

The General Teleradio deal followed hard on the heels of a negotiation that will bring an additional 104 J. Arthur Rank films to ABC-TV. An estimated $2 million is involved and final agreement is pending. All 104 were produced in England within the last ten years. ABC-TV is planning to air the British product starting Jan. 16 from 3 to 5 p.m.

The $12 million accruing from the GT-Fox sale will go back into RKO movie production, according to O'Neil. Some insight into the Midas touch of General Tire & Rubber president O'Neil, whose influence is now at work in both motion pictures and in radio and television, is given by Robert Coughlan's *Life* article, "The O'Neil's Money Machine." Revealed is a GT staff prediction that RKO will enjoy a $9 million profit with its renewed production activity. The studio was purchased from Howard Hughes for $25 million. It is estimated by studio officials that "The Conqueror" and "Jet Pilot" soon to be released will give a additional net of $5 million.

Realign RKO Executive Sales Setup; Will Facilitate New Product Release



Domestic sales execs. in the new alignment of RKO's Home Office echelon pose with Walter Branson, distribution vice-president. L. to R.: Nat Levy, eastern sales mgr.; Frank Mooney, h.o. asst. to Levy; Branson; Harry Gittleson, domestic exec. asst.; Herbert H. Greenblatt, western sales mgr.; and M. G. Poller, h.o. asst. to Greenblatt.

A revision of RKO's executive sales set-up to make for greater concentration in sales and distribution, was announced this week by Walter Branson, vice-president in charge of distribution. "This new alignment of our Home Office echelon will create closer coordination with our sales staff in the field for the handling of the important product which RKO will announce for release shortly," Branson said.

Under the new alignment, RKO's domestic organization will be divided into two parts: West and East. The West will be headed by Herbert H. Greenblatt, with the title of western sales manager; the East will be handled by Nat Levy, as eastern sales manager. Greenblatt and Levy will have complete authority and responsibility for every phase of sales and distribution in their respective areas, according to Branson, to whom both will be directly responsible.

Harry Gittleson, who assumes the new post of domestic executive assistant, will serve as personal aide to Branson and will co-ordinate all phases of domestic distribution and administration. M. G. Poller will be Home Office Assistant to Greenblatt, while Levy's assistant will be Frank Mooney.

The Eastern area includes the metropolitan district under Len Gruenberg, New York; the eastern district, Bob Folliard, Philadelphia; east-central district, Morris Lefto, Cleveland; southeastern district, Dave Prince, Atlanta, and southwestern district, Ben Cammack, Dallas. The Western territory will consist of the midwestern district under Sam Gorelick, Chicago; the Rocky Mountain district, Al Kolitz, Denver; western district, Herb MacIntyre, Los Angeles, and Canadian district, Jack Labow, Toronto. The foreign sales organization continues in its same set-up.

THE CHARLES J. FELDMAN ANNUAL DRIVE

Universal International

Look Forward

...Mr. Exhibitor to the greatest group of profit powered pictures in Universal history.

12 consecutive releases ...each specially selected for the Charles J. Feldman Annual Drive..... guaranteeing a complete variety of product for all types of theatres... for all types of screens!

Universal-International Announces

"THE FORWARD LOOK" for '56!

FOR THE CHARLES J. FELDMAN *Annual Drive*

January 1 – April 28



Again we invite Exhibitors everywhere to participate... and LOOK FORWARD to the greatest profits ever!



The SECOND GREATEST SEX





IN CINEMASCOPE

PRINT BY TECHNICOLOR

STARRING

JEANNE CRAIN · KITTY KALLEN
MAMIE VAN DOREN · KATHLEEN CASE

GEORGE NADER · BERT LAHR
KEITH ANDES · PAUL GILBERT

with TOMMY RALL · EDNA SKINNER · JIMMY BOYD · COUSIN EMMY · THE MIDWESTERNERS

Universal International

AVAILABLE FOR THE CHARLES J. FELDMAI

THE STARS OF *Magnificent Obsession* REUNITED IN ANOTHER GREAT MOTION PICTURE!

JANE WYMAN
ROCK HUDSON





All that Heaven Allows

PRINT BY TECHNICOLOR

with AGNES MOOREHEAD · CONRAD NAGEL · VIRGINIA GREY · GLORIA TALBOT · WILLIAM REYNOLDS



THE

SQUARE JUNGLE

STARRING

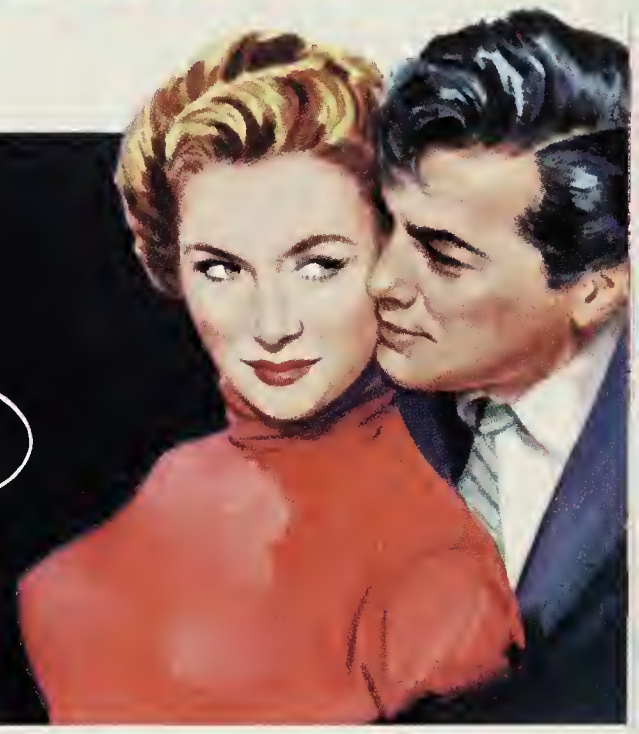
TONY CURTIS · PAT CROWLEY
ERNEST BORGNINE

with

PAUL KELLY · JIM BACKUS



THE WONDERFUL STAR OF "MARTY"



NNUAL DRIVE JANUARY 1 TO APRIL 28, 1956



The KETTLES IN THE OZARKS

STARRING

Marjorie MAIN · Arthur HUNNICUTT

with UNA MERKEL · TED de CORSIA



ROCK HUDSON *Miss* CORNELL BORCHERS
GEORGE SANDERS

"Never Say Goodbye"



PRINT BY TECHNICOLOR

AVAILABLE FOR THE CHARLES J. FELDMA

"THE CREATURE WALKS AMONG US"

STARRING
EFF MORROW
REX REASON · LEIGH SNOWDEN

the Benny Goodman Story

COLOR BY TECHNICOLOR

STARRING

STEVE ALLEN





DONNA REED

with

GENE KRUPA · LIONEL HAMPTON · BEN POLLACK · TEDDY WILSON

EDWARD "KID" ORY and "GUEST STARS" · HARRY JAMES · MARTHA TILTON · ZIGGY ELMAN

and all the exciting Goodman hits!

NUAL DRIVE JANUARY 1 TO APRIL 28, 1956

Rex Beach's

The SPOILERS

STARRING

ANNE BAXTER · JEFF CHANDLER · RORY CALHOUN

CO-STARRING

RAY DANTON · BARBARA BRITTON · JOHN McINTIRE





PRINT BY TECHNICOLOR

with CARL BENTON REID · WALLACE FORD · RAYMOND WALBURN



AUDIE MURPHY
BARBARA RUSH

WORLD IN MY CORNER

CO-STARRING

JEFF MORROW

JOHN McINTIRE

with HOWARD ST. JOHN



AVAILABLE FOR THE CHARLES J. FELDMA

RED SUNDOWN

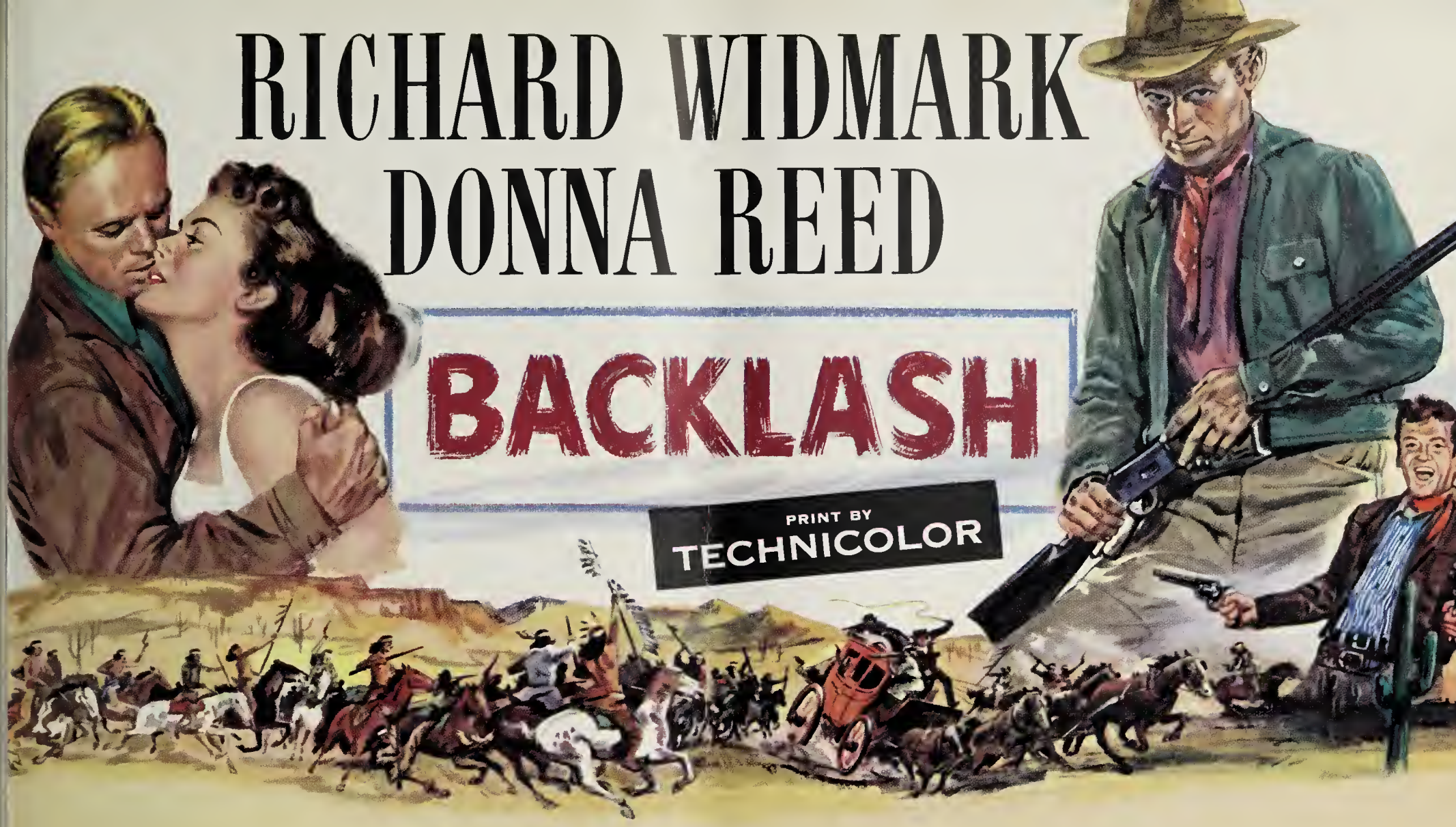
PRINT BY TECHNICOLOR



STARRING Rory CALHOUN · Martha HYER · Dean JAGGER

with ROBERT MIDDLETON

RICHARD WIDMARK
DONNA REED



CO-STARRING **WILLIAM CAMPBELL · JOHN McINTIRE**

INUAL DRIVE JANUARY 1 TO APRIL 28, 1956

BARBARA STANWYCK · FRED MacMURRAY
JOAN BENNETT



"There's Always Tomorrow"

CO-STARRING **PAT CROWLEY**

WILLIAM REYNOLDS · GIGI PERREAU

...and these important Pictures currently in release



Universal International

THE CHARLES J. FELDMAN ANNUAL DRIVE

"THE PRIVATE WAR OF MAJOR BENSON"
print by Technicolor

"THE SHRIKE"

"FEMALE on the BEACH"

"KISS OF FIRE"
print by Technicolor

"TO HELL AND BACK"
in Cinemascope
print by Technicolor

"LADY GODIVA"
print by Technicolor

"THE NAKED DAWN"
print by Technicolor

"TARANTULA"

"RUNNING WILD"

NEW POSTS

JOSEPH GOULD has been appointed advertising manager of United Artists. He replaces Roger H. Lewis, who has been elevated to National Director of advertising, publicity and exploitation for UA. Gould was formerly executive assistant to Seymour Poe Vice-President of I.F.E. Releasing Corp. He takes over his new post on December 19.



ALFRED STERN JOSEPH GOULD

ALFRED E. F. STERN has been appointed Publicity Manager for RKO Radio's foreign operation, in addition to domestic. Stern has been manager of domestic publicity for the past two years, and has been with the company for ten years.

PAT MCDERMOTT has joined the RKO Radio Studio publicity department. She formerly served as CBS-TV publicity manager for the past three years.

JOHN E. DUGAN, formerly Buena Vista and 20th-Fox sales representative in St. Louis, has been appointed I.F.E.'s sales representative for the St. Louis and Kansas City exchange areas.

FRANK H. FISCHER has been named vice-president in charge of theatre operations for Odeon Theatres of Canada. Odeon has also elevated FRANK VAUGHAN to supervisor of J. Arthur Rank Organization motion picture sales, and C. R. B. SALMON to executive vice-president of the organization.

MEDLEY G. B. WHELPLEY has been elected a director of Republic Pictures Corp.

DOUGLAS WHITNEY will join RKO Radio Pictures as executive in charge of the casting and talent department. He left MCA two years ago to join CBS-TV as staff producer of the "Red Skelton Show" and "My Favorite Husband."

WYNN LOEWENTHAL has joined the RKO foreign publicity department.

ALBERT R. PERSAUD has been appointed manager of the Warner Bros. office in Trinidad. He was formerly acting manager of that office.

'CARE' For 'Conqueror'

The Keith Theatre, Washington, D. C., premiere of Howard Hughes' "The Conqueror," which will debut also in the other capitals of the world in late January, will be sponsored by CARE, one of the leading international charities, Walter Branson, RKO distribution vice president announced. The sale of tickets to the glittering event will be aided by a telethon on WTOP-TV, CBS outlet, which will present prominent personalities from Capitol Hill and ambassadors from the countries of the world. This TV event marks the first time a telethon has been produced for the sale of tickets to a movie.

Dimes Up, Hats Off to Skouras



Spyros P. Skouras (center), president of 20th Century-Fox, is flanked by Richard C. Patterson, Jr., (left), N.Y. City Commerce Commissioner, and Basil O'Connor, head of the National Foundation for Infantile Paralysis, as a check for $100,000 is presented to the polio-fighting organization. The sum was raised at a $100 per plate tribute dinner to Skouras held at New York's Waldorf Astoria Hotel, where more than 1,200 leading citizens gathered to salute the film executive for his distinguished record of service to humanitarian causes.

World leaders joined in paying tribute to Spyros P. Skouras, 20th-Fox president, for his deep devotion to humanitarian principles at a $100 a plate dinner held in his honor at the Waldorf-Astoria Hotel this week. The audience of 1,200 notables from all walks of life heard messages from President Eisenhower, Winston Churchill, Anthony Eden and David Ben-Gurion. The dinner, held for the benefit of the March of Dimes at Skouras' request, raised over $100,000 for the National Foundation for Infantile Paralysis.

Principal speakers were Mayor Robert F. Wagner, Basil O'Connor, Foundation president, Commerce commissioner Richard C. Patterson, and Senator William Knowland, California Republican. Jack Benny acted as toastmaster with George Jessel emceeing a small-scale musical revue staged by the Music Hall's Leonidoff featuring Ray Bolger, Patti Page, Johnny Ray, and Katherine Dunham and her dancers.

Hearing Due For Snaper On Protest Lodged Over Proposed Loew Drive-In

The Federal District Court has set Dec. 12 as the hearing date on the Loew's application to erect a drive-in theatre in Raritan, N.J. Judge Sidney Sugarman reserved his decision this week after hearing an intervention motion filed on behalf of exhibitor Wilbur Snaper who operates the nearby Strand Theatre in Keyport. Opposing Snaper's motion were the Dept. of Justice and Loew's, which is seeking court permission as outlined in the consent decree. The move by Snaper marked the first such action by an Allied member since the Allied convention criticism of the Justice Dept. on the circuit expansion issue.

Judge Sugarman declared that he would rule both on the Loew's application and on whether an exhibitor can intervene in court action affecting a consent decree party to expand its theatre interests. In any case, the court has said that it will hear the Keyport case.

The court sided with Snaper when his attorney objected to the government attorney's stand that enough notice had been given on the Loew's project. The court disagreed with the government's claim that all information had been properly evaluated, charging that it appeared that "the matter had not been properly investigated."

UA Resigns From MPAA After Production Code Seal Nix On "Golden Arm"

(*Continued from page 4*)

crusade against allegedly immoral movies and the MPAA's lax enforcement of the Code.

"The Bishops' attack only emphasizes . . . the impossibility of a Code pleasing all segments of opinion. . . . We earnestly suggest that the Code be eliminated, and the responsibility for presentation of acceptable films be placed where it belongs, in the hands of the *individual* company and producer and the general public who, in the last analysis, will be the final judge, and the courts where the problem of obscenity can best be handled."

This week another potential film about dope addiction was in the news when 20th-Fox announced it had purchased the Broadway stage success. "A Hatful of Rain," also about narcotics. However, president Spyros P. Skouras later said the company would not use the theme unless the Code were amended to allow films of that nature.

Arbitration Draft To Go To Justice Department, Federal Statutory Court

The legal committee of the Motion Picture Association of America, which represents the major producers, has approved the industry arbitration draft and will submit it to the Department of Justice for their consideration.

If the draft is approved by the Department, it would then be submitted to the statutory court before coming effective. Arbitration would then be available to any exhibitor, regardless of affiliation, whether or not his organization has approved the document.

Box score of exhibitor organizations for and against the draft to date shows Theatre Owners of America and Independent Theatre Owners Assn. in favor; National Allied and Southern California Theatre Owners opposed. Metropolitan Motion Pictures Theatres Assn. has tabled the document for the time being.

Sindlinger Hits Mark With Tax Estimates

Estimates made by Sindlinger & Co. on the Federal admissions tax for the 1955 fiscal year ended June 30 and turned over to government economists in behalf of the COMPO tax campaign in 1954 have been proved accurate to within twenty-five hundreths of one percent, U. S. Treasury figures reveal. A total of $105,139,000 was collected by the government, compared to Sindlinger's estimate 19 months ago of $105,400,000. Admissions revenue for the previous year totaled $270,520,000, 61 percent more than the 1954-55 figure.

Warner Theatre Net Jumps 73% For Year

Net profits at Stanley Warner Corp. during the past fiscal year ending Aug. 27 jumped 73 percent over the proceeding 12 months. Reporting a net of $3,065,890 after all charges or $1.39 per common share, the theatre organization's president S. H. Fabian revealed that total income from theatre admissions and merchandising sales was $92,410,500 compared to the previous year's $66,447,800. The increased earning enabled the Corporation to pay a dividend of $1.00 per share with $.70 per share on common stock for the previous year. Consolidated net before taxes stood at $6,865,000, compared to 1953-54's $3,595,100.

Fabian commented that "the future is bright" in viewing the features set for release in the coming months. Stanley Warner has also announced the opening of eight new Cinerama theatres, bringing their total to 15. The circuit operates 303 theatres in all.

Warner stockholders learned that an aggregate of $838,790 was paid to its corporation directors during the past fiscal year. Fabian and Samuel Rosen, executive vice-president received $425,830, paid to Fabian Enterprises; David G. Baird, finance committee chairman, $36,400; Harry M. Kalmine vice-president and general manager, $109,360; and Maurice A. Silver, Pittsburgh-Cleveland zone manager, $54,300.

Allied Conclave May Hear EDC Washington Report

CINCINNATI. — Less speech-making and more participation by delegates in clinics will be stressed at the 1956 National Allied Drive-In convention, to be held in Cleveland beginning Feb. 21, the national advisory committee decided at its meeting here. Gov. Frank J. Lausche of Ohio and Mayor Anthony Celebrezze of Cleveland are being invited to welcome the conventioneers.

On the final day of the convention, Feb. 23, the advisory committee expects a report by Abram F. Myers, Allied general counsel, on behalf of the national EDC committee, about the Washington hearings called by Sen. Hubert Humphrey to discuss government legislation. It is anticipated that the hearings will have been concluded by that time.

Columbia Views $88 Million Gross; "Picnic" Slated To Play Music Hall

Columbia Pictures stockholders heard optimistic news from president Harry Cohn at the annual corporation meeting, with reports that 1955-56 grosses will be eqnal to or greater than the 1954-55 fiscal year.

Despite a decline in the first two quarters, business is expected to hit the $88,311,113 gross of last year with two as yet unreleased "big" pictures, "Picnic" and "The Eddie Duchin Story." Both are schednled to play in Radio City Music Hall. Further insurance is offered with the forthcoming Bogart starrer, "The Harder They Fall."

Columbia's TV subsidiary, Screen Gems, reported over a one hundred percent increase in gross over last year with an $11 million figure total predicted for the year. The company's investment in independent production for the year 1955-56 will hit $13 million, allocated as of June 1955.

Stockholders re-elected the entire corporation directorate, and extended the employment contract of exeentive vice-president Jack Cohn for two years. They also granted options for 2,625 shares of common stock each to Leo Jaffe, vice-president, and Rube Jackter, assistant general sales manager. Jaffe and M. J. Frankovich were elected to the position of vice-president of Columbia Pictures International Corp.

Harry and Jack Cohn killed rnmors at the meeting that their stock was for sale.



Columbia officials sign "Picnic" and "The Eddie Duchin Story" into Radio City Music Hall for early 1956. The new releases mark Columbia's first entries in the Music Hall since 1952's "The Happy Time." Left to right: A. Montague, general sales mgr.; Russell Downing, Music Hall managing director; and Rube Jackter, ass't gen. sales mgr.

They were asked to declare their position by a stockholder who felt that rumors were causing the corporation's Wall Street quotations to form a false picture of the film company's position.

Col.-Int'l Slates Sixty Co-Production Films

Lacy Kastner, Columbia - International president who recently returned from a two month tour of the Far East, outlined the 12 million dollar investment in co-production deals the company is backing through 1957. Sixty films produced by local companies in eight countries will receive from 30 to 60 percent financing from Columbia. The films will assume the taste and custom of the indigenous producer and will be brought to the American market only if an MPAA seal can be obtained. Kastner noted that most of the successful overseas product could not get our Code seal, but that Columbia has no intention of imposing our standards on foreign producers. "If they can be brought to the American market, then that will be so much gravy." He added that while Columbia will retain the option on U.S. distribution, those pictures which the company does not handle here may be distributed in some cases by the producer himself.

Loren Signs For 2 Films

Hecht-Lancaster Productions scored another casting coup by signing Sophia Loren, the much-publicized Italian motion picture star, to a two-picture contract, it was announced this week by Harold Hecht. Her first appearance in an American film will be in "Elephant Bill" an adventure epic. Hecht recently acquired the service of Gina Lollobrigida who is co-staring with Burt Lancaster and Tony Curtis in "Trapeze," for United Artists release early next year.

Three Year Settlement Reached By MPEA, Italy

The Motion Picture Export Association of America has concluded a new three year film arrangement with Italy.

The agreement maintains the present import level of 190 films per year for the eight companies operating their own distribution organizations in Italy. The agreement extends three years beyond August 30, 1956.

The agreement also continues the remittances of $3,000,000 per year at the official rate of exchange. Permitted uses of unremittable funds remain unchanged. As part of the arrangement the U. S. companies will sell a major portion of their outstanding dubbing certificates for 470,000,000 lire, payable in installments. Proceeds of the sale will be remittable in dollars.

The Italian government has agreed to limit the increase in new dubbing fees, under the pending film law, to a total fee of 5,500,000 lire per feature film. The previous fee was 2,500,000.

Stars Usher "Tattoo"

Marilyn Monroe, Joan Crawford and Helen Hayes will serve as usherettes at the gala world premiere of Paramount's "The Rose Tattoo" with Anna Magnani and Burt Lancaster at the Astor Theatre Dec. 12. Held in conjunction with the Actors' Studio second annual benefit with Mayor Robert F. Wagner as honorary theatre manager, the benefit will boast a roster of personalities including Leslie Caron, Joyce Grenfell, Viveca Lindfors, Geraldine Page, Rita Gam and Dagmar. A lavish entertainment program is planned in the Sheraton-Astor Hotel after the film presentation.

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Flexibility Pays Off

Universal-International's "Forward March" Reflects Sound Planning

HOLLYWOOD. — Universal-International's "record-breaking march" of the past five years will never stop, as long as the company's thinking and efforts are directed "along the line that we still have a long way to go," U-I executive vice-president Alfred E. Daff predicted during a conference of sales executives here.

The announcement of the sixth annual "Charles J. Feldman Drive," from January 1, 1956 to April 28, 1956 capped four days of meetings during which the Universal executives reviewed production, distribution and promotion plans for 1956 which the company aims to make its sixth record-breaking year in a row.

"Flexible Policies"

"Our production policy, like our sales policy, continues to be flexible," Daff said, "flexible enough to seize opportunities as they present themselves and courageous enough to plan into the future. . . . Our exhibitor friends respect us today. They know they can depend upon us for a steady flow of quality product that will bring dollars to their box offices. And they are not going to be disappointed."

Also addressing the meeting, U-I president Milton R. Rackmil stated that "because of our past success, U-I is now in a position . . . to purchase the best literary properties, cast them with the most important name personalities and bring them to the screen through producers, directors, writers and technicians who are tops in their respective fields. This is an unbeatable combination that assures us continued growth, not only next year but also in other years to come."

"Story Appeal Dominant"

N. J. Blumberg, U-I chairman of the board, commented that the industry has just come through two important years of technical developments. "Despite the interest shown in these developments one thing has remained clear," he said. "That is that the real box office potential of a motion picture lies inherently in its story appeal plus its star and production values. They are the values that are everlasting."

Pre-sold stories, outstanding literary and dramatic properties which are responsively received by the public, will continue to play an important role in the production program planned by the company for 1956, Edward Muhl, vice-president in charge of production, declared.

Muhl pointed out that 22 best-selling books, national magazine stories and hit stage productions have been acquired by U-I and now are in various stages of production and preparation.

"In addition to these pre-sold stories we will continue, as in the past, to develop original story ideas which we feel are particularly suitable for the screen," Muhl stated. "Figuring importantly in this category at our studio have been biographies inspired by interesting men."

Of the feature schedule to be put before the cameras by U-I during the coming year, Muhl said the majority will be filmed in color, with some also being shot in either CinemaScope or VistaVision when the use of these processes will enchance the values of a particular story or background.

Topping the novels that U-I will bring to the screen during 1956 will be Al Morgan's "The Great Man," for which Jose Ferrer recently was signed as both star and director and "A Time To Love and A Time To Die," with a World War II background, by Erich Maria Remarque.

Novels Listed

Other top novels and national magazine stories now in preparation include "The Night Runner," Owen Cameron's Cosmopolitan story; "Maracaibo," by Stirling Silliphant; "Tammy Out Of Time," by Cid Ricketts Summer; "Miss Pettigrew Lives For A Day," by Winifred Watson; "And No One Answered," McCall's novelette by Ann Head; "The White King," by Samuel B. Harrison; "New Heaven, New Earth," by Arthemise Goertz; "The Shrinking Man," by Richard Matheson; "Dead Man Pass," Saturday Evening Post serial by Peter Dawson; "Plans Of The Mohawk," by James Oliver Curwood; "Run Of The Caprock," by Noel M. Loomis; "Mississippi Landing," by Ben Lucient Burman; "The Galileans," by Frank G. Slaughter; "Dolly Hessian," by MacKinlay Kantor; and Jay Dratler's "The Hidden Heart," to be published in Red Book.

Hit productions from the Broadway boards to be brought to the screen include the recently-purchased "Emperor Jones," by the late Eugene O'Neill; "Song Of Norway," adapted from the smash operetta; and "Teach Me How To Cry," by Patricia Joudry.

These are in addition to two of U-I's most important 1956 releases which have now entered the completion stage—"Away All Boats," most ambitious picture in the company's history which is based on Kenneth Dodson's best-selling novel and stars Jeff Chandler, George Nader, Julie Adams and Lex Barker; and "Never Say Goodbye," adapted from Luigi Pirandello's famous play and starring Rock Hudson opposite Cornell Borchers.

Biographies Pay Off

Biographies will figure importantly in the schedule.

Pictures in this category scheduled for filming include "Ataturk," the story of the great Turkish leader, Kemal Ataturk; "Battle Hymn," based on the heroic Korean exploits of Col. Dean Hess, the flying parson; "The Bill Robinson Story," bringing to the screen the life of the great Negro dancer; and "The Charles Russell Story," which will star Audie Murphy in the film biography of the West's greatest cowbody painter; and "Apache Agent," which stars Audie Murphy in the true story of John Philip Clum.

Other outstanding literary properties scheduled for production during the year include James M. Cain's original, "The Unfinished Symphony," which will star Jane Wyman and Rossano Brazzi, and "Kelly And Me," an original Everett Freeman which will star Van Johnson.

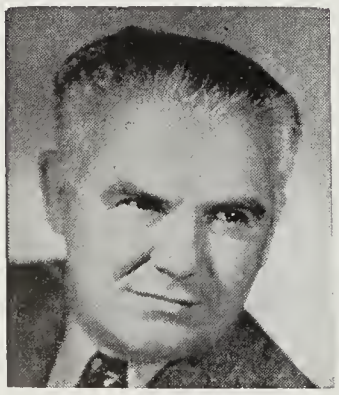
Biggest U-I Push For "B. G." Story

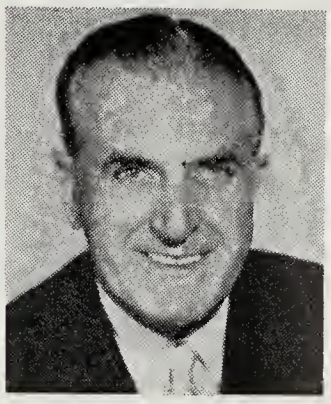
Hollywood.—More people will be exposed to the pre-selling of "The Benny Goodman Story" than any previous picture in the history of Universal Pictures, according to David A. Lipton, U-I vice-president, speaking at the week-long studio sales conference here.

The national magazine advertising campaign on the film is the biggest in the company's history, Lipton said. Detailing the promotional campaign already underway and blueprinted on the film, which will reach its climax with the world premiere in Chicago the first week in February, Lipton estimated that close to one billion impressions will have been achieved on television and radio alone.

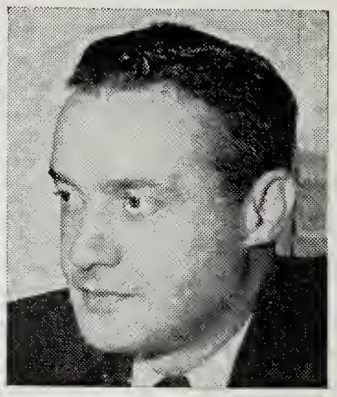
One stunt will see NBC's network TV show, "Tonight," starring Steve Allen, join forces with Universal on Tuesday, Dec. 13, for a nationwide salute to "The Benny Goodman Story." After the invitational press preview, to be held at the RKO 86th St., N.Y.C., a contingent of celebrities will appear on the 90-minute long "Tonight." Meanwhile, exhibitors in many exchange cities who will see the preview in their own cities will be guests of U-I at exchange supper parties to see the network salute.


MILTON J. RACKMIL


N. J. BLUMBERG


ALFRED E. DAFF


CHARLES J. FELDMAN


EDWARD MUHL


DAVID LIPTON



Steve Allen and Donna Reed, in "The Benny Goodman Story," Technicolor.



Rock Hudson and Jane Wyman, in "All That Heaven Allows," Technicolor.



Audie Murphy and Barbara Rush in "World In My Corner."

Continuous Flow of Important Films For New Year Set By U-I

Universal-International will release 12 of its most important film productions during the first four months of 1956, designed to provide the nation's exhibitors with a steady flow of top box office attractions, according to Charles J. Feldman, vice-president and general sales manager.

In announcing the release schedule, Feldman hailed these pictures as the greatest grossing group of boxoffice attractions in the history of U-I. "This schedule of pre-sold properties offering a variety of outstanding screen entertainment with a group of Hollywood's top box office stars, re-affirms U-I's policy of confidence in our industry and responsibility to our exhibitor customers," he said.

Seven of the pictures will be in Technicolor and one in CinemaScope with the group being highlighted by the release in February of "The Benny Goodman Story," which the company feels is the most pre-sold picture in its history.

Already set for Christmas-New Year's release in key situations from coast to coast is "The Second Greatest Sex," CinemaScope-Technicolor production which has been hailed by the trade press as being in the same vein as "Seven Brides for Seven Brothers." Heading the large cast are Jeanne Crain, George Nader, Kitty Kallen, Bert Lahr, and Mamie Van Doren. It was produced by Albert J. Cohen and directed by the veteran George Marshall.

Also scheduled for key city holiday bookings is "All That Heaven Allows," in Technicolor, starring Jane Wyman and Rock Hudson and delivered by the same producer-director team of Ross Hunter and Douglas Sirk which was responsible for "Magnificent Obsession."

Another January release is "The Spoilers," Technicolor, starring Anne Baxter, Jeff Chandler, and Rory Calhoun. Based on the Rex Beach classic this is an action drama of the Yukon gold rush.

The final January release will be "The Square Jungle" prize-fighting drama starring Tony Curtis, Pat Crowley and Ernest Borgnine and featuring Paul Kelly, Jim Backus, Leigh Snowden and Joe Louis.

"The Benny Goodman Story," in Technicolor starring top television personality Steve Allen and Donna Reed and produced by Aaron Rosenberg who made "The Glenn Miller Story," highlights the February releases. "There's Always Tomorrow," a domestic drama starring Barbara Stanwyck, Fred MacMurray, Joan Bennett and Pat Crowley, will be the second February release.

March releases will be "Never Say Goodbye," Technicolor drama starring Rock Hudson, Cornell Borchers and George Sanders, the film which marks the American debut of Miss Borchers, the British Academy Award winning actress and Continental sensation; "Red Sundown" a western in Technicolor starring Rory Calhoun, Martha Hyer and Dean Jagger; and "World In My Corner" a drama starring Audie Murphy and Barbara Rush, Murphy's first film since his current "To Hell and Back."

For April release, U-I will have "Backlash" a Western drama starring Richard Widmark and Donna Reed and co-starring William Campbell and John McIntire; also "The Kettles in the Ozarks" which stars Marjorie Main with Arthur Hunnicutt and "The Creature Walks Among Us" starring Jeff Morrow, Rex Reason and Leigh Snowden.



Anne Baxter and Jeff Chandler in "The Spoilers," Technicolor.



Jeanne Crain and George Nader in "The Second Greatest Sex," CinemaScope-Technicolor.



Rock Hudson and Cornell Borchers in "Never Say Goodbye," Technicolor.



Ernest Borgnine, Jim Backus, and Tony Curtis in "The Square Jungle."



Donna Reed and Richard Widmark in "Backlash," Technicolor.

The Sweep Of RED RIVER ...



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Screenplay by

FRANK DAVIS and BEN HECHT · Directed by ANDRE DE TOTH

Produced by

WILLIAM SCHORR · A BRYNA PRODUCTION

...he Drama of "HIGH NOON"... The Violence of "SHANE"...

AND NOW... THE MIGHT OF

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INDIAN FIGHTER

FOR CHRISTMAS thru UA

Introducing

Elsa MARTINELLI

whose obvious appeal has already won her tremendous space in major national magazines – even before the release of her first film.

"SURE TO BE A HOLLYWOOD SENSATION!"—*says Esquire*



M-G-M Releasing Eight New Films

M-G-M will have eight new pictures and four reprints for release during the first four months of 1956.

During January, there will be "Diane," in CinemaScope and Eastman Color, starring Lana Turner and Pedro Armendariz, followed by "Ransom!" starring Glenn Ford and Donna Reed. For February, "Forever Darling," the second Lucille Ball—Desi Arnaz attraction for M-G-M, with James Mason and Louis Calhern in Eastman Color will be followed by "The Last Hunt," in CinemaScope and Eastman Color, starring Robert Taylor. Supplementing the new releases will be a reprint combination "The Three Musketeers," in Technicolor starring Lana Turner and Gene Kelly and "The Stratton Story," starring Jimmy Stewart and June Allyson.

March releases will be headed by "Meet Me In Las Vegas," in CinemaScope and Eastman Color, starring Dan Dailey and Cyd Charisse; "Forbidden Planet," starring Walter Pidgeon and Anne Francis; plus the Technicolor reprints "Northwest Passage," starring Spencer Tracy and "The Yearling," starring Gregory Peck, Jane Wyman and Claude Jarman, Jr.

For April, there will be "Tribute to a Bad Man," starring James Cagney, and "Gaby," starring Leslie Caron, both in CinemaScope and Eastman Color. "It's a Dog's Life," formerly "The Bar Sinister" and "Wildfire," will be available for bookings after December 23.

Film News Ads Leap

A leap in newspaper advertising of 42.8 percent was reported for the first three quarters of 1955 by the Bureau of Advertising of the American Newspaper Publishers Association. "The steep increase," based on a study of 228 newspapers in 110 cities, "does not account for all newspaper investments by motion picture and other national advertisers in the amusement lineage category, since much of their expenditure goes into ads bearing exhibitors signatures," the Bureau stated. The total lineage jumped from 868,233 for the 1954 period to 1955's 1,240,093.

Williams Heads MITO

L. J. (Bill) Williams, Union, Mo., was elected president of the Missouri-Illinois Theatre Owners at its annual convention held in St. Louis. Williams succeeds Lester Cropp. Also elected were: Thomas James, St. Louis, board chairman; Paul Krueger, St. Louis, vice-president; Charles Goldman, St. Louis, treasurer; A. B. Margarian, E. St. Louis, secretary; Phillip Nanos, St. Louis, Pete Medley, Sikeston, Mo. and Eddie Clark, Metropolis, Ill., regional vice-presidents; John Meinardi, St. Louis, sergeant-at-arms; and Myra Stroud, St. Louis, managing secretary.

. . . . VIEWPOINTS

George Kerasotes, assistant to Myron Blank, TOA president, has declared in the most recent TOA bulletin "there is no other method in selling motion pictures on percentage that is more fair and equitable than the sliding scale." Admitting that as a system it has been abused by both distributors and exhibitors, Kerasotes said that most difficulties could be resolved by computing the sliding scale to suit the individual theatre.

"If the distributor is unwilling to accept the sliding scale based on overhead, then a scale could easily be devised based on grosses, and the scale would rise or decline with the gross of each feature," he said. By taking the average of the top grossing features, Kerasotes opined, a scale based on average gross could be established, "with film companies receiving a higher rental if it grosses more than the average and correspondingly less if the gross is lower."

"(There is) an increasing and dangerous trend to trade valuable television time for the questionable bargains of a few marquee names, free rides on major scheduled airlines, backstage visits with movie moguls, trailer-like clips from non-TV movies, or 'planted' products and services not sharing in a program's budget expenses. . . .

"If we continue to avoid the problem, television may find that it's being played for a billion dollar sucker, one that permits itself to lure audiences away from their TV sets and into theatres and to surrender its powerful advertising potential to promote 'free ride' products and services." — Frederic W. Ziv, board chairman of ZIV Television Programs, Inc.

A long wait on any federal action regarding pay-as-you-see TV was indicated by FCC chairman George C. McConnaughey. Addressing the professional baseball convention in Columbus, Ohio, the government official told the club executives not to count on toll TV just yet as a possible boost to their box office receipts. He explained that the Commission cannot be expected to reach a speedy decision—since "there are no neutral parties in the case"—and there is a possibility that an even longer delay may be brought about by a determination that the FCC is unauthorized to handle the matter. In that case, Congress will have to make the final decision. . . .

"If we continue to get the goodly amount of product we're getting today, we will die of starvation from improvements. . . ." —Samuel Pinanski, honorary TOA board chairman, in a recent TOA bulletin.

Another voice thrown behind the "sanctity of the airwaves" was heard as TV Guide backed the recent TOA stand against the exclusive telecasting of World Series games for closed-channel theatre TV presentation. The television publication was glad to see that the exhibitor association "has good public relations sense and is willing to sacrifice a chance to profit for the sake of keeping the public happy." The TOA statement aired the view that a wave of public protest would damage all those who would be associated with such a television scheme. . . .

A U.S. government delegate has labeled the international film festivals as a great opportunity to "maintain or improve the position of U.S. films on the foreign market." Nathan D. Golden, Commerce Dept. representative at the Cannes festival, reporting on the festival, declared that "to send anything but the finest films and the most attractive stars to such a gold-mine of world-wide free publicity would seem most short-sighted, particularly when the challenges to American pre-eminence in motion pictures are increasing." He had high praise for both the judging at Cannes and for the behavior of the U.S. stars attending the festival. . . .

"The opposition of the theatres and the networks will have no more effect on Phonevision than the outraged protests of the fly harness and buggy whip manufacturers had on the progress of the automobile industry." — Joseph S. Wright, vice-president and general counsel, Zenith Radio Corp., addressing the Society of Security Analysts, Chicago.

The somber warning that TV publicity was stealing filmdom's thunder was issued by Samuel Goldwyn Jr., at an AMPA luncheon honoring the young producer. Goldwyn noted that on his recent tour plugging his "Man With a Gun" he saw that TV is providing more colorful copy for the nations journals and that by and large responsibility for this condition rested with the film makers. . . .

Broadcasting Field Soars To Billion Dollar Revenue As Television Tops Radio

WASHINGTON.—The year 1954 was the first in which total revenues of the broadcasting industry exceeded $1 billion, according to the FCC. TV accounted for $593 million and radio for $440 million, and it was also the first year in which TV topped radio.

The 1954 TV revenues were 37 percent over 1953 while radio revenues dropped 5 percent below the previous year. Actual broadcasting profits were $132 million in 1954, seven percent higher than in 1953. TV profits accounted for $90 million, almost 33 percent higher, while the $42 million radio profits were 24 percent lower than in 1953.

The TV networks and their 16 owned and operated stations accounted for 52 percent of total TV revenue, with the 394 other TV stations splitting up the remaining 48 percent. Of the $286 million revenue earned by the 394 other TV stations, 70 percent went to 92 non-network pre-freeze stations.

The four TV networks and their owned stations earned $36.5 million in profits, more than double 1953. The 92 non-network pre-freeze stations earned $67.6 million in profits. But the 302 post-freeze VHF stations lost a total of $3.8 million and the 125 UHFers lost $10 million.

"Carousel" Tees off Fox Releases

Rains Of Ranchipur



Lana Turner; Richard Burton

Bottom Of The Bottle



Van Johnson; Ruth Roman; Joseph Cotten

Threshold Of Space



Ken Clarke; Guy Madison; Donald Murphy; Martin Milner

The first motion picture filmed in the revolutionary new 55mm. CinemaScope process-Rogers & Hammerstein's "Carousel"—will highlight a line-up of six major CinemaScope attractions scheduled by 20th Century-Fox for national release during the first quarter of 1956. All are in color by De Luxe.

The multi-million-dollar filmization of the smash Broadway musical, starring Gordon MacRae, Shirley Jones, Cameron Mitchell and Barbara Ruick, will be released in February preceded by a promotional campaign that bids to surpass that introducing CinemaScope and "The Robe" two years ago. The film was produced by Henry Ephron and directed by Henry King.

"Skirts" Leads Off

Leading-off the 1956 product roster will be "The Lieutenant Wore Skirts," a modern comedy starring Tom Ewell, of "The Seven Year Itch" fame, Sheree North and Rita Moreno. Frank Tashlin directed the Buddy Adler production. Also in January will be "The Bottom of the Bottle," an adventure drama topcasting Joseph Cotten, Van Johnson and Ruth Roman. Buddy Adler produced and Henry Hathaway directed.

Joining "Carousel" on the February agenda will be "The Man Who Never Was," based on the best-selling story of one of the most amazing spy incidents of World War II. The Sumar Production being released by the company stars Clifton Webb, Gloria Grahame and William Russell. It was filmed in actual locales in England and Spain. Andre Hakim produced and Ronald Neame directed.

Released in March will be "On The Threshold of Space" thrilling story of Air Force planning for space travel, starring Guy Madison, Virginia Leith, John Hodiak and Dean Jagger.

"Suit" For Easter

The big Easter attraction from 20th-Fox will be "The Man In The Gray Flannel Suit" starring Gregory Peck. The adaptation of Sloan Wilson's best-selling novel is being produced, directed and written for the screen by Nunnally Johnson.

With the number of releases from 20th-Fox in 1956 expected to number 30, the company this week announced that three other major CinemaScope productions, all in color, currently are before the cameras.

The roster includes "The King and I," the second production to be filmed in CinemaScope 55 and the second Rodgers & Hammerstein hit musical photographed in the revolutionary new process. Topcast are Deborah Kerr, Yul Brynner and Rita Moreno. Charles Brackett is producing and Walter Lang is directing.

The current lensing slate also numbers "The Revolt of Mamie Stover," a Buddy Adler production starring Richard Egan, Jane Russell, Agnes Moorehead and Joan Leslie. Raoul Walsh is directing the filmization of William Bradford Huie's best-seller.

"23 Paces To Baker Street," starring Van Johnson and Vera Miles, currently is shooting in England.

Carousel



Shirley Jones; Gordon MacRae

Lieutenant Wore Skirts



Tom Ewell; Sheree North; Rick Jason

Man Who Never Was



Robert Fleming; Clifton Webb

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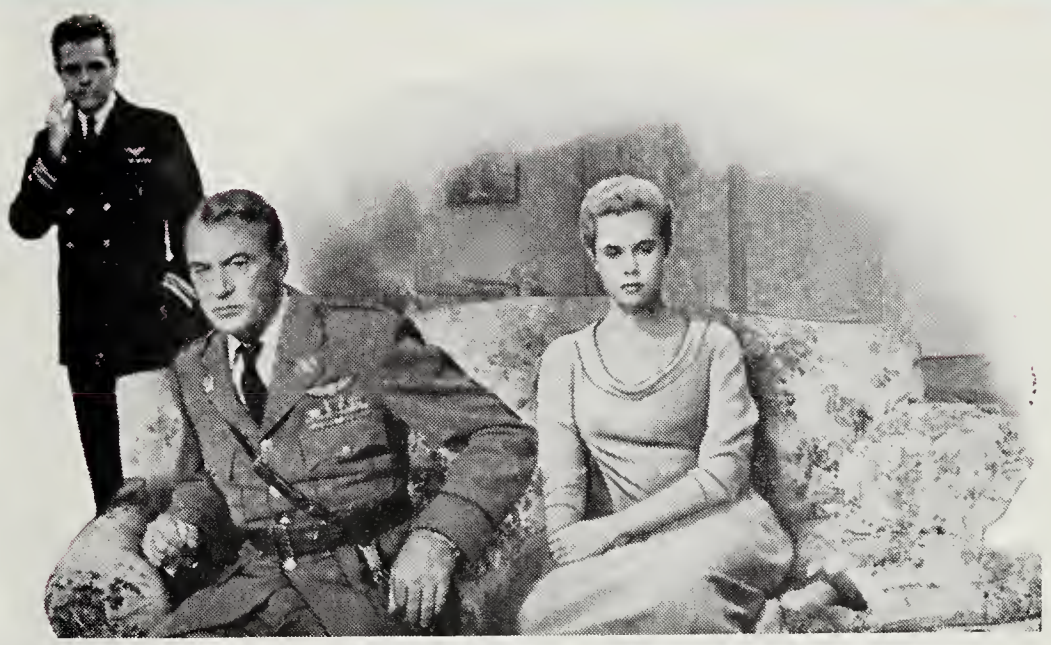
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HOLLYWOOD

. . . on the wire

RICHARD BERNSTEIN, *Editor*
Hollywood Offices:
8245 Beeman Avenue
North Hollywood. Tel.:
ROgers 7-2347

Warner Brothers have put "The Burning Hills," which will be produced by Richard Whorf, on Tab Hunter's schedule. Irving Wallace is screen-playing the Louis L'Amour novel. . . . Helen Hawley has been signed for a featured role in Warner Brothers' Mario Lanza starrer, "Serenade." She will play the key role of Marcella, an opera singer. . . . U-I will star Esther Williams in "The Gentle Web." This will be the actress' first dramatic role in some time. . . . Richard Carlson will direct from his own screen play, "Counterpunch" for Producer Vincent Fennelly, who will release through Allied Artists.

* * *

U-I signed actress Dorothy Malone to a multiple picture contract. Actress co-stars with Rock Hudson, Lauren Bacall and Robert Stack in the studio's "Written On The Wind." Miss Malone was signed by Edward Muhl, U-I's vice-president in charge of production on the strength of her performance opposite Jeff Chandler in "Pillars In The Sky," which was made in color by Technicolor and in CinemaScope. "Jazz Beat," a feature length film with musical backgrounds, is being prepared for independent production in 1956 by John Hubley, president of Storyboard, Inc. Hubley has signed James Di Gangi, as producer. The screen play of "Jazz Beat" releates the story of jazz and its impact on American life. It was written by Hubley in collaboration with Di Gangi and Faith Elliot. It will ultilize top bands and introduce a "unique wedding of animated and live action techniques."

* * *

20th-Fox signed Lili Gentle and one day after inking cast her in a key role in "Carousel," which Henry King is directing. . . . Producer Lindsley Parsons signed Harold Schuster to direct "Massacre at Dragon Wells," which will go into production Mar. 5. It will be Parsons' first film on his Allied Artists schedule for the year. He will also film "Proving Ground" and "The Intruder." . . . Yvonne De Carlo has been signed by producer-director Charles Martin for one of the co-starring roles in "Death of a Scoundrel," which Martin will put before the cameras at Goldwyn Studios next month. George Sanders and Zsa Zsa Gabor will also star in the film.

* * *

Paramount signed Fred Astaire for a starring role in a pictnre based on "Papa's Delicate Condition," Corinne Griffith's best selling novel. The film will roll early next year. Robert Emmett Dolan will produce the film in VistaVision. . . . Executive Producer Robert Waterfield left for Cuernavaca, Mexico after completing final details of the SuperScope Eastman Color production which stars Richard Widmark, Jane Greer and Trevor Howard. United Artists is releasing the film, which is to be filmed entirely in Mexico.

* * *

Bruce Newbery, Dudley Pictures Corporation vice-president, winged back from Cuba where he completed arrangements with the Industrial and Agricultural Bank of Cuba for the production of a series of pictures in that island nation during the next three years. The first film, which will be done in EastmanColor and Vistarama, rolls with a Hollywood cast in Havana early in February. . . . James Cagney will co-star with Robert Wagner in "The Wedding Clock," for 20th-Fox release. Henry Ephron will produce and also will work on the screen play with his wife, Phoebe. Film will be based on the William Fay Saturday Evening Post story, "Seven Steps To Murder." The studio also announced the purchase of the Broadway hit, "A Hatful of Rain," by Michael Gazza. The film version of the play will not go into production until 1957. It will be produced by Buddy Adler.

* * *

M-G-M assigned writer Gore Vidal, who just finished scripting "The Catered Affair," to the screen play of Nicholas Hallasz' "Captain Dryfus," . . . Studio also announced that Bing Crosby, Frank Sinatra and Grace Kelly will star in "High Society," which will roll in January. Louis Armstrong, Walter Pidgeon and Louis Calhern will also top the cast. The film will be produced by Sol Siegel. . . . Alan Ladd purchased the film rights to "Guns of the Timberlane," a novel by Louis L'Amour, which will be produced under his Jagnar Prods. banner. The film version will be made under the title, "Shasta," and will roll in the Spring. . . . British film star John Bentley arrived in Hollywood to start his long term film contract with U-I. Bentley's first film for the studio will be announced shortly.

* * *

Sam Katzman announced that Fred Sears will direct his musical, "Rock Around The Clock." Film will roll Jan. 5th for Co-

(*Continued on page* 29)

Press & Exhibs Must Push New Faces: Hartman

HOLLYWOOD.—Don Hartman, production head at Paramount, explained at a press luncheon after a screening of the studio's short subject dealing with new faces, that he must have support from both the press and the exhibitor in his campaign to build new stars.

Hartman stressed that the industry must find new faces or that it will be doomed. He pointed out that it is no longer possible to make a star gradually in a series of films, because fewer pictures are being produced.

He highlighted the fact that patrons of theatres today are most discriminating and stated, "That is all to the good, particularly in helping us find stars that will last."

Hartman also introduced some of the new personalities to the press. The special short included scenes from "The Scarlet Hour," which co-stars Carol Ohmart and Tom Tryon; two newcomers, Shirley MacLaine and John Forsythe in "The Trouble With Harry"; Jeanmaire in "Anything Goes"; and a portion of "The Birds and The Bees," which brings comic George Gobel to the screen.

In a special short produced by Howie Horwitz, titled "Bing Introduces Oreste," Crosby introduced the young singer, who plays the lead in "The Vagabond King."

Hartman emphasized that all the studios in Hollywood are adopting the same policies and that along with new stars, new producers, new directors and new writers must be brought to the fore.—R.B.

Levey Buys "Tontine"

"The Tontine," best-selling novel by Thomas B. Costain, was acquired as a motion picture property this week by Jules Levey, independent film producer. Already embarked on the pre-production work, Levey has been discussing the scenario with several top writers and has begun casting conferences with leading Hollywood stars. The film is to be made in England.



Don Hartman (seated center), in charge of production at Paramount, hosts a studio press luncheon following presentation of the studio's new acting talent and a talk stressing the need for new stars. Standing, L to R: "new faces" Carol Ohmart, Larry Pennell, Ursula Andress, Jody Lawrence, George Kerris, Valerie Allen, Oreste. Seated right of Hartman is Richard Bernstein, Hollywood editor of THE INDEPENDENT.

HOLLYWOOD...

(*Continued from page* 28)

lumbia release. . . . Producer Ted Richmond will put his production of David Goodis' novel, "Nightfall," before the cameras under his Copa Productions banner for Columbia release Jan. 9. . . . Peggie Castle was signed by James H. Nicholson and Roger Corman for the title role in "Oklahoma Woman." . . . Tony Perkins has been signed to a long-term contract by Paramount and will make his screen debut in the title role of "The Piersall Story," based on the book, "Fear Strikes Out." . . . M-G-M announced that Paul Newman has been signed to play the starring role of Rocky Graziano in the film version of the book, "Somebody Up There Likes Me," which is the biography of the former champion boxer. Charles Schnee will produce the film and Robert Wise will direct. Newman is currently starring in "The Rack," also at M-G-M.

* * *

Hal Wallis' next production for Paramount release will be "Gunfight at the OK Corral," which is Leon Uris' version of the Wyatt Earp story. The film will roll in the middle of January. . . . Lee J. Cobb was signed by 20th Century-Fox for "The Man In The Gray Flannel Suit." Cobb joins Fredric March, Gregory Peck and Jennifer Jones in the picture, based on the best selling novel of the same name. . . . Harris-Kubrick Productions' "Bed of Fear," film version of the Lionel White novel dealing with a race track holdup, has been forced to shutdown temporarily due to a back injury suffered by star Sterling Hayden.

* * *

Producer Robert Jacks rolls "The Proud One," next week, for 20th-Fox release. It will be shot in CinemaScope and color. Robert Webb will direct. Cast toppers are Guy Madison, Virginia Mayo and Robert Ryan. . . . Bel Air Productions will put their production of "Rebel in the Town," before the cameras Jan. 6th. It will be produced by Howard Koch and Aubrey Schneck. . . . Robert Aldrich will produce and direct "The Fragile Fox" for United Artists release. The film goes before the cameras Jan. 5. . . . Mickey Rooney's starrer for Republic, "Hinky Dinky Parlez Vous" goes on the sound stages Jan. 4. . . . Agnes Moorhead joined the cast of the Dean Martin and Jerry Lewis starrer, "Pardners." Norman Taurog is directing the film, which is in color by Technicolor and in VistaVision. Company is currently locationing in Phoenix, Arizona. . . . Hecht-Lancaster Productions acquired the novel by George Simeon, "The Hitch Hiker." Harold Hecht also revealed that he had signed Simeon to write the screen play for the film version.

* * *

Michael Myerberg will make as his next film feature for United Artists "Line of Duty." . . . Betta St. John inked for the femme lead in Sol Lesser's feature, "Tarzan and The Lost Safari." Miss St. John was signed through Lesser's associate, N. Peter Rathvon. Also cast in the feature are George Coulouris, Robert Beatty, Yolande Donlan and Wilfred Hyde White. . . . Vince Edwards signed for a lead in Hugo Haas' "Hit and Run," which will also co-star Cleo Moore and Haas. Haas will also direct and produce the feature.

Inside Production

"Piersall" To Hit World Market On Alan Pakula's First Pitch?

By Richard Bernstein

"The Jim Piersall Story" is going to be more than just a baseball film," declared Alan Pakula, who is taking over his first full-producer job with the Paramount celluloid version of the Boston Red Sox outfielder's biography. Adapted from a popular best-seller titled "Fear Strikes Out," by Piersall and Al Hirschberg, the film tells the story of Piersall's triumph over mental disease and his return to his present status as one of the luminaries in the Red Sox line-up.

"This is a story that could have happened to anyone in any profession, a universally human story," Pakula said, "and it calls for a director with deep understanding of human problems." The producer sees the film as a world-wide success, because "you won't need a thorough understanding of baseball to appreciate what Jimmy and his wife went through."

Post Story

The film play calls for three main characters: Piersall; his wife, who courageously stuck out the hardships with him; and the player's father. The story, which later appeared in condensation in the *Saturday Evening Post* and *Reader's Digest*, tells the story of why Piersall suffered his breakdown.

"There are many reasons why people suffer mental breakdowns," offered Pakula, "and this is a highly emotional story of one of the reasons and the drama that resulted from it. Jimmy had always been channeled toward baseball by his father who wanted to have a big leaguer for a son. The constant pressure Piersall put upon himself was part of the background to this breakdown, and the film will deal with how he faced and overcame it."

The promotion of Pakula to full producership is part of the policy of Paramount's Don Hartman to train young film makers to take over production responsibilities. Pukula was a producer-director at the Circle Theatre in Hollywood before he joined Hartman as his assistant at M-G-M in 1950. Later both moved to Paramount.



ALAN PAKULA

"The wonderful thing about office experience," Pakula notes, "is that it gives you an all-round view of the movie business." Pakula feels his background in distribution as well as production will aid in knowing what kind of product the market needs and what kind of budget a given film should receive.

Careful consideration for the three starring roles is under way now, and Pakula wants to make sure that casting bears out his feeling that this story "is important screen entertainment." He has selected Anthony Perkins, talented 23-year-old Broadway actor highly praised for his job in "Tea and Sympathy" for the starring role of Piersall. The Piersall property was chosen after Pakula was given his choice of any studio film material.

Calling for more daring films, Pakula said that Hollywood has recognized the need for new talent to meet today's strong competition. "Hollywood is doing its best to get this talent in all fields of motion pictures." His experience has taught him, he feels, that the public wants to see fresh themes, and he feels that in the final run, they get what they ask for.

WB's "Bad Seed"



Director Mervyn LeRoy, with star Nancy Kelly and young Patty McCormack, who play the much-discussed roles they created on Broadway in Warner Bros.' forthcoming drama about a strange child, "The Bad Seed."

Committee May Quit

HOLLYWOOD.—With financial support of the Motion Picture Association of America and the Screen Actors Guild appearing as unlikely for the coming year, there is evidence that the Hollywood Co-ordinating committee may terminate its activities after the first of the year, it was reported. Among its activities, the Co-ordinating Committee has arranged talent participation for benefit shows and servicemen's entertainment.

16mm Anti-Trust Suit Dismissed By Trial Court

(*Continued from page 5*)

of the problem.

In discussing the role of TOA, Yankwich labeled saw the exhibitor group "not as a co-conspirator, . . . but as a gadfly, constantly urging the producers to adopt a definitive policy. In evaluating the evidence, the court felt that the role of exhibition was not one of executing the policies of the distributor but rather one of crying out for more concrete action on the 16mm problem.

Ruling A "First"

Judge Yankwich's ruling is the first major interpretation on the status of 16mm film. Used extensively during the Second World War, film companies began exploring the commercial possibilities of the medium after the end of the war. At this time, careful time and location provisions were created to protect the income of theatres showing 35mm film. Paramount and Loew's were not included as defendant parties since they did not produce commercial 16mm versions of their films.

The Government case was built on the charge that the major companies and exhibitor groups had conspired in joint action to withhold films from television. The 80 page verdict clears the defendants as acting both reasonably and independently in facing identical situations, and that there was no conspiracy in restraint of trade.

Complaints Lodged

Among the complaints lodged by the plaintiff were: written and oral agreements on the time, place and condition of the exhibition of 16mm film; refusal to license telecasts; refusal to license 16mm theatres in a zone which had an established 35mm theatre; limitation of admission prices, hours shown, advertising and categories of persons admitted for showings in drive-ins, churches, clubs and schools; excessive clearance between 35mm and 16mm release; and maintenance of a policing system to enforce these regulation under threat of boycott.



Pro & Con Of "Merchandising Engagements"

—The Paramount Case—

(*Continued from page 4*)

averred.

In explanation of this position, the studio counsel said: "By this method, we seek to determine when the greatest sales penetration, through advertising and exploitation, will have been achieved, and then we will put our picture, what ever it may be, into the broadest possible release. We even make changes in an announced plan of release as soon as we think a change is indicated, as in the case of "Desperate Hours." Phillips denied that Myers' letter was in any way influential in evoking this change in "Hours" handling.

Phillips pointed out three reasons why Paramount feels its policy is not discriminatory:

First, cities are chosen on basis on size and trading value, and on influence in creating public interest.

Second, a theatre is selected on the basis of its value as an outlet and on its capacity to produce mutually satisfying rental terms.

Third, in situations where exhibitors desire opportunity to compete for earliest exhibition in comparable theatres, the studio affords exhibitors the chance of competitive bidding or negotiation.

Phillips attacked Myers' position, labeling it "a fixed system of release to established runs" which would mean a"freezing of runs" and very possibly, the Para counsel said, a violation of the decree and the anti-trust laws. He went on to comment on Myers' speech at the local Allied meeting in Winchendom, Mass. in which Myers said the selling method was aimed at raising prices. "On the subject of the exhibitor being free to fix his admission price, it is of interest to note that in the question period, following your speech, Mr. Nathan Yamins asked you if there was anything in the Bill (I presume he meant the Bill sponsored by you, to regulate the film industry), which would involve the regulating of the prices a theatre should charge, and you answered hotly, according to the trade paper, 'Of course not. If it were, I could be strung up.'

"In fairness, Mr. Myers, is it not logical to say that if the industry is regulated by the government, and film rentals are regulated, as you are so anxious to have done, it would follow, as a corallary that the admission prices of a theatre would and should also be regulated? Would it not have been fairer for you to have told your audience that at least the government regulation of the industry might bring regulation of admission prices?

—The Allied Case—

(*Continued from page 4*)

gagement program.

In an effort to show Paramount's interest in "hand-picked" theatres, (a proposition strenuously denied in the Phillips' letter), Myers pointed out the situation in 1945 when in 92 cities with 100,000 population "at least 70 percent of the first run theatres were affiliated with film companies . . . and in the case of Paramount and some others, the men who headed the film companies are still on the job and the theatres are under the same management." Myers concluded by pointedly asking if it was not fair to assume "that in the vast majority of cases Paramount selects for these merchandising runs the first run theatres of the former affiliated (so-called 'divorced') circuits?"

Admitting that a trader has the inherent right to select his own customers in bona fida transaction, Myers reported that he sought to halt forced bidding among independent exhibitors, but that he was rebuffed or ignored by all the film companies. The Allied counsel said the companies claimed that under the consent decree, they were required "to offer and license pictures theatre by theatre without discrimination in favor of affiliated theatres, circuit theatres or others." Myers wished to strike out the word "others" from the provisions, he said, so that the true spirit of the decree would be spelled out. Since he was rebuffed, Myers asked, "Are we to assume from Paramount's unyielding attitude on that occasion, and its present determined to select its customers for merchandising runs, that the "theatre by theatre" clause exists merely as a cloak for enforcing competitive bidding upon independent exhibitors?"

In the case of "Desperate Hours," Myers pointed out that after the "carefully selected" merchandising run, a period of 71 days elapsed before it was available for general release, comparing the situation with Phillips' explanation that "clearance is not involved because a picture is withheld from general release only for a brief period." Countering the Para counsel's remark that his letter had no influence in the changes of merchandising policy with the Wyler film, Myers cited the possibility that the change came about because the film "fell flat on it face."

Hitting Paramount's regard for increased production costs and the need for specialized selling, Allied's counsel indicated that exhibition costs also have risen. He further stated that Paramount has been meeting its high negative costs by simply reducing its number of annual productions, a practice which has done the exhibitor no good but which has boosted the company's net earning from 1953's $6,780,000 to 1954's $9,003,000 to a three-quarters 1955 figure of $7,680,000.

Myers concluded by explaining that very clearly government control of film rentals did not in any way indicate government regulation of admission prices. Since the interstate regulatory function of the Congress is clearly defined, Myers found the closing section of Phillips' letter completely unjustified.



REGIONEWS

ALBANY

The week of Jan. 10 has been set for trial in U.S. Dist. Court of the anti-trust suit brought in 1951 by St. Lawrence Investors against Schine Chain Theas. and other Schine defendants, as well as the eight major distributors. The case involved James Papayanakos' American in Canton and Schine's Pontiac and Strand in Ogdensburg. . . . A professional basketball game featuring the Harlem Magicians and a championship boxing bout are planned by Variety's athletic committee for next Feb. and Aug., the beneficiary to be Camp Thacher. The Club's new rooms at the Sheraton Ten Eyck are now open weekdays for luncheon and dinner.

Hollywood Drive-In at Averill Park went to week-end operation after installation of car electric heaters. . . . Jack Hamilton, Berlo Vending branch mgr., resigned as property master of the Variety Club due to pressure of business and was succeeded by Aaron Winig. . . . Walter Reade's Kingston theatres were among those plugging the sale of $3-value ticket books for $2.50.

ATLANTA

Fred Storey, pres. & gen. mgr. of Storey Theas., was named treas. of the Atlanta Chamber of Commerce. . . . Twilight Corp., W. Palm Beach, Fla., opened its $150,000 ozoner for Negro patronage with a 350-car capacity, large seating space and a "hurricane proof" screen tower, prefabricated by Unit Structures. . . . Ralph Berquist, Universal office mgr., was upped to sales rep. and Allen Rainwater became office mgr. . . A 500-car drive-in will be built by Archie Adams, Jr., mgr. of the Florida Theatre, Vero Beach, Fla. . . . Riley P. Davis, 50, sales rep. for Columbia, passed away. . . . Maurice and Sam Gaspin opened their Radio Station WDAR atop the concession booth of Patio Drive-In, Savannah, Ga.

Skeet Talley was appointed mgr. of Wales Drive-In at Lake Wales, to succeed mgr. Sturgess who transferred to Cocoa Drive-In, Cocoa, Fla. . . . Mgr. Joe Gatrell is featuring auction nights on Monday at the Colony Theatre, Winter Park, Fla., with SLOF broadcasting the sale of washers, TV sets, dryers, etc. at bargain prices. . . . J. G. Heard has again taken over the Star Theatre at Roanoke, Fla. . . . E. D. Martin, pres. of Martin Theas., was guest speaker at recent luncheon meeting of the Atlanta WOMPI's, whose Nov. project is support of the Georgia Assn. for Retarded Children. . . . . Roxy Theatre, St. Pete, Fla., is doing well with it's "Bargain Monday," which is a two-for-the-price-of-one deal.

Rockwood Amuse. sold its Strand at Hartselle, Ala. to Hubert Mitchell, theatre owner there. . . . Mrs. Frank Brierley closed her Charles Theatre, Maryville, Tenn. because of poor business. . . . Latest CinemaScope installation in the Florida Keys was at the Ceder Theatre, Ceder City. . . . A plastic screen was installed at Starlite Drive-In, Winter Park, Fla., managed by Howard Spears. . . . Mobile, Ala. amusement tax collections for the fiscal year ending Sept. 30 was $13,614.84 less than last year. . . . Harry Blotto, mgr. of the Palace Theatre, Bradenton, Fla., was appointed head of the polio fund drive for the sixth successive year.

Alabaster, Ala. will soon have a new theatre. . . . Ralph Mann resigned as mgr. of the Monroe Theatre, Monroeville, Ala., to go with the Baldwin Times, Bay Minette, Ala. as asst. mgr. W. S. Shelton, formerly with Floyd Theas., is new projectionist at the Jefferson Theatre, Monticello, Fla. . . . Albert Weis, gen. mgr. of Weis Theas. in Savannah, Ga., named his new son after his showman father, Fred G. Weis. . . . M. C. Moore reopened his Coosa Theatre, Gadsden, Ala., with a new look. . . . R. M. McClure, son of 20th-Fox's office mgr., was married to Dorothy Beard of Sycamore.

BOSTON

Joseph E. Levine, pres. of Embassy Picts., who has world-wide distribution of "Wiretapper," arranged to have world premiere in the Los Angeles area, where it opened Dec. 7 in 35 theatres. . . . Robert Whitten, operator of the Opera House, Millbridge, Me., shuttered it and will devote full time to operation of the Ben Franklin Store there. . . . Bomes brothers of Jamestown, R.I. have permanently closed the Jamestown Theatre. . . . Moe Silver, Stanley-Warner director and zone mgr. in Pittsburgh, addressed local film leaders at a luncheon here to coordinate the Christmas Salute drive for Will Rogers Memorial Hospital. Silver was the guest of Loew's div. mgr. Charles E. Kurtzman, who is area exhibitor chairman, and Paramount mgr. Gasper Urban, distributor chairman.

Martin J. Mullin, pres. of New Eng. Theas., was reelected pres. of Allied of New Eng., and Frank C. Lydon, exec. secy. Elected v.p.'s were Samuel Pinanski, Charles E. Kurtzman, Benjamin Domingo, Harry Feinstein and Edward S. Canter; Stanley Sumner, treas., and John J. Ford, board chairman. . . . Plans for the launching of Walt Disney's "Song of the South" were announced at a "Zip-A-Deedoo-Dah" luncheon hosted by Buena Vista. It will be re-released in New Eng. prior to national release. . . . The Third District of IATSE is tendering a testimonal dinner to William Scanlan, for 30 years New Eng. representative, at the Hotel Bradford. Hy Fine, New Eng. Theas. dist. mgr., will be toastmaster; John J. Miller and Walter F. Diehl, co-chairmen.

Richard Smith, v.p. of Smith Mgmt. Co., concluded the 1956 screen advertising contracts for his drive-ins with Alexander Film Co. and United Film Service. . . . Affiliated Theas. is handling buying and booking for the University Theatre, Cambridge. There will be no policy change. . . . Samuel Pinanski was reelected pres. of the Hebrew Free Loan Society, which was founded by his father. . . . Edward X. Callahan, former dist. mgr. for 20th-Fox, is recovering from a heart attack at Newton-Wellesley Hospital.

BUFFALO

George MacPherson arrived in Jamestown from Wheeling, W. Va. to take over management of the Dipson Palace, succeeding Jerry Germaine, who was appointed mgr. of Dipson's Capitol in Steubenville, O. Carl Degenhart transferred from the Olean in Olean to take over management of the Abbott Theatre in S. Buffalo. Dipson reopened the Bradford in Bradford, Pa. and appointed Timothy Valanos as mgr. . . . Buffalo theatres got a pleasant surprise the day after the big storm when the Evening News cancelled all ad bills because circulation had been incomplete.

The 450-seat downtown Cinema, which has been showing art films, gets "Guys and Dolls" on Dec. 22, with prices scaled at $1.80 for evening performances. . . . Carl E. Bell, mgr. of the Buffalo Perkins Theatre Supply office, has purchased the branch from Perkins Electric Co., Ltd. . . . Peter Bifarella, owner of the Joyland Theatre in Springville, and the Mrs. celebrated their golden anniversary with a reception for some 300 guests at the Leland House. . . . Whitington and Bellefonte have reopened



Columbia's CinemaScope version of the hit play "Picnic" had a gala sneak preview at Loew's 72nd Street in N.Y. before an invited audience of industry leaders and press. Among those present were (l. to r.): Lou Astor, Columbia sales executive; Lou Segal, Ted Schlanger, Ted Minsky and Harry Goldberg of the Stanley-Warner theatres.

BUFFALO (cont'd.)

the World Theatre in Rochester. . . . The Playhouse in Clyde, N.Y. was sold to C. Belcher.

The three-alarm fire that raged out of control during height of the blizzard caused about $125,000 damage to the Varsity Theatre building but not a seat in the house was damaged because of a fire wall which separates it from the lobby. . . . Clare L. Ricket was elected pres. of Kenmore Theas. to succeed the late Henry J. Ebling. . . . Elmer F. Lux, Council pres. and Variety Club chief barker, was designated to select a committee to plan for celebration of Buffalo's 125th anniversary in 1957.

CHARLOTTE

Meiselman Circuit has plans for an up-to-date motion picture theatre to be built at Fayetteville, N.C. . . . A proposal to allow Sunday movies at Randleman, N.C. was withdrawn without action by the City Council at request of C. C. Price, who resumed operation of the Rand Theatre there. . . . Annual convention of Theatre Owners of N. & S. Carolina will be held Jan. 29-31 at the Hotel Charlotte. . . . A. A. Alston, Burlington, N.C. theatre mgr., served as head of the commercial division of the 1955 United Fund-Red Cross campaign. . . . Patsy Griffith of the Paramount Exchange is sporting a sparkler.

CHICAGO

Final settlement of the Essaness $20 million suit against film companies and B&K delayed by inventory taking of two Oak Park theatres involved in out-of-court agreement. . . . First loop price reduction, from $1.25 to 98¢, staged by Oriental for matinee showings of "Tender Trap." . . . Jack Garber, 14 years with B&K publicity dept., will join Allied Artists' publicity staff in Hollywood Jan. 1. . . . Ted Schlosser named mgr. of Indiana Theatre, Indiana Harbor, Ind.; Lee Affback named mgr. of York Theatre, Elmhurst, Ill. . . . In an arrangement with Quaker Oats Co., Chicago, M-G-M will put two movie tickets in each of 80 million cereal boxes during the next three months, entitling children up to 12,



Ruth Mitchell, sister of the famed Billy Mitchell, stops off in Boston on her 17-city tour in connection with U.S. Pictures production for Warner, "The Court-Martial of Billy Mitchell." She is shown here discussing pressbook with Warner branch mgr. Bill Kumins (left) and New England dist. mgr. Ralph Iannuzi.



To introduce the title tune from the Holt-Rosen film, "Texas Lady," RKO held a screening and cocktail party for leading disc jockeys, with Les Paul and Mary Ford, who perform the song in the Superscope-Technicolor production, serving as hosts. L. to R.: Gray Gordon, v.p. of Deerhaven Music Corp.; Les Paul & Mary Ford, and Perry Lieber, RKO ad-pub chief.

when accompanied by a paying adult, free admission to "Forever Darling" and "Forbidden Planet."

B&K loop theatres are featuring "Take A Break" trailers to push concession sales. . . . Dino Tubekis, Alliance div. mgr. who was called to Greece because of the serious illness of his mother, found her in improved health and is expected back shortly. . . . Jack Kirsch, Allied prexy; Van Nomikos and James Gregory of Alliance; Mr. & Mrs. John Manta of Manta Theas., and Manny Smerling of Confection Cabinet, attended the March of Dimes testimonial dinner to Spyros Skouras in N.Y. . . . George H. Meissner and Joseph E. Russell, veteran members of Chicago Operators Union, passed away, also Joseph F. Lawler, former drama and film editor for Chicago Daily News who became publicist for Universal Studios, in Burbank, Calif.

Managers from Universal exchanges in Milwaukee, Minneapolis, Indianapolis and Chicago will meet at the Sheraton Blackstone Dec. 19-20 for product conferences. . . . Permit for an ozoner at 78th & Harlem Ave., outside city limits, approved by County Board Committee, must receive full Board approval before acting on permit. . . . Great States div. of B&K doing well with its Good Will holiday package of Xmas cards, which includes two tickets of admission to theatres of the circuit. . . . Theatres in the area collected $60,915.81 for the Variety Club charity, LaRabida Sanatorium. Ladies of Variety contributed $2,500 from their activities. . . . Home Theatre, Rantoul, Ill., was destroyed by fire. . . . B&K's Regal Theatre on the southside is trying out stage shows again.

M. P. Technicians Local 780 will hold its 12th annual dinner-dance at the Morrison Hotel on Jan. 28, reports business agent Arthur Beeman. . . . Nov. theatre admission tax was $94,023, a drop of $2,324 from last Nov. . . . Abbott Theatre Supply reports installations of RCA Dynalite screens in the Carnegie, Four Hundred and Indiana theatres in Chicago. . . . Reported that the management of Tampico Theatre, which features Mexican films, is negotiating for the Plaza on West North Ave. . . . Max Roth, mgr., Henri Elman Ents., is in Michael Reese Hospital for treatment; theatre mgr. Fred Mindlin in Wesley Memorial for checkup. . . . Men's and Women's Variety Club will hold a New Year's Eve party at the clubrooms in the Congress Hotel, for members and wives only, at a cost of $6 per person, and a Christmas party for their youngster Saturday afternoon, Dec. 17.

CINCINNATI

RKO's "Glory," much of which was filmed in Kentucky, will have its world premiere in Lexington on Jan. 11 and area saturation bookings after. . . . Charles Scott closed his Alps Drive-In, Vevay, Ind., and reopened his small Hoosier Theatre there for weekend showings. . . . Floyd Morrow, who books and buys for the Starway Drive-In, Frankfort, Ky., will handle the New Drive-In at Dry Ridge, Ky., being built by Ralph Taylor, and the Fleming at Flemingsburg, Ky. for Lee Ledford and W. L. Walton. . . . William A. Keyes, 76, Dayton's "Mr. Theatre," passed away after a short illness. He operated the Victory Theatre in Dayton, the Moraine Hotel, and was a former chief barker of Dayton Variety Club.

Keesling-Newbold took over operation of the Colonial, Bluefield, W. Va., and Skyway Drive-In, Bluefield, from Max Katz on a long-term lease. Matz will confine his activities to his Matz Hotel there. . . . Tom Hill installed in-car heaters in his Florence Drive-In, Florence, Ky., to allow year-round operation. . . . Sophia Theatre, Sophia, W. Va., was recently reopened by L. C. Stone. . . . Price Coomer took over operation of the Opera House in Lexington, Ky., and W. T. Elsworth is now operating the Belle at Belle, W. Va. . . . Sam Weiss, Columbus sales rep. for 20th-Fox, and his wife Fay, former pres. of the Variety Ladies' Auxiliary, suffered bruises and minor injuries when they were hit by a car recently.

Variety Tent No. 3 moved to the Metropole Hotel and took along the Dan Acito mural which adorned the wall of its quarters at the Netherland Plaza. Chief Barker Robert C. McNabb and Mrs. Herman (Pearl) Hunt, pres. of the Ladies' Auxiliary, posed with Acito for one of the local newspapers during the mural moving. . . . Rube Shor, pres. of S&S Amuse., is scheduled to take over operation of the Greenbrier Theatre, Charleston, W. Va., from J. C. Shanklin on Feb. 1. . . . G. C. "Spots" Porter, exhibitor of Beckley, W. Va., is taking over the Lyric there on Feb. 1 from Carl Meadows. . . . The local Colosseum of M.P. salesmen elected Al Kolkmeyer, pres.; Ross Williams, v.p., and Art Admas, secy.

CLEVELAND

Virgil Grindstaff sold his interest in the Leatherwood Drive-In at Barnesville, which will now be operated under name of Leatherwood Drive-In Theatre Corp. Grindstaff's partner, Barnard Satchett, will remain in the new company with other new members, who are from Cambridge, O. . . . Milt Mooney of Cooperative Theas. left for a three-month vacation in Europe, to include a Mediterranean Cruise, and will return the 1st of Feb. . . . Loew's Keith Theatre at 105th & Euclid is closed for remodeling.

Richard Kline, mgr. of the Lorain Drive-In, was fined $500 and costs when he pleaded guilty to a charge of showing a film which tends to corrupt morals. . . . Warner booker Ellis Lewin will marry Joan Levine of Cleveland on Dec. 18. . . . The Warner staff will hold its annual Christmas Party Dec. 19

CLEVELAND (cont'd.)

at the Robin Hood Inn. . . . Outgoing chief barker Jack Silverthorne was honored at Variety recent installation dinner in the Vogue Room of the Statler and new chief barker Marshall Fine was installed along with his co-officers.

DES MOINES

Board of Directors of Winfield Community Center voted to purchase the Winfield Theatre building and adjacent lot from the Pratt interests of Washington, Ia. E. J. Kramer, mgr. of the Winfield, will continue to show movies in the building. Plans for extensive remodeling and alteration of the basement and main floor are being made by the building committee to be used for other recreational facilities. . . . A tie-in promotion with the Perry Theatre, Minburn Businessmen and Minburn Booster has been launched. The Booster will print a name in each issue entitling that person to a pass for show listed in the ad. Names of subscribers to the newspaper will be used and pass must be called for at the business place which lists the name.

Mr. & Mrs. Walt Lechtenberg leased the Calmar Theatre in Calmar from Mrs. Myrtle Svendsen and reopened the house. . . . Rudolph G. Faulds, 63, co-owner of the Des Moines Theatre Supply passed away after a lengthy illness. . . . Coed Theatre in Fairfield was host to children for a movie at which admission was a toy, in conjunction with the Junior Chamber of Commerce Christmas toy project. . . . Sibley merchants plan Christmas entertainment for children of the community—with free movies on four consecutive Saturdays during Dec.

Clifford Shearon reopened the Norkka Theatre in Akron after remodeling and installing a new wide screen and CinemaScope equipment. . . . Mrs. Earl Stanton sold the theatre and equipment in Nora Springs leaving the town without a motion picture theatre for the first time in 17 years. Equipment was moved to Mercer, Mo. where it was purchased by the American Legion Post. . . . Mgr. Rollin K. Stonebrook announced that evening shows at the Arrow Theatre in Cherokee will begin at 7:30 p.m., so that patrons may get home early during the winter months! . . . Danny Kaye was in Des Moines for a personal appearance at the sneak preview of "The Court Jester," after which a reception was held at Hotel Savery. The Leo Wolcotts of Eldora were among the out-of-town theatre owners present.



Arriving for the American premiere of the UMPO release, "Les Diaboliques," at the Fine Arts Theatre in N.Y., are (l. to r.): Joseph Maternati, director of the new French Cinema Center; Mrs. Lillian Gerard, Paris Theatre v.p., and Philip Gerard, Universal's eastern publicity mgr.

DETROIT

Local first-runs are moving into a new extended run era, with the United Artists Theatre now closed for installation of Todd-AO equipment for opening of "Oklahoma" in time for the holiday clientele. At the same time, the Adams Theatre is showing "Guys and Dolls," with a commitment up to March, leaving only the United Detroit houses and the Fox available for other first-runs. . . . Mickey Zide, booker for Columbia before joining the Coast Guard over three years ago, is joining his dad's Allied Film Exchange here.

William Swistak moved from the downtown National Theatre to the Ecorse Drive-In, succeeding William Martin, who went to the Holiday Drive-In when that new theatre opened for a "dry run" recently. . . . The Roosevelt Theatre was closed by Wisper & Wetsman and reports indicate it may be converted to other uses. . . . Bill Clark realigned his Clark Theatre Service staff when John Himmelein left to take a post elsewhere. . . . Ted Levy, local mgr. for Buena Vista, enlarged his office staff by adding two distaff members to keep up with the volume of business on current Walt Disney product.

Albert Dezel has confirmed that he will start legal action against Filmakers, to seek delivery of "The Bold and The Brave" for the Detroit and Chicago territories. Dezel has been franchise distributor for Filmakers for several years. . . . The Rialto Theatre in the downriver suburb of Wyandotte, formerly operated by Down River Theas., is being reopened by a religious group with a policy of strictly religious films on a no-admission basis. Voluntary offerings are expected to support the house.

The movie short, "24 Hour Alert," produced for Warner by Cedric Francis, was accorded a fullscale world premiere in Detroit with everybody from the Mayor to the head of Selfridge Field Air Force Base on hand. It tells the story of a small town up in arms over the noise of Air Force jets and how its Mayor and citizens became informed about what the jets were doing for their protection. . . . Sol Krim, who runs the Krim Theatre in Highland Park, flew to Palm Springs for a short vacation.

HOUSTON

The new Willowin Ents., headed by Wm. O'Donnell, took over management of the Broadway and Yale theatres in Houston, formerly under Interstate. O'Donnell is also head of Cinema Art Theas., which will operate the Texas in San Antonio and Bowie in Ft. Worth. Terrence Hudgins will book for the two companies, which headquarter in the Melba Theatre bldg., Dallas. . . . Sam Seidelman expects to open offices in San Antonio for Mexifilm Co. after setting up Calif. distribution offices in Los Angeles. . . . Post Oak Drive-In, Houston, has been featuring live entertainment from Ed Staib and his Miracle Horse, along with films, at no extra cost. . . . Interstate doing well with its annual books of tickets, reports John Arnold.



William J. Trambukis, mgr. of Loew's State in Providence, R. I., presents a trophy to Bobby Ussery, winning jockey of the "Queen Bee Race" held at Narragansett in conjunction with Columbia's picture, "Queen Bee." At right is Bill Brown, Columbia publicist.

Texan Theatre at Athens, managed by Sherman L. Hart, was remodeled and has new paint job in lobbies and exterior, also new curtains and carpets. . . . Owner Paul Garza blames TV for closing of 250-seat Teatro Obrero in San Antonio after 29 years in operation. . . . Fiesta Drive-In at Mathis is being remodeled and enlarged. Owner Zamora plans to have vaudeville shows on midweek dates during the winter. . . . McArthur Drive-In at Orange, managed by W. L. Rooks, was remodeled in six days, including installation of a 50x100' aluminum screen. . . . Variety Club's Paul Boesch built himself a new home in Houston—and a 2-story doghouse for his three dogs! . . . New booker at local Columbia Exchange is Ronnie Montgomery.

Houston Popcorn's Augie Schmitt reported to be insuring his golden-ear-of-corn award for $5,000. . . . North Main Theatre operator Jimmy Duncan has his record "I Asked The Lord" out on Cue label. . . . Harold Schwartz, head of Tower Picts., Dallas, and Martin Villapadierna, San Antonio projectionist, passed away. . . . Mrs. Ruby Gibson, Navaway Theatre, was elected to the newly created office of v.p. for Houston Ind. Theatre Assn. . . . King Center Drive-In's Karl Stroud proud father of a new son. . . . Audrey Cox, Palace, Lamesa, is home from the hospital following a heart attack. . . . Wm. H. Butler, mgr. of Alamo Drive-In, San Antonio, came out of an auto accident with a broken leg. . . . Jerry Kirby, Bluebonnet Express, back at work after a severe case of mumps.

Wm. Locklin, Jr. is pres. of Locklin Pictures, Inc., a new producing company in Dallas organized to make low budget films for theatre and eventual TV release. All initial filming is to be done in Texas and the firm intends to produce the equivalent of $40,000 pictures for less than $25,000. Locklin is also treas. and other officers include Atty. Thos. J. Cook, v.p.; pub. relations counselor Marvin J. Wiss, secy.; insurance exec. Lawrence Shannon Cook, asst. treas. . . . Captain Theatre's Bill Stone elected on committee to represent Pasadena, Tex. in the Pasadena, Calif. Rose Bowl parade in Jan. . . . Variety Tent No. 17, Dallas, named Roy Kanter delegate to the national convention, with Johnny Hicks and Richard C. White as alternates.

INDIANAPOLIS

Keith's Theatre, operated by Greater Ind. Amuse. Co., has closed. According to gen. mgr. Dale M. McFarland, Todd-AO projection and sound equipment may be installed to permit showing of "Oklahoma," or the theatre may reopen spring of 1956 with first-run movies and occasional stage attractions. . . . Donations are still coming in as result of the Telethon sponsored by Variety for the Cerebral Palsy Clinic, of which Marc Wolf of Y&W Mgmt. was gen. mgr. Total sum expected is between $125,000 and $150,000. . . . Columbia is holding its annual Christmas party at the Variety Club on Dec. 13. . . . Variety Club will hold a holiday party and dance, with midnight buffet supper, on Dec. 29.

KANSAS CITY

The Vogue, a K.C. art theatre, set up an art exhibit in the lobby, called the Little Gallery. Exhibit is changed monthly. . . . New equipment was installed in Mid-Central's Junction Theatre, Jefferson City, Mo.; Mr. & Mrs. Chas. Brooks' Ritz at Marshfield, Mo.; Lyric, Salisbury, Mo.; Gem, Baldwin, Kans.; Avon Gregg's Kelly at Wakeeny, Kans. . . . Despite concern over censorship in Kans., "The Moon is Blue" is on at theatres in K.C., Parsons, Garden City, Junction City and Wichita. . . . Art films have been introduced in Columbia, Mo., home of the state university, by Commonwealth at the Uptown, managed by J. French.

New mgr. of Ritz at Stafford, Kans. is Emory Dawson; at Durwood's State in Jefferson City is Ben McKinley. . . . Ralph Gregory, IFE sales rep. here, had a heart attack and passed away. Gregory began his career as booker for Warner's in 1941 and joined IFE in 1955. . . . Jewell Theatre at Poplar Bluff, Mo. reopened. . . . University of K.C.'s foreign language clubs are sponsoring series of foreign films at Haag Hall on the campus. . . . Harold Lyon, Paramount mgr. in K.C., offered tickets to next week's show to patrons who did not agree that "Sincerely Yours" was fine entertainment.

LOS ANGELES

Recently elected 1956 officers of the Las Vegas, Nev. Variety Club, Tent No. 39, are Fred Solby, chief barker; Harry Farnow, 1st asst.; Eugene K. Murphy, 2nd asst.; Harry A. White, property master; Robert O. Cannon, dough guy. . . . C. K. Cargile, mgr.-owner with the Harry L. Nace circuit, reopened the Sands Drive-In near Mesa, Ariz., complete with a new tower. Shortly after the ozoner opened for the first time, a freak storm flattened the screen structure. . . . Joe Kogan, who formerly managed the Stanley Wiltern Theatre, joined Dietrich-Feldstein as publicist-exploiteer. . . . Freddie Dee of the Carlton Theatre was in the hospital for a checkup.

Howard "Hoot" Clark, was npped from head booker to office mgr. at RKO, succeeding Lloyd McCullough, who resigned. Booker Harry Novak succeeds Clark. . . . After completing the formation of Fred Stein Ents., specializing in distribution of exploitation subjects, Stein resigned as v.p. of the Metropolitan circuit, headed by Sherrill C. Corwin. . . . Film Row Club's Christmas dance was held Dec. 10 at the new Snnset Room of the Ambassador, with Milt Frankel as chairman of the event. . . . Formerly an exhibitor in Carpenteria, Jay Berger is now managing the Sierra and Towne theatres in San Fernando for Earl Collins and associates.



His Holiness Pope Pius XII granted a private audience to Republic president Herbert J. Yates, Mrs. Yates and her mother during their recent visit to Rome while on an overseas trip.

Watch These Dates!

1956

Jan. 22: Los Angeles—Screen Producers Guild Milestone Award Banquet, honoring Cecil B. DeMille—Beverly Hilton Hotel.

Jan. 29-31: Charlotte—Theatre Owners of N. & S. Carolina annual convention—Hotel Charlotte.

Feb. 7-9: Oklahoma City—United Theatre Owners of Oklahoma convention—Skirvin Hotel.

Feb. 21-23: Cleveland—National Drive-In Convention—Hotel Cleveland.

March 6-7: Kansas City—Kansas-Missouri Theatre Association annual convention.

March 21: Hollywood — 28th Academy Awards presentation.

May 9-12: New York—Variety Clubs International convention—Waldorf-Astoria.

Sept. 19-25: New York—Theatre Owners of America convention — New York Coliseum.

MEMPHIS

United Theatre Corp. purchased a one-fourth interest in the Conway and Grand theatres, Conway, Ark, from Sid B. Robinson and will operate as Conway Theatre Corp. Clarence Hobbs succeeds Robinson as mgr. . . . The new ozoner at Eupora, Miss. is being readied for a Dec. 15 opening, and will be managed by Joe Wofford. . . . A smorgasbord luncheon and orchestra greeted indnstryites attending opening of the new Universal Exchange. Howco Exchange has taken over Universal's old quarters. . . . Arkansas Theatre at Mammoth Springs, Ark. closed for extensive repairs. . . . Kentucky Lake Drive-In, Benton, Ky., owned by R. L. Norman, changed to week-end operation.

Six stockholers of Rose Theatre, Inc. have asked the Pulaski, Ark. Chancery Court to dissolve the organization in answer to a $10,740 suit filed by stockholder W. E. Bailey, representing the sum he put into a Little Rock, Ark. drive-in project. . . . Marvin Goodrich of Goodrich, McLeod and Stewart, reopened the Medina Theatre at Medina, Tenn., which had been closed since last summer. . . . A $100,000 damage snit was filed against Malco Theatre, Memphis, by Mrs. Virginia Lee Bigham for alleged injuries sustained when a door toppled through an arc in front of the theatre and fell on her, requiring long hospitalization. . . . Mrs. Edith Evans, mgr. of the Malco Theatre, Newport, Ark., is chairman of the Jackson Tuberculosis Christmas Seal campaign.

MIAMI

Sam Rowland, mgr. of the Sheridan Theatre in Miami Beach was elected v.p. of the 41 Street Business Men's Assn. . . . Wometco employees are getting ready for a huge Xmas Party to be held Dec. 19 at WTVJ.—The event will be televised. Similar parties are planned for Wometco theatres in Tampa, Bunche Park, W. Palm Beach and Ft. Lauderdale. . . . Richard (Pop) Montgomery, doorman at the Center Theatre, is in Northshore Hospital. . . . Claughton announced appointment of Milton Franklyn as asst. mgr. at the Embassy and Harold Jacobs at the Trial, to replace Paul Hepner, who became mgr. of the Normandie.

MILWAUKEE

Tony LaPorte, operator of the Avalon Theatre here, cooperated with the Bayview Lion's Club in their "Light For Sight" fund raising campaign by allowing them to sell light bulbs in the theatre, putting two passes in each bag sold, and showing a slide during intermission of a blind man and his Leader Dog. . . . Colonial Theatre, managed by Ralph Barns for Theatre Service, featured a stage show on Dec. 9, run by Chuck Dunaway, disc jockey over WRIT, which included four other disc jockeys and other acts. . . . Theatres Candy Co. opened its new warehouse at 1220 E. Meinecke Ave. . . . Palace Theatre at Wisconsin Rapids, operated by Gran Ents., closed.

Standard Theas. took over operation of the Walworth Theatre at Walworth, Wis. . . . New mgr. at Unity's theatre in Sun Prairie is Charlie Nygard. . . . Starlite Outdoor Theatre here, operated by Ben Marcus, is the only ozoner still open. It has car heaters. . . . New mgr. at the Raulf Theatre in Oshkosh is George Andrews. . . . Angelo Provinzano of Pix theatres and pres. of Wisconsin Allied, was named exhibitor chairman for the March of Dimes campaign here. Wisconsin received excellent support from the National Foundation in its second worst polio epidemic this past season.

MINNEAPOLIS

Three theatres in the area have closed because of poor business. They are the Park at Pelican Rapids, Minn., Pic at Pickstown, S.D., and the Rialto at Chester, S.D. . . . John Jessen, Spread Eagle, Wis., succeeds Norman Enquist as mgr. of the Towne, Florence, Wis. . . . Ray S. Hanson is pushing preliminary work on his drive-in near Fertile, Minn., with a spring opening planned. . . . Bill Baden is the new student booker at Allied Artists.

CinemaScope has been installed in the Met at Mellen, Wis., and the Royal at Northome, Minn. Latter house also installed new high intensity lamps. . . . Seven-year-old Harry Wren, son of Henry O. Wren, governing director of Celebrity Theatres circuit in Australia and New Zealand, died here following an exploratory operation for correction of a heart defect. Young Wren was brought to Mpls. from Sydney, Australia, by his parents.

NEW HAVEN

Donald McPhee has been upped from asst. to mgr. of L&G's Danbury Drive-In, replacing John O'Sullivan, who will supervise circuit theatres in R.I., Mass., and N.H. Harry Sullivan, mgr. of the circuit's East Windsor Drive-In, was shifted to a similar post at the Pix D-I, Bridgeport. . . . Fred McCarthy, who served as Conn. dist. mgr. for Stanley-Warner, was named asst. mgr. of the company's Strand, Hartford, replacing Robert Miller, resigned. . . . Maurice Greenberg, owner of the Parsons Theatre, Hartford, and his son Leonard, are backing plans for a $25,000,000 industrial park at suburban South Windsor.

Art Jennings, mgr. of the Manchester Drive-In, Bolton Notch, will serve as relief mgr. for the Menschell-Calvocoressci houses in Hartford this winter. . . . Chester Pickman, New Haven salesman for Paramount, and his bride, the former Francine Shane, returned from a honeymoon trip to Bermuda. . . . The Meadows, Hartford, only ozoner in the area to install in-car electric heaters, may operate through the winter. . . . Walter Kordek, Newington, Newington, is marking his third year of cooperation with the local Police Dept. in a traffic safety program.

NEW ORLEANS

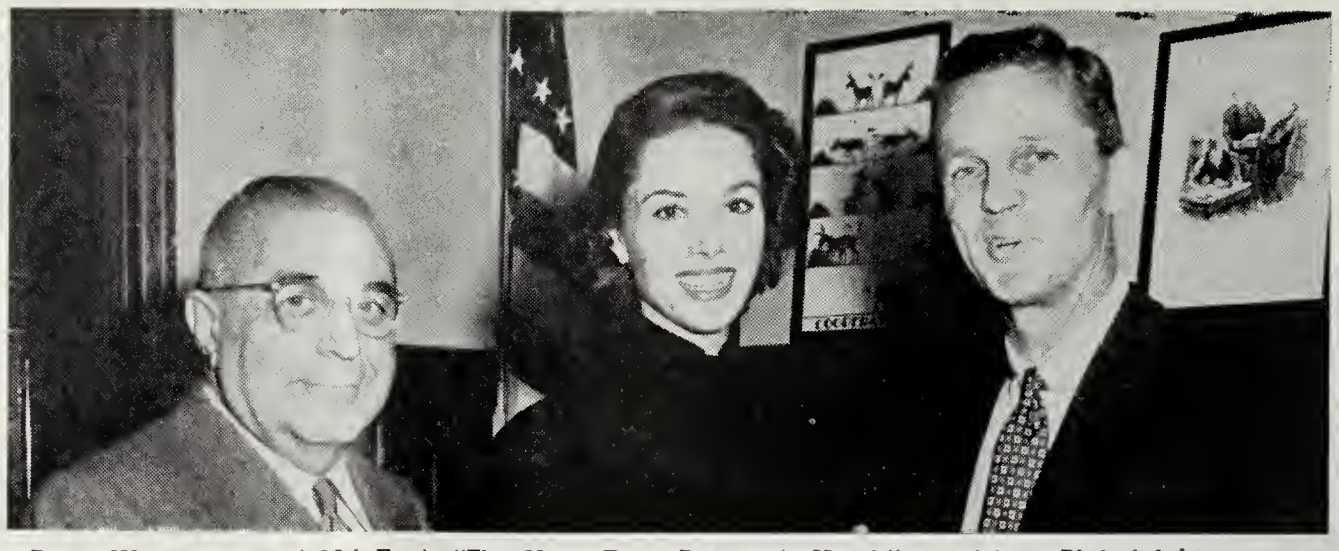
E. V. Landaiche reopened the Bayview Drive-In, Biloxi, Miss., formerly operated by Charles Levy. . . . Joy Theatres are new owners of the Brad Drive-In at Plaquemine, Miss., formerly owned by Bill Cobb. . . . W. Long, owner of the Parkway Drive-In, Winnfield, La., is taking over the Winn Theatre there. . . . Tommy Thompson, Paramount sales rep., was inducted into the company's 100 percent Club by southern div. mgr. W. G. Bradley. . . . Frank Zeigler reopened the subsequent-run Laurel in New Orleans. . . . Mrs. Nathalie Odom, formerly with M-G-M and now booker at United Artists, is succeeded at Metro by Armand Perie, and Berton Rhodee moved up to third booker. . . . Giddens & Rester closed their suburban theatre at Crichton, Ala.

The WOMPI's annual Xmas Party for children from various homes will be held the morning of Dec. 17 at the Imperial Theatre, use of which was again donated by owner Rene Brunet. Scheduled for showing are "Heidi" and "White Rain" through courtesy of UA branch mgr. Alex Maillho. Mrs. Gene Barnett, pres. of WOMPI, was photographed with Cleo Moore and John Agar, who were in town for premiere of "Hold Back Tomorrow" and participated in parade to launch the Annual Tuberculosis Drive.

NEW YORK

Robert C. Rothafel, mng. dir. of the Roxy, introduced another "Roxy Service" for the convenience of patrons by setting aside 1,000 reserved seats in the mezzanine for those who wish advance assurance of excellet seating. Tickets may be purchased at the box office or by mail. A special Christmas and Ice Show, together with "The Rains of Ranchipur" will usher in the new policy. . . . Apollo Distributing Co. of Newark was named distributor for Zenith lines in the State of N.J.

Eugene Picker, v.p. in charge of Loew's N.Y. theatre operations, announced the following managerial shifts: Margaret Ernest, Loew's American to Loew's Sheridan; Inez Groething, Post Road to Loew's American; Ben Newman, Loew's Delancey to Loew's Commodore, replacing James Napoli, who goes to Loew's Coney Island; Allan Isaacs from Loew's Coney Is. to Loew's Olympia, with George Kirby taking over Loew's Delancey. Effie Engel, mgr. of Loew's Sheridan, is on a leave of absence.



Dana Wynter, star of 20th-Fox's "The View From Pompey's Head," on visit to Philadelphia meets Mayor Josph S. Clark (right) and William Goldman, prominent exhibitor and co-chairman of the recently concluded Audience Awards campaign.

OKLAHOMA CITY

Universal office mgr. and head booker Hugh McKee transferred to the Kansas City office as salesman in southern Missouri, and Dick Mays was upped to his post from booker. . . . Charles Smith, who has a buying and booking agency, will service L. A. Pense's Ritz Theatre in Jenks, Okla. . . . Regal Theatre in Tulsa has been dismantled and the building converted for use as a skating rink and auditorium for boxing and special attractions. . . . G. N. Walker installed CinemaScope in his OK Theatre, Newkirk, Okla.

Jess Jones closed his Ritz Theatre, Crescent, Okla., stating "it is for sale." . . . Variety Tent No. 22 elected its 1956 Board of Directors and the Ladies' Auxiliary elected Mrs. George Fisher as pres. . . . The K. Lee Williams Circuit closed all its drive-ins for the season. . . . Wesley Hodges, owner of the Bulldog Theatre, Weatherford, Okla., who was hospitalized with pneumonia, is reported to be well and about again.

PHILADELPHIA

The new Milgram Booking Service, located at 303 N. 13 St., added to its accounts the Grand Theatre in E. Stroudsburg, Twain in Mansfield, Rialto in Canton and Colonnade in Millersburg, Pa. . . . Victor H. Blanc, past chief barker of Variety Tent No. 13, was honored by the club, on his election to District Attorney, with a luncheon in the Grand Ballroom of the Bellevue-Stratford. . . . A $100,000 Otis escalator was placed in operation at Stanley-Warner's Stanton Theatre, climaxing a $175,000 improvement program which also included a new front and marquee, hi-fi CinemaScope projection and large screen. . . . Charles P. Haubert, owner of the Haubert Theatre Newfoundland, and the Milford in Milford, Pa., was elected Associate Justice of the Court of Common Pleas of Pike County.

Recently shuttered: Wm. Greenfield's Riviera in Manayunk; Hiway Theatre in Myerstown; Palace in McClure; Middleburg in Middleburg, Pa., and the Avenue in Delmar, Del. . . . Arnold Vanderwalk is new owner of the Anditorium Theatre in Manheim, Pa. . . . Alec Alexander's Luzerne Theatre in Luzerne, and Charles Walker's Fox in Dickson City have reopened, also the Diamond Theatre in Wilkes-Barre. . . . Roy Sullender's National Theatre Service is buying and booking for the Stonybrook Drive-In at York and the Lincoln Drive-In, Thomasville, Pa., formerly handled by Allied MPT Service. . . Allied is now handling Andrew J. Dzurkovich and Edward L. Foley's Laurel Theatre in Laureldale, Pa., also James A. Carey's Elmwood in York.

A suit for injunctive relief and an unspecified amount in damages was started by Raymond Schwartz against the major distributors on behalf of his Walton Theatre. . . . J. Engle is booking and buying once again for the Strand and Temple in Berwick, Family in Glen Lyon, Plains in Plains, Center in Shickshinny, and the Family Drive-In, Bloomsburg, Pa. . . . Ind. Theatre Service is booking and buying for the Diamond in Selbyville, Del. . . . J. W. Richley, builder and operator of the York Theatre in York, Pa., and David Silberman of the Town in Wrightsville passed away.

PITTSBURGH

Bert Freese, from Syracuse, has joined Abe Weiner's Allied Artists staff as salesman for the Main Line territory. . . . Veteran theatre man, Sam Gould, most recently dist. mgr. for Granlee Circuit, resigned to go into the automobile business. . . . Frank A. Orban, Jr., the theatre owner, was reelected District Attorney of Somerset County. . . . Harry Kodinsky was named delegate to the Variety International convention in N.Y. next May, with Bill Finkel, Norman Mervis and Ben Steerman as alternates. . . . Variety Club officers for 1956 are: Ray Scott, chief barker; secy.; Ernest Stern, treas. . . . Connie Valenti joined the 20th-Fox booking dept. . . . Mona Katz of the M-G-M exchange announced her engagement to Alan Hirsh.

ST. LOUIS

Fred MacMurray and his wife, June Haver, will be here Jan. 17 for opening of Allied Artists "Gunpoint" at the Fox Theatre. . . . Leon Jarodsky of Paris, Ill., pioneer exhibitor here, denied a rumor that he planned to retire and turn over manage-

(*Continued on page* 43)

Independent Trade Reviews

"PICNIC"



L to R: Betty Field, Cliff Robertson, Verna Felton, Kim Novak, William Holden, Rosalind Russell, Arthur O'Connell, Susan Strasberg in Columbia's "Picnic," CinemaScope-Technicolor.

(Columbia) CinemaScope-Technicolor 115 Min.

Cast: William Holden, Kim Novak, Rosalind Russell, Betty Field, Susan Strasberg, Cliff Robertson, Arthur O'Connell, Verna Felton, Reta Shaw, Nick Adams.

Credits: Produced by Fred Kohlmar; Directed by Joshua Logan; Screenplay by Daniel Taradash; Based on William Inge's stage play, "Picnic."

This is a Kansas picnic that has everything—laughs, romance, beauty, excitement—and best of all, a handsome stranger to throw the party into an uproar. In fact, this magnificent, no expense-spared comedy-drama from Columbia is one of the finest treats of this or any other year, superbly-executed in every department, and has virtually unlimited box-office potential.

The exhibitor can expect tremendous word-of-mouth to bolster a strong marquee. No less than seven actors turn in finely-etched, memorable characterizations, at least two of which—Holden's and Rosalind Russell's—are sure-fire Oscar contenders (there will surely be nominations for screenplay, direction, photography, and editing as well). The moody, evocative CinemaScope-Technicolor photography, guided by James Wong Howe, is the equal of any seen this year, in any shape, size or color. The story, as adapted by Daniel Taradash, ranges from violent drama to hilarious humor, always over a mounting undercurrent of eroticism—handled, incidentally, in a highly mature manner. And direction by Joshua Logan is supremely fresh, investing every moment with tremendous energy and vitality.

The story is unusual, at once ludicrous and deadly serious. Holden plays a young drifter, virile, always flaunting his muscles, unconsciously funny. Still full of big ideas, he's been tossed out of college years before (after attending courtesy of his football prowess). Now he's reformed, and hops a freight into a sleepy Kansas town to convince the wealthy father of a college chum that he ought to have a job and settle down. At first everything goes well. Holden is invited to join his friend, his girl's family and some other townspeople (including a spinster schoolteacher and her date) on a picnic which is as gay, festive, and romantic an affair as has been celebrated on any screen. Cross-cutting scenes of traditional Americana (the three-legged race, watermelon eating, balloon inflation, and various tests of strength and athletic skill) with scenes of yowling babies, had the preview audience at Loew's 72nd St., N.Y.C., busting with laughter.

But during that day and night Holden has a shattering impact on the little family. Mother Betty Field suspects him instinctively and wants only a rich marriage for her beautiful, not-bright daughter, Kim Novak, who is being courted by the rich boy. Despite himself (there's really nothing he can do about it), the muscleman is drawn irresistibly towards the girl, and after a moment of tenderness, they are in love. Furious at the betrayal, the school friend has Holden run out of town by the police, onto the top of a freight train from whence he came. But this time the girl—over the objections of her mother—will follow him.

Both Holden and Rosalind Russell, get the roles of their careers. He displays not only superb comedy techniques, but also physical strength and grace that will delight many. And Miss Russell is brilliant as the spinster schoolteacher, concealing buried levels of hate, envy and passion under a superficial "old maid" facade, and she lays bare her soul in one of the most memorable scenes ever captured on film. Not far behind in the quality of their performances are Kim Novak, Betty Field, newcomers Susan Strasberg, Cliff Robertson and Arthur O'Connell, and Verna Felton. Given a solid push by studio and exhibitors alike, this superb picnic can't miss.

"The Court-Martial of Billy Mitchell"

(Warner Bros.) CinemaScope-WarnerColor 100 Min.

Cast: Gary Cooper, Charles Bickford, Ralph Bellamy, Rod Steiger, Elizabeth Montgomery, Fred Clark, James Daly, Jack Lord, Peter Graves, Darrin McGavin.

Credits: A United States Picture Production; Produced by Milton Sperling; Directed by Otto Preminger; Story and screenplay by Sperling and Emmet Lavery.

This CinemaScope-WarnerColor drama is made of unusual and exploitable material that should provoke considerable discussion, and, helped by the appeal of star Gary Cooper, could stimulate box office receipts handsomely. The film tells the true (and amazing) story of Billy Mitchell, the rebel Air Service general who in the early 20's, while fighting for better treatment of the Air program and its personnel (needless accidents were common, and our combat air force numbered a mere nine planes), predicted with uncanny accuracy the growing importance of air power, intercontinental nonstop flights, the strategy of the Pearl Harbor attack, and even the nature of the enemy. His story is told in a straight-forward, orthodox manner from a rather undistinguished script, but the story of this exceptional man has enough latent power to overcome these faults. The absence of a love interest should be noted. There are many scenes of action in the air, including a test bombing of a warship, but the best scenes are at the court-martial itself. Glimpses of famous figures like Pershing, Coolidge, MacArthur, Rickenbacker and La-Guardia and their reactions to Mitchell's predictions constitute an important attraction of the film. And Rod Steiger and Ralph Bellamy, as prosecuting and defense attorneys, add considerably to the film's power.

In the early Twenties, torn between duty to the Army or to his country, Mitchell is faced with a great decision. Already busted from general to colonel for disobeying orders while trying to prove the importance of air power, he is shaken by a series of air force accidents. When a final senseless tragedy kills a young friend, Mitchell determines to get public attention focused on the problem. He holds a press conference calling the administration of the Army "treasonable," thereby inviting court-martial and publicity. Defended by a friendly Congressman (Bellamy), Mitchell gets his case into the record, but when faced with a clever prosecutor (Steiger) is made to seem disobedient, a crackpot dreamer, and a personally ambitious man. Convicted by the court-martial and suspended from service for 5 years, Mitchell is saluted by his former comrades as he returns to civilian life.

"Kismet"

(M-G-M) CinemaScope-Eastman Color 113 Min.

Cast: Howard Keel, Ann Blyth, Dolores Gray, Vic Damone, Monte Woolley, Sebastian Cabot, Jay C. Flippen, Mike Mazurski, Jack Elam, Ted de Corsia.

Credits: Produced by Arthur Freed; Directed by Vincente Minelli; Screenplay by Charles Lederer and Luther Davis; Adapted from their musical play, "Kismet."

Beautiful melodies, splashing color and





Top: Dolores Gray, Howard Keel in M-G-M's "Kismet," CinemaScope-Eastman Color.

Bottom: Ralph Bellamy, Gary Cooper in Warner Bros.' "The Court-Martial of Billy Mitchell," CinemaScope-WarnerColor.

Oriental dancing and backgrounds (including some picturesque harem scenes) are the order of the day in M-G-M's latest lavish musical entry. "Kismet." Photographed in Eastman Color and CinemaScope, this story of old Baghdad was adapted from the successful stage play and stars Howard Keel, Dolores Gray, Ann Blyth and Vic Damone. The slight story tells about a poor beggar Poet (Keel), who can't make a living selling verses, and then in a few riotous days wins fame and fortune as a supposed magician. Meanwhile, his daughter (Miss Blyth) is chosen as the wife of the Caliph (Damone). The music, adapted from compositions by the Russian composer Borodin, is as lovely as ever—although some undistinguished tunes (which could have been cut) detract from the effect of the good ones. Many of the film's best songs have already been heard on records ("Stranger in Paradise," "Baubles, Bangles and Beads") and Damone and Miss Blythe sing the former tune engagingly. Dolores Gray, as the saucy, unhappy wife of a Baghdad potentate who is intrigued by the devil-may-care Poet, gets many laughs with risque dialogoue.

Victim of mistaken identity, the poor but brainy Poet is ordered by a notorious brigand to remove a curse which has separated the criminal from his son. With 100 stolen gold pieces as a down-payment, the carefree Poet lives it up until he is captured by the evil Wazir with the money in his possession and sentenced to die. Then the brigand is accidentally reunited with his son (who turns out to be the Wazir himself) and the Wazir spares the Poet's life, thinking to advance his political career with the Poet's "power." The Poet's next assignment is to prevent the marriage between the Caliph (Damone) and a poor girl. The Poet does not know that the girl is his daughter (Ann Blyth). Quite by accident he does prevent the marriage, and is boosted even higher at the Court, but learning the truth, the Poet exposes the Wazir's treachery and brings the lovers together. He gets the deposed Wazir's Wife of Wives, Dolores Gray, in the bargain.

"The Spoilers"

(Univ.-Int'l.) Technicolor 84 Min.

Cast: Anne Baxter, Rory Calhoun, Jeff Chandler, Ray Danton, Barbara Britton, John McIntire, Carl Benton Reid, Wallace Ford.

Credits: Produced by Ross Hunter; Directed by Jesse Hibbs; Screen play by Oscar Brodney and Charles Hoffman; Based on a Rex Beach novel.

This Alaskan gold-town Technicolor action melodrama has one of the biggest, most colorful fights ever seen on the screen. With Anne Baxter, Rory Calhoun and Jeff Chandler on the marquee, "The Spoilers" can also rely heavily on its stars' drawing power. A remake of the popular John Wayne-Marlene Dietrich film of some 15 years ago from a Rex Beach novel, its brawling and colorful setting will lend itself neatly to exploitation. Anne Baxter's provocative costuming and throaty singing plus heaps of fist-and-gun action should balance out generally slow plotting and labored characterization. Most action erupts inside Miss Baxter's saloon, in Chandler's mine and on the muddiest Nome streets ever put on film. The closing minutes are devoted to a bloody hand-to-hand battle between Chandler and Calhoun that starts on the saloon's second floor, crashes its way over balconies, across tables, chairs and gambling boards, through doors and windows until its fury finally dies in the Alaskan mud.

New gold commissioner Calhoun promises fair treatment to the Nome miners, at the turn of the century, and makes a start by befriending popular chanteuse Anne Baxter. At first Calhoun and rich miner Chandler hit it off fine, but it develops that Calhoun is an ally of the town's fake federal judge and his supposed niece, Barbara Britton. Calhoun plans to steal Chandler's mine, money and girl friend as the miner's property is confiscated by the court for surveying purposes and his safe is stowed in the town bank. Discovering the thieves plot, Chandler tries to retrieve the safe from the bank vault, fails, and is thrown in jail. But the plot to kill him while escaping is foiled, and after the fight with Calhoun, regains his mine.

"The Square Jungle"

(Univ.-Int'l.) 86 Min.

Cast: Tony Curtis, Pat Crowley, Ernest Borgnine, Paul Kelly, Jim Backus, Leigh Snowden, John Day, Joe Vitale, David Janssen, Joe Louis.

Credits: Produced by Alfred Zugsmith; Directed by Jerry Hopper; Story and screen play by George Zuckerman.

Strengthened by some hard-hitting and fast-moving fight sequences in the ring, this prize-fight entry could stir up some excitement for not only can it be attractive to action fans and sport enthusiasts but it also contains a dramatic yarn that holds interest on high pretty much throughout the running time. While some of the situations may seem familiar still there are enough off-beat and different twists to take this out of the ordinary category. Curtis is surprisingly good in the fight sequences with newly-popular Borgnine and the balance of the cast doing well by their roles. Direction and production is expert and efficient.

Curtis, a grocery store clerk, lives with his father, Jim Backus, who has been drinking excessively since the death of his wife several years back. Curtis gets a spot on a local fight card to raise money and wins by a knockout. Entering the fight game seriously, he is finally matched with titleholder John Day and wins. He has an off-again, on-again romance with Pat Crowley, whose father disapproves of him. A return bout with Day sees the fight stopped by the referee with Day the winner. In a third match Curtis warns the referee to let the fight proceed until a knockout is scored. When Day is almost killed after a merciless beating, Curtis quits the ring and takes to drinking. Finally he shows up at a fight where the recovered Day gets the crowd to forgive Curtis.

"Texas Lady"

(RKO) Technicolor-Superscope 86 Min.

Cast: Claudette Colbert, Barry Sullivan, Greg Walcott, Ray Collins, Walter Sande, James Bell, Horace McMahon.

Credits: A Holt-Rosen Production; Produced by Nat Holt; Directed by Tim Whelan; Screen play by Horace McCoy.

"Texas Lady" comes to town as a spacious and colorful action film about the trials of a lady editor in the days when the Lone Star state was growing up. Photographed in Technicolor and Superscope, starring Claudette Colbert as the distaff journalist with Barry Sullivan as her gambler-swain, its appeal should reach female viewers and the more mature elements of the general audience who appreciate Miss Colbert's expert work. Some suspenseful moments are built around her fight against the grab-as-you-grow rule of some mighty big Texas land barons, high pointed by a tense duel, some colorful gambling scenes and the last ditch blockade of the town staged by the cattlemen. Promising too is the appearance of Greg Walcott who is somberly menacing in the Mitchum tradition. Despite a slow start and a leisurely pace, the better than average story should maintain audience interest.

Prudence Webb, played by Miss Colbert, goes west to take over an inherited newspaper after snatching $50,000 from gambler Sullivan getting even for a bad turn he did her father years before. Her Texas town is run by cattle barons who apply their own law through henchman Greg Walcott. Attracted to him, Miss Colbert soon learns he is a ruthless gunslinger. Following the lady westward, Sullivan quickly arouses the ire of Walcott who threatens to kill the gambler. Instead he is wounded and disgraced by the wily but honest Sullivan. Efforts continue to dislodge Miss Colbert from her editorship, but the tide turns with the death of Walcott at the hands of a victim's wife. The town, heartened, saves the newspaper from the tax collector and elects its own officers with Miss Colbert and Sullivan at the helm. The Texas Rangers thwart the land barons' blockade of the town, and Miss Colbert, Sullivan and all Texas rejoice.

"The Prisoner"

(Columbia) BRITISH 91 Min.

Cast: Alec Guinness, Jack Hawkins, Wilfred Lawson, Raymond Huntley, Jeanette Sterke, Ronald Lewis, Kenneth Griffith.

Credits: Executive producer, Sidney Box; Produced by Vivian A. Cox; Directed by Peter Glenville; Screenplay by Bridget Boland; Adapted from her stage play of the same name.

An imprisoned Roman Catholic Cardinal and his totalitarian Interrogator, who wants a public confession of "treason" in a nameless modern country, are the main antagonists in this stylized but superbly-executed British drama. Getting memorable performances from Alec Guinness (as the Cardinal), Jack Hawkins (as the Interrogator) and Wilfred Lawson, the film is a highly intellectual study of two brilliant minds at odds with each other. With more characterization than physical action, the film is best suited for art-houses whose audiences are sophisticated and/or politically conscious. Exploitable is the first appearance of Guinness here in a highly dramatic role—he's played them many times in England, and of course the film's theme echoes today's headlines.

Determined to destroy the "national monument," the Interrogator scorns a faked confession and tries instead to find a chink in the priest's armor. This he finds unexpectedly when the Cardinal confesses he has never loved his mother. Eventually the Cardinal reveals a tortured mind obsessed with the guilty knowledge that he became a priest not from divine vocation, but to escape the sordid environment of his childhood. Persuaded to purge his sin by humiliating himself with a public confession, the Cardinal is sentenced to death. A worse fate prevails when he is released to face a bewildered crowd. Meanwhile, the Interrogator feels he has lost also, but his suddenly-discovered pity for the priest and his situation has destroyed his value to the regime.

"Heidi and Peter"

(United Artists) Technicolor 89 Min.

Cast: Elsbeth Sigmund, Thomas Klamath, Isa Guenther, Theo Lingen, Anita Mey.

Credits: Produced by Lazar Weschler; Directed by Franz Schnyder; Screenplay by Richard Schweizer; From Johanna Spyri's novel, "Heidi Makes Use of What She Has Learned."

Here is a charming, old-fashioned Christmastime offering for all those children who are not irrevocably committed to flying saucers, interplanetary travel, and men from Outer Space. And Lazer Wechsler's tasteful sequel to his "Heidi" will provide a pleasant interlude also for many parents who don't mind going back a few years in their memories, to scenes of school rooms, parental guidance, and the pleasures of exploring the outdoors. Beautifully photographed in Technicolor, the film offers several dramatic views of the Swiss Alps that brought gasps of admiration from a preview audience of children and adults at the Little Carnegie Theatre. There is also a well-done lightning-storm scene which may shake some young people out of their chairs. There is plenty of comedy—especially from a nervous nurse and irreverent butler—and the actors are perfect. Dubbing from German to English is average, with faulty sync less noticeable as the picture

runs on.

The story hinges on a kind of teen-age triangle. The principals are the Swiss heroine, Heidi; Peter, the goat herd boy who is her constant companion; and wealthy Clara, the crippled girl from the big city who comes on a long-awaited visit to Heidi and arouses Peter's jealousy. Finally, in anger, he throws her wheelchair over a cliff (which only leads to increased self-reliance on her part), and after the torrential rains flood Heidi's little village, Clara learns she can walk satisfactorily and pitches in to help restore the wrecked home. She leaves with her father, a new girl, and Peter and Heidi are reconciled.

"Top Gun"

(United Artists) 73 Min.

Cast: Sterling Hayden, William Bishop, Karen Booth, James Millican, Regis Toomey, Hugh Sanders, John Dehner.

Credits: A Fame Pictures Production; Directed by Ray Nazarro; Screen play by Richard Schayer and Steve Fisher; Story by Fisher.

The dividing line between the good and the bad hombres is about as clear as it can get in this average western programmer about the home town boy who makes good as the "top gun" in his Wyoming territory. By now, it's a familiar story—the gunfighter who loses his gun-shy girl friend and uses some super-heroics to win her back from the varmint who's at the bottom of the trouble. Sterling Hayden, William Bishop and Karen Booth go through the paces with no betrayal of the formula. A satisfactory pace and a brief but interesting view of a renegade band called Quentin's Raiders should fill out the bill for acceptance as a programmer.

Gunslinger Hayden returns to his home town to visit the grave of his mother and warn the town of the approaching Raiders. The town council refuses to accept his aid, however, and advises him to be on his way. After his girl (Karen Booth) reveals she has promised to marry council chairman William Bishop during Hayden's absence, the gunslinger learns that his mother was murdered by Bishop for the Hayden ranch. Bishop then frames the murder of a young gunslinger on Hayden. Without the aid of the jailed hero, the town's small band is unable to halt the rampaging Raiders. As the outlaws drink in the town saloon, the town elders free Hayden, who captures or kills the remaining bandits, and Miss Booth shoots Bishop before he can do in the gunslinger. The reunited couple then take off toward California to raise a peace-loving brood.

"Shack Out On 101"

(Allied Artists) 80 Min.

Cast: Terry Moore, Frank Lovejoy, Keenan Wynn, Lee Marvin, Whit Bissell, Jess Barker, Donald Murphy.

Credits: A William F. Broidy Pictures Corp. Prod.; Produced by Mort Millman; Directed by Edward Dein; Story and screenplay by Edward and Mildred Dein.

"Shack Out on 101" is a good supporting feature, which has suspense, sex and some top notch emoting. Terry Moore, who is very beautiful in this one, delivers a very fine performance, as do Frank Lovejoy and Keenan Wynn in this story about an eating shack, which is the focal point for a spy ring seeking electronics secrets. Film lags in spots, but overall, it is a trim entertainment package. Edward Dein capably directs from a screen play by his wife, Mildred, and himself. Exploitation ingredients are here aplenty, especially with Miss Moore being one of the top pinup girls in the world.

Keenan Wynn's eating shack is near an electronics laboratory operated by Prof. Frank Lovejoy. Waitress Terry Moore is having a romance with Lovejoy. The cook, Lee Marvin is key man in a spy ring that is operating out of the shack, and Terry soon learns of its activities, and is shocked to overhear that Lovejoy is mixed in with them. She confronts Marvin with knowledge of his activities and he tries to kill her. Lovejoy and Whit Bissell, a buddy of Wynn's, arrive just in time, with Bissell, a nervous ex-GI getting up the courage to kill Marvin with a spargun. After this Terry learns that Lovejoy and some of the other shack diners are really FBI men out to uncover the spy ring.

"At Gunpoint"

(Allied Artists) CinemaScope-Technicolor 80 Min.

Cast: Fred MacMurray, Dorothy Malone, Walter Brennan, Tommy Rettig, Skip Homeier, John Qualen, Whit Bissell, Irving Bacon.

Credits: Produced by Vincent M. Fennelly; Directed by Alfred Werker; Story and screenplay by Daniel B. Ullman.

"At Gunpoint" is one of the strongest western entries to come from Allied Artists. The picture, which stars Fred MacMurray, Dorothy Malone and Walter Brennan, all potent screen marquee names who gave excellent performances, is aided by CinemaScope and some brilliant Technicolor photography. Plotwise, the picture has a new gimmick and a freshness, telling the tale of a man who accidentally shoots down a notorious outlaw and is made the town hero. There is considerable suspense and word of mouth should be good on his. Title is also a plus factor exploitation-wise.

An outlaw gang rides into a Texas town and holds up the bank. As they leave, Fred MacMurray, the town general store keeper, shoots down the leader and another townsman finishes him off. MacMurray is the town hero, but when the outlaws return to kill MacMurray, the townsfolk veer away from him. Soon he is considered a danger to the town and a committee, headed by John Qualen, asks him to leave. When the outlaws ride in for the kill, MacMurray, a terrible shot, goes out to make a lone stand. Shamed, the townspeople, who have been scorned by MacMurray's lone staunch friend the town doctor, Walter Brennan, back his play and help him by capturing the gang after Brennan kills the principal outlaw.

"Hill 24 Doesn't Answer"

(Continental) ISRAELI 102 Min.

Cast: Edward Mulhard, Haya Harait, Michael Shillo, Michael Wager, Margalit Oved.

Credits: A Sikor Presentation; Produced by Thorold Dickinson and Peter Fry; Directed by Dickinson; Screen play by Frye and Zvi Kolitz.

"Hill 24" is an excellent, tensely gripping partisan document of the Israeli war for independence. The film is well-timed with today's headlines to draw general as well as art house audiences. Presented in English dialogue and occasional sub-titles from an intelligent and often tender script, "Hill 24" dramatizes the war through the lives of three soldiers who will die on the final day before the U.N. truce is effected. Their stories, told independently through flashbacks as they move toward the fateful hill, embrace the love and violence of wartime, depict war from the streets of sacred Jerusalem to the grimy Negev desert, and give a broad yet always personal drama to the sense and senselessness of the war in the East. There is brilliant photography and direction here, especially in the episode recounting the fall of a tiny encircled garrison within the Old City of Jerusalem. Haya Harait, Cannes Festival citation winner, should attract much applause for her moving performance as an Israeli girl in love with an Irishman in the British police forces. And its final scene, depicting the capture of a Nazi professional soldier in the desert by an Israeli who was formerly a prisoner in a Polish concentration camp is a tour de force in this almost painfully real, thrilling document of war.

"This Strange Passion"

(Noel Meadow) MEXICAN 80 Min.

Cast: Arturo De Cordova, Delia Garces, Luis Beristain.

Credits: Produced by Oscar Dancigers; Directed and written for the screen by Luis Bunuel; From the story "El" by Mercedes Pinto; English titles by Aaron Sloan.

An interesting psychological drama which builds to a powerful climax, this Mexican import directed by Luis Bunuel ("The Young and the Damned") is a good prospect for art houses. The film concerns the moral deterioration of a devout, wealthy middle-aged bachelor who marries a young girl. Consumed by passion and guilt, the repressed husband becomes violently jealous of other men, then whips and tries to strangle his innocent wife for her "indiscretions." Finally, he attacks the priest at the church where he began his romance, completing the disintegration of his personality. He ends his days committed to a monastery, reconciled to his wife's "sin." Arturo De Cordova and Delia Garces turn in perfect performances as the unfortunate couple, and sophisticated audiences will have food for talk in the film's psychiatric outlook and subtle attack on the Church.

"What Price Freedom"

(Heard) Color 40 Min.

Cast: Frederick Valk, Robert K. Cunningham, Ursula Lyn, Wolf Harnisch, Hilda Sessak, Heinz Lingen, Ilona Holten, Hella Janson.

Credits: Produced and directed by Paul Heard; Screenplay by Heard, Herbert G. Luft, Malvin Wald and Jarvis Couillard; Adaptation by Charles West and Heard.

"What Price Freedom" is a well made short feature, shot in Germany by Paul Heard. Beautifully photographed in color, the picture expertly captures the flavor of the country, Production-wise, the film is exceptional. It is well cast, using well known European players like Frederick Valk, Ursula Lyn and Wolf Harnisch. The film, dealing with an American who ventures into the Russian Zone of Germany and meets a young woman, who in turn battles to keep the Communists from controlling her way of thinking, is a powerful tribute to democracy as the American tells of his way of life in contrast to that of the Communist. Robert K. Cunningham as the American is outstanding. Heard, Herbert G. Luft, Malvin Wald and Jarvis Couillard all deserve credit for a very thought provoking script. Heard's direction is very good, giving the film pace.

"24 Hour Alert"

Warner Bros.' special short subject shot for the Air Force and starring Jack Webb is a fast-paced, slick and colorful job demonstrating how our far-flung interceptor bases operate. Some splendid WarnerColor photography shows off the latest in jet air power, and a concise script illustrates why and how an interceptor base works. Jack Webb narrates and acts in the 31 minute short, using the off-key "Dragnet" tone to tell the story of local opposition to a jet-base-site—and how the town learns that the disadvantage of occasional roars of a jet are outweighed by the protection it provides.

SHORTS—Calendar of Releases

COLUMBIA

1955-56

Series	Prod. No.	Title	Reels	Release Date	Time (Min.)
All Star	8411	One Spooky Night	2	Sept. 15	16
"	8412	He Took A Powder	2	Oct. 27	17
Color Favorites	8601	Tooth or Consequences	1	Sept. 1	6½
(Tech. Re-issue)	8602	Up'n Atom	1	Oct. 6	6
Assorted Favorites	8421	Honeymoon Blues	2	Sept. 8	17
World of Sports	8801	Stable Stakes	1	Sept. 29	10
Screen Snapshots	8851	Hollywood Bronc Busters	1	Sept. 22	9
"	8852	The Great Al Jolson	1	Oct. 20	.....
Comedy Favorites (Re-issue)	8951	Louis Prima & Orch.	1	Sept. 22	10
Candid Microphone	8551	No. 3 (Series No. 2)	1	Sept. 15	11
U.P.A. Assorted (Tech.)	8501	Christopher Crumpet's Playmate	1	Sept. 8	6½
Thrills of Music (Re-issue)	8431	Pardon My Lamb Chop	2	Oct. 13	17
Serials—15 Chapters	8120	The Sea Hound	...	Sept. 22	.....
Mr. Magoo (Tech.)	8701	Stage Door Magoo	1	Oct. 6	7
Stooge Comedies	8401	Wham-Bam-Slam	2	Sept. 1	16
"	8402	Hot Ice	2	Oct. 6	16½

METRO-GOLDWYN-MAYER

Cartoons (Tech.)	*W-642	Mouse For Sale	1	May 21/55	7
Gold Medal Reprint Cartoons (Tech.)	*W-666	Mouse In The House	1	May 7/55	8
"	*W-667	Little Tinker	1	May 14/55	7
"	*W-668	Slap Happy Lion	1	May 28/55	7
Pete Smith Specialties	*S-657	Global Quiz (Tech.)	1	May 14/55	10
"	*S-658	Animals In Action	1	May 21/55	9
"	*S-659	Historical Oddities	1	May 28/55	9
"	*S-660	The Fall Guy	1	June 4/55	9

* NOTE: Suitable for screens up to 1.75.1 ratio.

PARAMOUNT

Sportlight	R14-9	High Score Bowling	1	June 10	9
"	R14-10	San Fernando Riding Champs	1	July 1	9
"	R14-11	Pacific Salmon Parade	1	July 15	9
"	R14-12	Champion Irish Thoroughbreds	1	Aug. 23	9
Pacemaker	K14-5	Florida Aflame	1	June 3	9
"	K14-6	Walk In The Deep	1	June 17	10
Casper (Tech.)	B14-6	Bull Fright	1	July 15	6
Noveltoon (Tech.)	P14-5	News Hound	1	June 10	6
"	P14-6	Poop Goes The Weasel	1	July 8	6
Popeye (Tech)	E14-8	Car-azy Drivers	1	July 22	6
VistaVision Specials (Tech)	V14-4	Vistavision Vivits Hawaii	2	July 1	17
"	V14-5	Vstavision Visits Japan	2	Aug. 12	17
Herman & Katnip	H14-4	Mouse Trapeze	1	Aug. 5	7

1955-56

Cartoon Champion (Tech.)	S15-1	The Mite Makes Right	1	Sept. 30	8
"	S15-2	The Old Shell Game	1	Sept. 30	7
"	S15-3	The Little Cut Up	1	Sept. 30	6
"	S15-4	Hep Cat Symphony	1	Sept. 30	6
"	S15-5	Little Red School Mouse	1	Sept. 30	7
"	S15-6	Leprechaun's Gold	1	Sept. 30	10
"	S15-7	Quack-A-Doodle Doo	1	Sept. 30	7
"	S15-8	Teacher's Pest	1	Sept. 30	7
"	S15-9	Tarts and Flowers	1	Sept. 30	7
"	S15-10	Pleased to Eat You	1	Sept. 30	6
"	S15-11	Goofy Goofy Gander	1	Sept. 30	7
"	S15-12	Saved by the Bell	1	Sept. 30	6
Speaking of Animals	A15-1	Tain't So	1	Sept. 30	10
"	A15-2	Monkey Shines	1	Sept. 30	9
"	A15-3	Be Kind to Animals	1	Sept. 30	8
"	A15-4	From A to Zoo	1	Sept. 30	9
Popeye (Tech.)	E15-1	Mister and Mistletoe	1	Sept. 30	6
Noveltoon (Tech.)	P15-1	Rabbit Punch	1	Sept. 30	6
"	P15-2	Little Audrey Riding Hood	1	Oct. 14	6
Sportlight	R15-1	Sporting Dogs Afield	1	Oct. 7	9
Topper	M15-1	Three Kisses	1	Oct. 7	10
Casper (Tech.)	B15-1	Red, White and Boo	1	Oct. 25	6
Herman & Katnip (Tech.)	H15-1	Mousieur Herman	1	Nov. 25	6

RKO-RADIO

Theatre of Life	53301	Devil Take Us	2	June 17	21
Sportscopes	54311	Downhill Yachts	1	June 10	8
"	54312	Bowling Boom	1	July 8	8
"	54313	Tanbark and Turf	1	Aug. 5	8
Screenliners	54211	Rest Assured	1	June 24	8
"	54212	Safety Is Their Business	1	July 22	9
"	54213	Film Fun	1	Aug. 19	9
Disney Cartoons (16th Series) (Tech.)	54110	El Gaucho Goofy (Re-release)	1	June 10	8
"	54111	Aquerela Do Brasil (Re-release)	1	June 24	8
"	54112	The Flying Cauchito (Re-release)	1	July 15	8
"	54113	Bearly Asleep (CinemaScope)	1	Aug. 19	7
"	54114	Beezy Bear (CinemaScope)	1	Sep. 2	7
"	54115	Up A Tree	1	Sep. 23	7

1955-56

Wild Life Album	63001	The Whitetail Buck (Tech.)	3	Oct. 21	27½
RKO Pathe Specials	63101	The Future Is Now	2	Sep. 9	15
"	63102	Golden Glamour	2	Oct. 14	15
Screenliners	64201	Gold*	1	Sep. 16	10½
"	64202	Black Cats and Broomsticks	1	Oct. 14	8
"	64203	Make Mine Memories	1	Nov. 11	8
"	64204	Teenagers on Trial	1	Dec. 9	.....

* Not released in Canada.

Series	Prod. No.	Title	Reels	Release Date	Time (Min.)
Sportscopes	64301	Game Warden	1	Sep. 2	8
"	64302	Gym College	1	Sep. 30	8
"	64303	Bonefish and Barracuda	1	Oct. 28	8
"	64304	Canadian Carnival	1	Nov. 25	8
My Pal (Re-releases)	63201	Dog of the Wild	2	Oct. 7	21
	63202	Pal, Canine Detective	2	Nov. 11	22
Gil Lamb (Re-releases)	63301	Groan and Grunt	2	Sep. 23	17
	63302	Bashful Romeo	2	Oct. 28	16
Ray Whitley (Re-releases)	63401	Musical Bandit	2	Oct. 28	16
	63402	Bar Buckaroos	2	Dec. 2	16
Edgar Kennedy (Re-releases)	63501	No More Relatives	2	Sep. 16	18
	63502	How to Clean House	2	Oct. 21	18
"	63503	Dig that Gold	2	Nov. 25	17
"	63504	Contest Crazy	2	Dec. 30	17
Brown-Kirkwood (Re-releases)	63601	Heart Troubles	2	Sep. 9	16
	63602	Put Some Money in the Pot	2	Nov. 4	17
Leon Errol (Re-releases)	63701	Wife Tames Wolf	2	Sep. 9	17
	63702	Dad Always Pays	2	Oct. 14	18
"	63703	The Spook Speaks	2	Nov. 18	19
"	63704	In Room 303	2	Dec. 23	17
Specials	63901	Football Headlines	2	Dec. 9	.....

REPUBLIC

Serials	5581	King of the Carnival	13 Ep.	June 27	.....
"	5582	Dick Tracy's G-Men	15 Ep.	Sept. 19	.....
"	5583	Manhunt of Mystery Island (Re-release)	15 Ep.	Jan. 2	.....

TWENTIETH CENTURY-FOX

(CinemaSiope) (Color)	7507	Tears of the Moon	1	June	10
"	7517	Volcanic Violence	1	June	9
"	7515	Naughty Mermaids	1	Aug.	7
"	7516	Winter Jamboree	1	July	10
"	7519	Survival City	1	July	10
"	7518	That Others May Live	1	Sept.	10
"	7520	Gods of the Road	1	Sept.	10
"	7521	Desert Fantasy	1	Sept.	8
"	7513	Clear The Bridge	1	Oct.	10
Terrytoon (Tech.)	5532	Good Deed Daly	1	July	7
"	5533	Bird Symphony	1	Aug.	7
"	5534	The Little Red Hen	1	Sept.	7
"	5510	Phony News Flashes	1	July	7
"	5511	Foxed by a Fox	1	Aug.	7
"	5512	The Last Mouse of Hamelin	1	Sept.	7
Sport	3501	Topsy Turvy Thrills	1	June	8
See It Happen	6501	Man vs. Nature	1	June	9
"	7522	Water Wizardry	1	Oct.	7
"	7523	Cariocia Carnival	1	Nov.	8
"	7524	Lady of the Golden Door	1	Nov.	9
"	7425	Queens Guard	2	Dec.	17

UNIVERSAL

Color Parade Featurette	1385	Swing Hi, Swing Lo	1	June 6	9
Musical Featurette	1308	Webb Pierce and His Wanderin' Boys	2	June 20	16
Woody Woodpecker Cartune (Tech.)	1327	Sh-h-h	1	June 6	6
"	1328	Bedtime Bedlam	1	July 4	6
"	1329	Paw's Night Out	1	Aug. 1	6

WARNERS

Technicolor Specials	2009	Festival Days	2	Aug. 13	20
"	2012	Uranium Fever	2	July 16	20
Featurettes	2106	The Glory Around Us	2	July 2	20
M. M. Cartoons (Tech.)	2720	Double or Mutton	1	July 23	7
"	2721	Jumpin' Jupiter	1	Aug. 6	7
"	2722	A Kiddie's Kitty	1	Aug. 20	7
Bugs Bunny Specials (Tech.)	2729	This Is a Life?	1	July 9	7
"	2730	Hyde and Hare	1	Aug. 27	7
Sports Parade	2509	Italian Holiday	1	July 9	10
"	2510	Aqua Queens	1	Aug. 6	10
Varieties	2607	Gadgets Galore	1	July 30	10

1955-56

Technicolor Specials	3001	Movieland Magic	2	Oct. 8	.....
" "	3002	The Golden Tomorrow	2	Nov. 5	.....
" "	3003	Behind the Big Top	2	Dec. 3	.....
Featurettes	3101	Small Town Idol	2	Sept. 24	.....
"	3102	It Happened To You	2	Dec. 31	.....
Blue Ribbon (Tech.)	3301	Doggone Cats	1	Sept. 10	.....
"	3302	The Rattled Rooster	1	Oct. 22	.....
"	3303	Fair and Wormer	1	Nov. 5	.....
"	3304	Mousemerized Cat	1	Nov. 26	.....
"	3305	The Foghorn Leghorn	1	Dec. 24	.....
Joe McDoakes	3401	So You Want To Be A Vice Pres.	1	Oct. 29	.....
"	3402	So You Want To Be A Policeman	1	Dec. 17	.....
Sports Parade (Color)	3501	Picturesque Portugal	1	Oct. 15	.....
	3502	Fish Are Where You Find Them	1	Jan. 14	.....
Specials	3601	An Adventure To Remember	1	Oct. 1	.....
"	3602	Shark Hunting	1	Nov. 12	.....
"	3603	Faster and Faster	1	Jan. 21	.....
M. M. Cartoons (Tech.)	3701	Dime To Retire	1	Sept. 3	.....
"	3702	Speedy Gonzales	1	Sept. 17	.....
"	3703	Two Scents Worth	1	Oct. 15	.....
"	3704	Red Riding Hoodwinked	1	Oct. 29	.....
"	3705	Heir Conditioned	1	Nov. 26	.....
"	3706	Guided Muscle	1	Dec. 10	.....
"	3707	Pappy's Puppy	1	Dec. 17	.....
"	3708	One Froggy Evening	1	Dec. 31	.....
Bugs Bunny Specials (Tech.)	3723	Knight-Mare Hare	1	Oct. 1	.....
"	3724	Roman Legion-Hare	1	Nov. 12	.....

: Hollywood Production :

ALLIED ARTISTS

Shooting

MOTHER-SIR
Cast: Joan Bennett, Gary Merrill, Shirley Yamiguichi, Judy Nugent, John Craven.
Producer .....Walter Wanger
Director .....Edward Bernds

THE FRIENDLY PERSUASION
(Eastman Color) (Wide Screen)
Cast: Gary Cooper, Dorothy McGuire, Marjorie Main.
Producer-Director .....William Wyler

Cutting

THE FIRST TEXAN
(CinemaScope)
Cast: Joel McCrea, Felicia Farr, Jeff Morrow, Wallace Ford.
Producer .....Walter Mirisch
Director .....Byron Haskin

CRIME IN THE STREETS
Cast: James Whitmore, John Cassavetes, Sal Mineo.
Producer .....Vincent M. Fennelly
Director .....Don Siegel

SCREAMING EAGLES
Cast: Tom Tryon, Jan Merlin, Alvy Moore, Martin Milner, Edward G. Robinson, Jr., Jacqueline Beer.
Producers .....Samuel Bischoff and David Diamond
Director .....Charles Haas

THE FOUR SEASONS
(Eastman Color)
Cast: David Wayne, Keenan Wynn, Jim Backus, James Barton, Marcia Henderson, Myrna Dell, Denver Pyle.
Producer-Director .....Josef Shaftel

THE COME ON
(SuperScope)
Cast: Anne Baxter, Sterling Hayden.
Producers .....Lindsley Parsons and John H. Burrows
Director .....Russell Birdwell

COLUMBIA

Shooting

IT HAPPENED ONE NIGHT
Cast: June Allyson, Jack Lemmon, Charles Bickford, Charles Gilbert.
Producer-Director .....Dick Powell

ZARAK KHAN
(Warwick Pictures)
(CincemaScope) (Technicolor)
Cast: Victor Mature, Michael Wilding, Anita Ekberg.
Exec. Producers .....Irving Allen and A. R. Broccoli
Producer .....Phil C. Samuel
Director .....Terence Young

HE DIED LAUGHING
(Technicolor)
Cast: Frankie Laine, Lucy Marlow, Richard Long.
Producer .....Jonie Taps
Director .....Blake Edwards

PORTRAIT IN SMOKE
(Film Locations Prod.)
Cast: Arlene Dahl.
Producer ..... Maxwell Setton
Director .....Ken Hughes

SECRET OF TREASURE MOUNTAIN
Cast: Valerie French, William Prince, Raymond Burr.
Producer .....Wallace MacDonald
Director .....Seymour Friedman

PORT AFRIQUE
(Technicolor)
Cast: Kathryn Grayson, Phil Carey, Dennis Price.
Producer .....David E. Rose
Director .....Rudy Mate

ODONGO
(CinemaScope) (Technicolor)
Cast: Rhonda Fleming, McDonald Carey.
Exec. Producers .....Irving Allen and A. R. Broccoli
Producer .....Max Varnell
Director .....John Gilling

SOLID GOLD CADILLAC
Cast: Judy Holliday, Paul Douglas, Fred Clark, John Williams.
Producer .....Fred Kohlmar
Director .....Richard Quine

THE HARDER THEY FALL
Cast: Humphrey Bogart, Rod Steiger, Mike Lane, Joe Walcott, Carlos Montalban.
Producer .....Phil Yordan
Director .....Mark Robson

Cutting

THE EDDY DUCHIN STORY
(CinemaScope) (Technicolor)
Cast: Tyrone Power, Kim Novak, James Whitmore, Victoria Shaw, Rex Thompson.
Producer .....Jerry Wald
Director .....George Sidney

THE WAY WE ARE
(William Goetz Productions)
Cast: Joan Crawford, Cliff Robertson, Ruth Donnelly.
Producer .....William Goetz
Director .....Robert Aldrich

STORM CENTER
(Phoenix Productions)
(Shooting at Santa Rosa, Calif.)
Cast: Bette Davis, Kim Hunter, Brian Keith, Joe Mantell, Paul Kelly.
Producer .....Julian Blaustein
Director .....Dan Taradash

BLACKJACK KETCHUM, DESPERADO
Cast: Howard Duff, Victor Jory, Margaret Field, Angela Stevens, Robert Roark.
Producer .....Sam Katzman
Director .....Earl Bellamy

SAFARI
Director .....Russell Birdwell
(CinemaScope) (Technicolor)
(Warwick Productions)
(Shooting in Africa)
Cast: Victor Mature, Janet Leigh, John Justin, Roland Culver, Orlando Martins.
Exec. Producers .....Irving Allen and A. R. Broccoli
Producer .....Adrian D. Worker
Director .....Terence Young

GAMMA PEOPLE
(Warwick Productions)
(Shooting in Austria)
Cast: Paul Douglas, Eva Bartok.
Exec. Producers .....Irving Allen and A. R. Broccoli
Producer .....John Gossage
Director .....John Gilling

"JUBAL" TROOP
(CinemaScope) (Technicolor)
Cast: Glenn Ford, Ernest Borgnine, Rod Stieger, Valerie French, Felicia Farr, Basil Ruysdael, Charles Bronson.
Producer .....William Fadiman
Director .....Delmer Daves

JOE MACBETH
(Film Locations Inc.)
Cast: Paul Douglas, Ruth Roman, Bonar Colleano.
Exec. Producer .....Mike Frankovich
Producer .....George Maynard
Director .....Ken Hughes

THE GENTLE SERGEANT
Cast: Aldo Ray, Mitsuko Kinura, Phil Carey, Dick York, Chuck Connors.
Producer .....Fred Kohlmar
Director .....Richard Murphy

1984
(Holiday Productions)
Cast: Edmond O'Brien, Jan Sterling.
Exec. Producer .....N. Peter Rathvon
Producer .....John Croydon
Director .....Michael Anderson

44 SOHO SQUARE
(Film Locations)
Cast: Faith Domergue, Lee Patterson, Martin Benson.
Exec. Producer .....Mike Frankovich
Producer .....George Maynard
Director .....Vernon Sewell

TAMBOURINE
(CinemaScope) (Technicolor)
Cast: Jane Russell, Cornel Wilde.
Producers .....Howard Welsch and Harry Tatleman
Director .....Nicholas Ray

INVASION BY THE FLYING SAUCERS
(Clover Productions)
Cast: Hugh Marlowe, Joan Taylor, Donald Curtis, Morris Ankrum, Harry Lauter.
Producer .....Charles Schneer
Director .....Fred F. Sears

INDEPENDENT

Shooting

HIT AND RUN
(Hugo Haas Prod.)
Cast: Cleo Moore, Hugo Haas, Vince Edwards.
Producer-Director .....Hugo Haas

THE WEAPON
(Alliance Films)
Cast: Steve Cochran, Lizabeth Scott, Herbert Marshall, Nicole Maurey.
Producer .....Hal E. Chester
Director .....Val Guest

AROUND THE WORLD IN 80 DAYS
(Michael Todd Prods. Todd-AO)
Cast: David Niven, Cantinflas, Martine Carol, Noel Coward, Finlay Currie, Luis Dominguin, Fernandel, Sir John Gielgud, Hermoine Gingold, Trevor Howard, Glynis Johns, Beatrice Lillie, A. E. Matthews, John Mills, Robert Morley.
Producer .....Michael Todd
Director .....Michael Anderson

Cutting

SWAMP WOMEN
(CinemaScope) (Pathe Color)
Cast: Carole Mathews, Marie Windsor, Beverly Garland, Touch Connors, Jil Jarmyn, Susan Cummings.
Producer .....Barney Woolner
Director .....Roger Corman

FIRE MAIDENS FROM SPACE
Cast: Tony Dexter, Susan Shaw.
Producer-Director .....Cy Roth

THE PEACEMAKER
Cast: James Mitchell, Rosemarie Bowe, Jan Merlin, Jess Barker.
Producer .....Hal R. Makelim
Director .....Ted Post

THE SUMMER GAME
(Eastman Color)
(Canyon Pictures)
Cast: Arthur Franz, Doris Dowling, Murvyn Vye, Myron Healey, Charles Delaney, Dick Reeves.
Producers.Jack Couffer and Conrad Hall
Assoc. Producer..Nicholas Rutgers, Jr.
Director ..... Marvin Weinstein

PLEASE MURDER ME
(Gross-Krasne Prods.)
Cast: Angela Lansbury, Raymond Burr, Dick Foran.
Producer .....Donald Hyde
Director .....Peter Godfrey

DAN'L BOONE
(Gannaway-Ver Halen Prods.)
Cast: Bruce Bennett, Lon Chaney, Faron Young.
Producer-directors .....Al Gannaway and Ismael Rodriquez

Lippert PICTURES, Inc.

Cutting

TWO GUN LADY
(Lyon and Bartlett Productions)
Cast: Peggie Castle, William Talman, Marie Windsor, Robert Lowery, Ian McDonald.
Exec. Producer .....Earle Lyon
Producer-Director ....Richard Bartlett

METRO-GOLDWYN-MAYER

Shooting

THE SWAN
(CinemaScope) (Eastman Color)
Cast: Grace Kelly, Alec Guinness, Louis Jourdan, Brian Aherne, Agnes Moorehead.
Producer ..... Dore Schary
Director .....Charles Vidor

THE RACK
Cast: Paul Newman, Walter Pidgeon, Wendell Corey, Edmond O'Brien, Anne Francis, Lee Marvin, Cloris Leachman.
Producer .....Arthur M. Loew, Jr.
Director .....Arnold Laven

THE LIVING IDOL
(CinemaScope) (Color)
Cast: Steve Forrest, Lilliane Montevecchi.
Producer-Director .....Al Lewin

LUST FOR LIFE
(CinemaScope) (AnscoColor)
(Shooting in France)
Cast: Kirk Douglas, Anthony Quinn, Niall MacGinnis, Pamela Brown, Roger Livesey.
Producer .....John Houseman
Director .....Vincente Minnelli

Cutting

FEARFUL DECISION
Cast: Glenn Ford, Donna Reed, Leslie Nielsen, Juano Hernadez, Robert Keith, Robert Burton, Ainslee Pryor.
Producer .....Nicholas Nayfack
Director .....Alex Segal

TRIBUTE TO A BADMAN
(CinemaScope) (Eastmancolor)
Cast: James Cagney, Irene Pappas, Vic Morrow, Stephan McNally.
Producer .....Sam Zimbalist
Director .....Robert Wise

MEET ME IN LAS VEGAS
(CinemaScope) (EastmanColor)
Cast: Dan Dailey, Cyd Charisse, Oscar Karlweis, Lily Darvas.
Producer .....Joe Pasternak
Director .....Roy Rowland

GABY
(Eastman Color) (CinemaScope)
Cast: Leslie Caron, John Kerr, Sir Cedric Hardwicke, Taina Elg.
Producer .....Edwin H. Knopf
Director .....Curtis Bernhardt

FOREVER, DARLING
(Zanra Prods.)
(Eastman Color) (Wide Screen)
Cast: Lucille Ball, Desi Arnaz, James Mason, Louis Calhern, Natalie Schafer, John Emery, John Hoyt, Mabel Albertson, Nancy Kulp.
Producer .....Desi Arnaz
Director .....Alexander Hall

BHOWANI JUNCTION
(CinemaScope) (Color)
Cast: Ava Gardner, Stewart Granger, William Travers, Francis Matthews, Abraham Sofaer, Peter Illing.
Producer .....Pandro S. Berman
Director .....George Cukor

DIANE
(CinemaScope) (Eastman Color)
Cast: Lana Turner, Pedro Armendariz, Marissa Pavan.
Producer .....Edwin Knopf
Director .....David Miller

Paramount Pictures

Shooting

PARDNERS
(VistaVision) (Technicolor)
Cast: Dean Martin, Jerry Lewis, Lori Nelson, Agnes Moorhead, Jeff Morrow, Philip Tonge.
Producer .....Paul Jones
Director .....Norman Taurog

THE TEN COMMANDMENTS
(VistaVision) (Technicolor)
Cast: Charlton Heston, Yul Brynner, Anne Baxter, Yvonne De Carlo, Debra Paget, Nina Foch, Edward G. Robinson, Sir Cedric Hardwicke, Vincent Price, John Carradine, John Derek, Oliver Deering, Peter Hanson, Baynes Barron.
Producer-Director ....Cecil B. DeMille

WAR AND PEACE
(VistaVision) (Technicolor)
(Ponti-De Laurentiis Prod.)
Cast: Audrey Hepburn, Henry Fonda, Mel Ferrer, Milly Vitale, Barry Jones, Jeremy Brett, May Britt.
Producer .....Dino de Laurentiis
Director .....King Vidor

Cutting

THE MOUNTAIN
(Technicolor) (VistaVision)
Cast: Spencer Tracy, Robert Wagner, Claire Trevor, Richard Arlen.
Producer-Director ....Edward Dmytryk

THAT CERTAIN FEELING
(VistaVision) (Technicolor)
Cast: Bob Hope, George Sanders, Eva Marie Saint, Pearl Bailey, Al Capp.
Producers-Directors ...Norman Panama and Melvin Frank

Hollywood Production

THE PROUD AND THE PROFANE
(VistaVision)
(Shooting in the Virgin Islands)
Cast: William Holden, Deborah Kerr, Dewey Martin, Thelma Ritter, Marion Ross, Ann Morriss, Nancy Sinatra.
Producer .....William Perlberg
Director .....George Seaton

THE MAN WHO KNEW TOO MUCH
(VistaVision) (Technicolor)
Cast: James Stewart, Doris Day, Chris Olsen, Bernard Miles.
Producer-Director.....Alfred Hitchcock

"YOU'RE THE TOP"
(VistaVision) (Technicolor)
Cast: Bing Crosby, Donald O'Connor, Jeanmaire, Mitzi Gaynor, Phil Harris, Kurt Kasznar, Walter Saunde.
Producer .....Robert Emmett Dolan
Director .....Robert Lewis

THE BIRDS AND THE BEES
(VistaVision) (Technicolor)
Cast: George Gobel, Mitzi Gaynor, David Niven, Fred Clark, Reginald Gardiner, Harry Bellaver.
Producer .....Paul Jones

RKO RADIO PICTURES

Shooting

MAN BETRAYED
(Todon Productions)
Cast: Richard Basehart, Mary Murphy, Constance Cummings.
Exec. Producer .....Tony Owen
Producer .....Alec C. Snowden
Director .....Joseph Walton

Cutting

PORTRAIT OF ALISON
Cast: Terry Moore, Robert Beatty, William Sylvester, Josephine Griffin, Geoffrey Keen, Henry Oscar, Alan Culbertson.
Exec. Producer .....Tony Owen
Producer .....Frank Godwin
Director .....Guy Green

THE WAY OUT
(Todon Prods.)
Cast: Gene Nelson, Mona Freeman.
Producer .....Tony Owen
Director .. ..Montgomery Tully

SLIGHTLY SCARLET
(SuperScope) (Technicolor)
(Benedict Bogeaus Productions)
Cast: John Payne, Rhonda Fleming, Arlene Dahl.
Producer .....Benedict Bogeaus
Director .....Allan Dwan

GREAT DAY IN THE MORNING
(SuperScope) (Technicolor)
Cast: Robert Stack, Virginia Mayo, Ruth Roman, Alec Nicol, Raymond Burr.
Producer .....Edmund Grainger
Director .....Jacques Tourneur

Republic

Shooting

AND SUDDENLY YOU RUN
Cast: Scott Brady, Joan Vohs, Frank Faylen, John Dehner.
Assoc. Producer .....Rudy Ralston
Director .....Franklin Adreon

Cutting

COME NEXT SPRING
(Trucolor)
Cast: Ann Sheridan, Steve Cochran, Walter Brennan, Edgar Buchanan, Sonny Tufts, Sherry Jackson.
Director .....R. G. Springsteen

TREACHERY
Cast: Marie Windsor, John Archer, Nancy Gates, Patric Knowles, Jil Jarmyn, Richard Crane.
Associate Producer .....Rudy Ralston
Director .....Franklin Adreon

A SHOT IN THE DARK
Cast: Marjie Millar, Tom Drake.
Assoc. producer..William J. O'Sullivan
Director .....R. G. Springsteen

20th CENTURY FOX

Shooting

THE KING AND I
(CinemaScope) (Color)
Cast: Deborah Kerr, Yul Brynner, Rita Moreno, Yuriko.
Producer .....Charles Brackett
Director .....Walter Lang

CAROUSEL
(CinemaScope) (Color)
Cast: Gordon MacRae, Shirley Jones, Cameron Mitchell.
Producer .....Henry Ephron
Director .....Henry King

Cutting

THRESHOLD OF SPACE
Cast: Guy Madison, John Hodiak, Virginia Leith.
Producer .....William Bloom
Director .....Robert Webb

BOTTOM OF THE BOTTLE
(CinemaScope) (Color)
Cast: Van Johnson, Joseph Cotten, Ruth Roman, Jack Carson.
Producer .....Buddy Adler
Dircctor .....Henry Hathaway

THE LIEUTENANT WORE SKIRTS
(CinemaScope) (Color)
Cast: Tom Ewell, Sheree North, Les Tremayne.
Producer .....Buddy Adler
Director .....Frank Tashlin

UNITED ARTISTS

Shooting

EMERGENCY HOSPITAL
(Bel Air Prods.)
Cast: Margaret Lindsay, Walter Reed, Byron Palmer.
Exec. Producer .....Aubrey Schenck
Producer .....Howard Koch
Director .....Lee Sholem

Director .....Maxwell Shane

RUN FOR THE SUN
(SuperScope) (Eastman Color)
Cast: Richard Widmark, Trevor Howard, June Greer.
Exec. Producer .....Robert Waterfield
Producer .....Harry Tatelman
Director .....Roy Boulting

BED OF FEAR
(Harris-Kubrick Prods.)
Cast: Sterling Hayden, Coleen Gray, Vince Edwards, Jay C. Flippen, Marie Windsor, Ted de Corsia, Elisha Cook, Jay Adler.
Producer .....James B. Harris
Director .....Stanley Kubrick

BANDIDO
(Eastman Color) (CinemaScope)
Cast: Robert Mitchum, Ursula Theiss, Gilbert Roland, Zachary Scott.
Producer .....Robert L. Jacks
Director .....Richard Fleischer

ALEXANDER THE GREAT
(CinemaScope (Technicolor)
Cast: Richard Burton, Fredric March, Danielle Darrieux, Claire Bloom.
Producer-Director .....Robert Rossen

TRAPEZE
(CinemaScope) (Technicolor)
(Hecht-Lancaster Prod.)
Gina Lollibrigida, Katy Jurado, Thomas Gomez, Johnny Puleo.
Thomas Gomez, Johnny Puleo.
Producer .....James Hill
Director .....Sir Carol Reed

HUK
(Eastman Color)
(Pan Pacific Pictures Inc.)
Cast: George Montgomery, Mona Freeman, John Baer, James Bell.
Producer .....Collier Young
Director .....John Barnwell

Cutting

NIGHTMARE
(Pine-Thomas-Shane)
Cast: Edward G. Robinson, Kevin McCarthy, Connie Russell.
Producer .....Pine-Thomas-Shane

COMANCHE
(Carl Krueger Co.; EastmanColor)
(CinemaScope)
Cast: Dana Andrews, Nester Paiva, Stacy Harris.
Producer .....Carl Krueger
Director .....George Sherman

THE BROKEN STAR
(Bel Air Productions)
Cast: Howard Duff, Lita Baron, Bill Williams.
Exec. Producer .....Aubrey Schenck
Producer .....Howard W. Koch
Director .....Lesley Selander

THREE BAD SISTERS
(Bel Air Productions)
Cast: Marla English, Kathleen Hughes, Sara Shane, Jess Barker, John Bromfield, Madge Evans.
Exec. Producer .....Aubrey Schenck
Producer .....Howard Koch
Director .....Gilbert L. Kay

FOREIGN INTRIGUE
(Sheldon Reynolds Prod.)
Cast: Robert Mitchum, Genevieve Page.
Producer-Director ...Sheldon Reynolds

A KISS BEFORE DYING
(Crown Productions)
(CinemaScope) (Color)
Cast: Robert Wagner, Jeff Hunter, Joanne Woodward, Virginia Leith, Mary Astor.
Producers .....Robert L. Jacks and Robert Goldstein
Director .....Gerd Oswald

THE BEAST OF HOLLOW MOUNTAIN
(Nassour Studios)
Cast: Guy Madison, Sarita Montiel.
Producers.William and Edward Nassour
Director .....Edward Nassour

Universal International

Shooting

TOY TIGER
(Technicolor)
Cast: Jeff Chandler, Laraine Day, Tim Hovey, Cecil Kellaway.
Producer .....Howard Christie
Director .....Jerry Hopper

APACHE AGENT
(CinemaScope) (Technicolor)
Cast: Audie Murphy, Anne Bancroft, Pat Crowley, Charles Drake.
Producer .....Aaron Rosenberg
Director .....Jesse Hibbs

WRITTEN ON THE WIND
(Technicolor)
Cast: Rock Hudson, Lauren Bacall, Robert Stack, Dorothy Malone.
Producer .....Albert Zugsmith
Director .....Douglas Sirk

Cutting

RAW EDGE
(Technicolor)
Cast: Rory Calhoun, Yvonne De Carlo, Rex Reason, Mara Corday.
Producer .....Albert Zugsmith
Drector .....John Sherwood

CRY INNOCENT
Cast: Merle Oberon, Lex Barker, Charles Drake, Gia Scala.
Producer .....Howard Christie
Director .....Abner Biberman

CONGO CROSSING
(Technicolor)
Cast: Virginia Mayo, George Nader, Peter Lorre, Michael Pate, Rex Ingram, Tonio Selwart.
Producer .....Howard Christie
Director .....Joseph Pevney

THE BENNY GOODMAN STORY
(Technicolor)
Cast: Steve Allen, Donna Reed, Beta Gersten, Barry Truex, Harry James, Ben Pollack, Gene Krupa, Lionel Hampton, Teddy Wilson, Sammy Davis, Jr.
Producer .....Aaron Rosenberg
Director .....Valentine Davies

RED SUNDOWN
(Technicolor)
Cast: Rory Calhoun, Martha Hyer, Dean Jagger, Robert Middleton, James Millican, Lita Baron.
Producer .....Albert Zugsmith
Director .....Jack Arnold

A DAY OF FURY
(Technicolor)
Cast: Dale Robertson, Mara Corday, Jock Mahoney, Carl Benton Reid, Jan Merlin, Sheila Bromley, Dayton Lummis.
Producer .....Robert Arthur
Director .....Harmon Jones

NEVER SAY GOODBYE
(Technicolor)
Cast: Rock Hudson, Cornell Borchers, George Sanders, Shelley Fabares.
Producer .....Albert J. Cohen
Director .....Jerry Hopper

WORLD IN MY CORNER
Cast: Audie Murphy, Barbara Rush, Jeff Morrow, John McIntire.
Producer .....Aaron Rosenberg
Director .....Jesse Hibbs

THE CREATURE WALKS AMONG US
Cast: Jeff Morrow, Rex Reason, Leigh Snowden,
Producer .....William Alland
Director .....John Sherwood

GUN SHY
Cast: Jock Mahoney, Martha Hyer, Lyle Bettger.
Producer .....Howard Christie
Director .....Charles Haas

WARNER BROS.

Shooting

SANTIAGO
Cast: Alan Ladd, Rosanna Podesta, Lloyd Nolan, Chill Wills, L. Q. Jones, Royal Dano, Baynes Barron.
Producer .....Martin Rackin
Director .....Gordon Douglas

THE SPIRIT OF ST. LOUIS
(CinemaScope) (WarnerColor)
Cast: James Stewart.
Producer .....Leland Hayward
Director .....Billy Wilder

THE OLD MAN AND THE SEA
(WarnerColor) (CinemaScope)
Cast: Spencer Tracy.
Producer .....Leland Hayward

SERENADE
(WarnerColor)
Cast: Mario Lanza, Joan Fontaine, Sarita Montiel, Vincent Price, Vince Edwards.
Producer .....Henry Blanke
Director .....Anthony Mann

Cutting

THE BAD SEED
Cast: Nancy Kelly, Patty McCormack, William Hopper.
Producer .....Mervyn LeRoy

A CRY IN THE NIGHT
(Jaguar Productions)
Cast: Edmond O'Brien, Natalie Wood, Brian Donlevy, Richard Anderson, Raymond Burr.
Producer .....Jaquar Prods.
Assoc. Producer .....George Bertholon
Director .....Frank Tuttle

GIANT
(WarnerColor)
Cast: Elizabeth Taylor, Rock Hudson, James Dean, Jane Withers, Chill Wills, Mercedes McCambridge, Judith Evelyn, Paul Fix, Carroll Baker.
Producers .....George Stevens and Henry Ginsberg
Director .....George Stevens

SEVEN MEN FROM NOW
(WarnerColor)
Cast: Randolph Scott, Gail Russell, Lee Marvin, Don Barry.
Producer .....Batjac
Director .....Budd Boetticher

THE LONE RANGER
(WarnerColor)
Cast: Clayton Moore, Jay Silverheels, Bonita Granville, Lyle Bettger, Robert Wilke, Perry Lopez.
Producer .....Willis Goldbeck
Director .....Stuart Heisler

THE DARKEST HOUR
(CinemaScope) (WarnerColor)
Cast: Alan Ladd, Edward G. Robinson, Joanne Dru, William Demarest, Paul Stewart, Perry Lopez.
Director .....Frank Tuttle

GOODBYE, MY LADY
Cast: Walter Brennan, Brandon de Wilde, Phil Harris, William Hopper.
Producer .....Robert Fellows
Director .....William A. Wellman

ST. LOUIS (cont'd.)

ment of his theatres to a nephew. Jarodsky is 65. . . . Henry Zach, former Republic salesman who was to become a booker and office mgr. for Warner's in Milwaukee, decided not to move and may join the sales staff of a local brewery. . . . Michael J. Nash, pioneer theatre owner here, died.

Apollo Theatre, St. L., closed temporarily for alterations and installation of CinemaScope. Mrs. Grace Viviano Piccione, owner of the building, plans to operate the house, formerly leased to Joseph Litvag and Wehrenberg Theas. . . . Lloyd Pearson, Lloyd Theatre, Rushville, Ill., plans Sunday matinees throughout the winter. . . . Belt Ents., Inc. of Farmington, Mo., incorporated by Frank Plumlee, Tom Edwards and Harry Blount, to erect and equip theatres and public halls. . . . Glenn Smith, operator of the Electric in Iberia, Mo., leased the Court Theatre in Vienna from Elmer Chambers and reopened the 200-seater. . . . Dark since last July, the 350-seat State at Hamilton, Ill., will reopen soon.

Variety's 1955 Harvest Moon Festival for benefit of its Heart Fund was postponed from Nov. 26 to mid-Jan. so that a requested name star could appear. . . . Exec. dir. Ray Colvin is preparing new schedules for speaking engagements as part of TEDA's public relations program. . . The FCC cancelled permit held since 1953 by Mo. Broadcasting Corp. for WIL-TV to operate on UHF Channel 42 in St. L. The station never took to the air. . . . Maureen Arthur, daughter of F&M's David G. Arthur, won $1,000 and a week's engagement at the Latin Quarter in N.Y. on Dennis James TV show, "Chance of a Lifetime." . . . Joey Dody, mgr. of concessions for Rodgers Theas., underwent an appendectomy at St. Mary's Hospital, Cairo, Ill.

Mildred Rauth closed her Crocker Theatre at Crocker, Mo. for alterations and installation of a wide screen. . . . The 400-seat Girard at Girard, Ill., operated by Mary Ruth Hess, closed. . . . Prize winners at the MITO convention included Ed Harris, Neosho, Mo.; Tom Edwards, Aldon, Mo., and Nick Karakas, St. L. . . . Pio Pedrucci is new mgr. of Frisina's Strand Theatre, St. Charles, Mo. . . . The old 400-seat Ritz at Arcola, Ill. is being converted to commercial use.

SALT LAKE CITY

Republic's "A Man Alone," which was made in Utah, will open at both the Uptown and Villa theatres of the Fox Wasatch chain. . . . Past presidents of Variety were honored at a luncheon given by the Ladies of Variety, Tent #38, at the Fort Douglas Golf Club. . . . Harold Fuller, in charge of the Dimension Pictures branch here, who has been in the Denever office for several months, will be home for Christmas. Mrs. Fuller, who took over in his absence, reports that "I Am A Camera" is doing very well in this region.

C. R. Wade, Universal branch mgr., together with Tom Philbin, Shirl Thayne, Howard Godfrey and Don McMurdie of his sales force, will attend a company sales meeting in Kansas City, Mo. Dec. 15-17. . . . Avis Averill's Park Vu Drive-In is still open week-ends. Heaters have not yet been installed but coffee and donuts are being served. . . . Jim Brown succeeds the late Neil Parkin as head shipper at M-G-M and Wendell Madsen moved up to Brown's post. . . . Gene



M. J. Frankovich (left), Columbia's British managing director, introduces the Duke of Edinburgh to a group of actors at the premiere of "Survivors Two," held at the Empire Theatre in London.

Jones, Paramount salesman, was made a member of the company's 100 Percent Club.

Arthur Kastad is new city mgr. for Fox-Intermountain at Helena, Mont. . . . Art Sutton is the new house mgr. at the Lyric. . . . The Intermountain premiere of "Sky Crazy," Utah-made film, packed them in at the Gem, where Henry Fretwell is mgr. . . . Modern Theatre Supply installed Hi-Lux F. Slant lenses in the Star at Whitehall, Mont.; high intensity arc lamps, a general register ticket machine and rectifiers in the Park, Browning, Mont., and RCA 200 projectors in the Civic Center, Gt. Falls, Mont. . . . Harry Swanson, who with Al Knox operates the local Service Theatre Supply Co., became the father of a baby girl, his third child.

SAN FRANCISCO

Induction of Variety Club officers and presentation of the Great Heart Award to William Coffman, promoter of the East-West football games for benefit of Shriner Hospitals for Crippled Children, is planned for Jan. 14 at the Fairmont Hotel. . . . All officers, including pres. L. S. Hamm, were reelected by Variety's Blind Babies Foundation, while John P. Parsons and chief-barker elect Nate Blumenfeld were added to the Board. . . . Paula Grubstick was elected pres. of the Film Colony Club, which raised $2500 for the Blind Babies from the sale of Christmas cards.

George M. Mann, Redwood Theas., estimates that 90% of the ozoners in the area are open and doing well though severe weather forced many in Oregon to close. . . . Joe Zangrilly, new Warner salesman, was formerly head booker in the L.A. branch. Lee Smith, one-time booker for M-G-M and more recently mgr. of the Enceno Drive-In, Santa Cruz, is now head shipper. . . . George T. Carmone, Paramount office mgr. and head booker, is receiving congrats on his membership in the 100 Percent Club. . . . Vogue Theatre is showing "The Great Adventure" to special Boy Scout and school groups. . . . Orpheum reduced admissions to $1.00 for school children at special pre-Christmas shows of "Cinerama Holiday."

United Artists salesman Jack Finlay is planning a Christmas trip to Scotland. . . . Chris Peters is booker and buyer for the El Rey Theatre, Manteca; Lyric, Escanlon, and Del Rio, Riverdale. . . . Harvey Sampson is new owner of the Lake Theatre, Lakeport. . . . N. W. Reidman closed his Bay Point Theatre, Port Chicago. . . . Don Yarbrough, FWC publicist, credits the convenient voting arrangements and assistance of an extra girl during rush hours for the high percentage of ballots cast at the Fox Theatre on the Audience Awards Poll. . . . Herman Rosen, gen. mgr. of Royal Theas. Ltd., Honolulu, now in L.A. on business, is expected here soon.

SEATTLE

John Danz, pres. of Sterling Theas., announced a million dollar recreattional project for Bellevue, Wash., to include an indoor motion picture theatre to seat in excess of 2,000 and parking facilities for more than 1,000 cars. Sterling operates another house in the area, the Bel-Vue. . . . Modern Theatre Supply installed complete equipment in the new Chadi Drive-In at Plummer, Idaho, which will open next spring.

Audience Awards Get Good Trade Reaction; To Be Annual Event

(*Continued from page 5*)

was their readers who would do the voting, big and little papers all over the country gave generous display to news about the Audience Awards. Not only that; many of them, working in close cooperation with their local theatres, used the Audience Awards as a circulation promotion by staging contests on the vote's outcome.

"We feel so happy about this evidence of the newspapers' friendliness toward the movies that we would like to mention by name every paper that cooperated with us. To do that, however, would require many more pages than this one. Accordingly, we address them all in a simple message:

"Thank You."

Exhibitors participating in the Audience Awards election were overwhelmingly of the opinion that it was a success and voted nearly 10 to 1 that it be repeated as an annual feature. This was revealed by COMPO in making public an analysis of the first batch of replies received to the questionnaire sent to all participating theatres.

The majority of exhibitors also were of the opinion that the method of nominations by exhibitors was satisfactory, that the 11-day voting period was the proper length.

There were sharp divisions of opinion over the questions of the number of nominations, which a number of exhibitors thought was too many, and the time of year at which the election should be held, on which there were a diversity of views. On each of these questions, the majority of replies were in favor of no change.

AB-PT Gets Extension

WASHINGTON. — American Broadcasting-Paramount Theatres must dispose of only 31 theatres to complete its obligation to the Justice Dept. under the consent decree. Terms of the decree required that AB-PT divest itself of 774 houses. Seven theatres were disposed of in the past three months and the chain was given a three month extension to March 1956 to settle the remaining 31. Twenty-two of the situations are in Maine and New Hampshire and are involved in joint ownership.

THE *Christmas* SALUTE

comes but once a year



Now's the time when all of us who are employed in the Amusement Industry open our hearts and purses to help heal—and prevent—tuberculosis for ourselves, our families, and our friends. There's no cost to patients at Will Rogers, and no finer care anywhere. Give at least One Hour's pay to the 6th Annual Christmas Salute.

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6TH ANNUAL *Christmas* SALUTE

Will Rogers Hospital gratefully acknowledges the contribution of advertising production by Warner Brothers Pictures, and of space by this Publisher.

THE Independent FILM JOURNAL

DEVOTED to the BEST INTERESTS of the MOTION PICTURE INDUSTRY

In this issue

NS

W LOEW PRESIDENT;
HENCK STILL ACTIVE

MPO MARSHALS MANPOWER,
MO, FOR TAX REPEAL WAR

CODE CHANGES IN
AR FUTURE: JOHNSTON

M BUYERS, BOOKERS
RM ASSOCIATION

O MOVES AHEAD
TH PRODUCTION PLANS

VIEWS
ges 35-38

, No. 12 December 24, 1955

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A SUGGESTION

THE selection of the new president of Loew's Inc. is particularly appropriate. It was twenty-eight years ago that Nicholas M. Schenck succeeded Marcus Loew to head the Metro-Goldwyn-Mayer organization. Last week, Mr. Schenck became chairman of the board, tendering his resignation as president and urging the selection of Arthur M. Loew, son of the company's founder, as his successor.

Mr. Loew assumes his new responsibilities with an enviable record of achievement within the company over the past 35 years. (See biography on page 6). As president of Loew's International, he has supervised the company's foreign distribution and extensive overseas theatre operations. Nor is he a stranger to production having made successful films

(See Page 3)

THANK YOU SANTA CLAUS

"Jingle Bells! Jingle Boxoffice!"



Thanks for "KISMET"!

Biggest first week of any Christmas attraction in history of Radio City Music Hall, N. Y.

Thanks for "RANSOM!"

Previewed on Coast to thrilled audience. Another M-G-M block-buster in the terrific tempo of "Blackboard Jungle" and "Trial."

Thanks for "TENDER TRAP"!

It continues to be the industry leader in its extended and subsequent runs. Word-of-mouth gold-mine!

Thanks for "DIANE"!

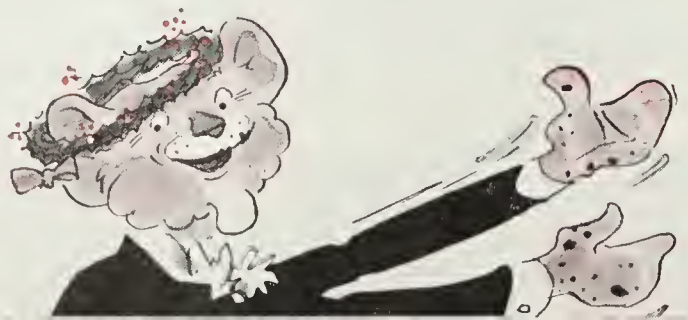
A great spectacular production with a "Battle of the Sexes" story that's every showman's red meat!

Thanks for "I'LL CRY TOMORROW"!

It's just opening in a Twin-World Premiere in Los Angeles and Chicago. Next attraction Music Hall, N. Y. Look Magazine, Red-book and Cosmopolitan start the parade of honors. It is one of this industry's All-Time Greats!

Thanks for EVERYTHING!

That includes coming BIG ONES like "FOREVER DARLING" and "THE LAST HUNT," "MEET ME IN LAS VEGAS" and "FOR-BIDDEN PLANET," "TRIBUTE TO A BAD MAN" and "GABY." And Many More!



MERRY CHRISTMAS TO EVERY READER OF THIS MAGAZINE FROM LEO!

December 24, 1955
Vol. 36 No. 12

THE Independent FILM JOURNAL

Editor: MORTON SUNSHINE

DEVOTED TO THE BEST INTERESTS OF THE MOTION PICTURE INDUSTRY

A Suggestion

(*Continued from cover*)

both here and abroad. He has earned the respect and admiration of all his associates and we look forward to a long and prosperous era for the Loew organization under the leadership of its new president.

Mr. Schenck, who promises to continue his active role in company affairs, is generally regarded as the industry's foremost statesman having perhaps contributed more to the welfare of the business than any other individual. He is already a legend and if any trade historian documents the growth of the industry, his name may well lead all the rest.

In this connection, we have a suggestion to make and we hope that world-wide exhibition will adopt it as a means of paying honor to Mr. Schenck, who shies away from the limelight and all forms of personal publicity.

M-G-M has never had a national campaign dedicated to any individual. As a matter of policy, Metro frowns on this idea. All through the years, in connection with the business campaigns of the past, M-G-M has always exploited ideas that theatre owners could use to sell tickets.

Exhibition, in fact, does not sympathize with inspired film company drives in honor of their own executives. *But it's a different story if a tribute can develop spontaneously from within the ranks of exhibition as a tribute to Mr. Schenck!*

The vehicle for such a testimonial has already been put into operation with the forthcoming M-G-M World-Wide Sales Conference to be held at the company's Hollywood studios from February 5-11. This same period has been designated "M-G-M Week" by Loew's world-wide sales force which is striving for a once-in-a-lifetime goal of "An M-G-M Picture on Every Screen of the World" for the announced purpose of honoring "one of the industry's great studios in recognition of its years of leadership and showmanship."

We propose that theatre owners all over the world, customers and non-customers alike, make "M-G-M Week" a tribute to Nicholas M. Schenck and make it his week by booking and playing Metro features and shorts.

We think exhibitors will like the idea and act on it and we hope that M-G-M comes up with the greatest concentration of playdates ever achieved in the industry's history for the purpose of honoring a truly great industry leader.

Going Concern

As expected, COMPO will continue its operations in furthering the best interests of the motion picture industry.

It has been decided—and rightly so—that the fight for total repeal of the Federal admissions tax will be pursued with full vigor. This decision was made none too soon since Congress will once again be in session at the turn of the year. Now look for the campaign to move into high gear. Informed opinion believes that the campaign is necessary even if further relief is not forthcoming. Of greater importance, there is a good chance for success.

Another gratifying aspect of the COMPO meetings was the vote of confidence extended to general counsel Robert W. Coyne, who was made a member of the triumvirate in place of the Allied representative who relinquished his post because of his organization's defection.

In addition to a continuance of the Audience Awards, several public relations projects are pinpointed for future action.

It was observed that COMPO, which is gaining respect for the industry, is itself entitled to industry respect and must not be treated like a stepchild or sacrificial lamb.

Clear thinking exhibitors have already paid, or will pay their share of the freight. These voluntary contributions will be matched by distribution. The dues are truly nominal and no responsible theatre owner will seek excuses for withholding support.

Make no mistake about it, COMPO is a going concern and you should be a part of it.



The Independent Film Journal extends season's greetings to all its readers.

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An Important Promotion

Loew Takes On Presidential Chores; Schenck Still Active

Two of the first official acts of Arthur M. Loew, newly-elected president of Loew's Inc. will be to meet with company stockholders at the annual meeting set for the latter part of January and then act as co-host with Dore Schary, M-G-M studio production chief, from February 5-11 at the company's World-Wide Hollywood Conference, the first global meeting of its kind, where the conference will play host to 80 of the company's top executives throughout the free world.

Loew's appointment to the company's top post was regarded as one of the major trade appointments in recent years.

(*For a biography of Arthur M. Loew, see page* 6.)

Succeeding Nicholas M. Schenck to the Loew's presidency, Arthur M. Loew will continue his duties as president of Loew's International. The son of M-G-M founder Marcus Loew, Loew has been active in the company for thirty-five years. For the past year, under assignment by Schenck, Loew has been making an intensive study of studio operations. He was strongly recommended by the retiring president, who was subsequently elected chairman of the board of Loew's Inc.

Active Role For Schenck

Schenck has indicated that he will maintain an active role in the company's operations.

Schenck had been president of Loew's-M-G-M since 1927, upon the death of Marcus Loew. Three years earlier, Loew had effected the merger of the three companies, Metro, Goldwyn and Mayer. Under the guidance of Schenck, the trademark of Leo the Lion became synonymous with successful production and distribution. Schenck came to this country at the age of nine, ran errands, owned a drug store, and then with his brother Joseph and Marcus Loew entered the theatre field that was to bring him story-book success.

Planning an international film salute unique in its scope, M-G-M has designated February 5-11 as "M-G-M Week" with the goal of placing "an M-G-M picture on every screen in the world." Co-incidental with the Week will be the M-G-M World-Wide Hollywood Conference.

The week's agenda include sales meetings and screenings of new product, as well as sessions between the sales force and the studio's producers, directors, stars and technicians for the exchange of ideas and for the airing of mutual problems. Results of the world concentration of playdates will be announced at the opening of the global conclave. All exhibitors are being asked to participate in the M-G-M salute.

Also elected to the Board of Directors of Loew's Inc. was John Lawrence Sullivan. Sullivan is senior law partner in the firm of Sullivan, Bernard, Shea and Kenney.

ITOA Capitol Junket Against Allied FTC Regulation Bid In Senate

The Independent Theatre Owners Association has unanimously authorized members of its Legal Committee to testify at the January hearings of the sub-committee of the Senate Small Business Committee in Washington in order to protect the interests of the ITOA membership. The ITOA has already gone on record as opposing National Allied's proposal for the regulation of film rentals.

A second resolution empowered the Film Committee to notify the film companies to service ITOA theatres equipped with stereophonic magnetic sound with appropriate prints. The resolution resulted from membership complaints that properly equipped stereophonic sound installations were being discriminated against and were being serviced with optical sound prints by certain companies.

In reference to the ITOA Washington appearance, president Harry Brandt stated, "We do not want any Federal Trade Commissioner setting film rentals. This is not in the best interests of the independent exhibitors and we want Congress to know how we feel about it. This can turn out to be a bigger boomerang than competitive bidding."

"All we need to put us out of business is another empty victory such as was achieved with divorcement and the elimination of block booking. These conditions caused a shortage of product from which we are now suffering. If rentals regulation is added, it could make the present famine look like a feast. It would give no relief whatsoever."

Organize National Film Buying And Booking Organization

A Chicago meeting of representatives of film booking and buying organizations from all parts of the country has lead to the establishment of the National Association of Film Service Organizations. Regarded as a major move to improve relations between exhibitors and distributors, the Association was formed to seek a "better understanding between distribution and exhibition, to co-operate with all groups endeavoring to solve the many pressing problems of the theatre owner, and to develop high standards of service and conduct of its members.

Sidney Cohen, Film Service Corp. of Salt Lake City, was named president, with Lou Hanna, Stear-Hanna Cooperative Theatre Service of Pittsburg as vice-president, and Ed V. Green, Texas Theatre Service Co. of Dallas as secretary-treasurer. Offices will be located in a central section of the country with an executive director soon to be appointed. The next general meeting of the Association is set for Cleveland on Feb. 18-19.

No Code Change In Near Future Says Johnston

HOLLYWOOD.—There will be no change in the MPAA Production Code, according to the Association's president Eric Johnston. In his first press conference with the Los Angeles press since last April, Johnson flatly declared that the Code would remain unaltered at present and that he did not believe there would be any reason to change the Code in the foreseeable future. The MPAA president however added that he agreed that changes in conditions might bring about Code revisions.



ERIC JOHNSTON

Johnston also announced that the industry is going through another box office recession. Unable to state what percentage the domestic dip would be, he doubted if the foreign revenue increase would offset the drop at home. Overseas figures will be up to $215,000,000 gross compared to last year's $210,000,000, he predicted. He said that the lack of major product and television might be behind the domestic dip.

Johnston told the assembled newsmen that probably the film industry would never again experience such a boom as during the late war years, when such factors as the abundance of spending money, the gas shortage, and the absence of television meant financial bonanzas for exhibitors and producers alike. On the other hand, he said, there is no cause for general pessimism either, since business will probably level off on a sound economic basis, and be satisfactory thereafter.

"Don't Expect Boom"

The MPAA president also commented that the motion picture business was in many ways becoming a "summertime" operation, with the number of drive-ins now 7,000, as compared to 351 ten years ago.

Johnston predicted that pay-TV would prove too hot an issue for an FCC decision, and that it would eventually be turned over to Congress for debate.

Johnston's remarks apparently undercut industry reports that a Code revision in its narcotics clause was imminent. The MPAA recently denied a Code seal to Otto Preminger's addiction film, "Man With the Golden Arm," (*see review page* 35), leading to the resignation of United Artists, its distributor, from the MPAA.

In his talk, Johnston noted four other films from which the seal had been withheld, "The Moon is Blue," "I Am a Camera," "French Line," and "Sinbad the Sailor," which was withdrawn from release by RKO. Recalling the amendment to the Code in 1946 allowing producers to film narcotics themes, Johnston noted that upon his return from government business in Europe the Code was again changed back to prohibit the theme.

Johnston closed by calling upon all producers to observe the Code for the good of both the public and the industry.

NEWS BRIEFS

Film Dividends Rise

WASHINGON.—Film industry publicly declared dividends rose 16 percent during the first ten months of 1955 over the comparable period last year, $23,580,000 compared with $19,847,000, according to the Commerce Department this week. The increase for all U.S. corporations during the same period was just under 10 percent.

Art Houses Unite

A group of art theatre owners are banding together in key cities across the nation to insure flow of foreign pictures through direct purchase. The organization, Art Theatre Associates, will license the films to themselves first, then sell them to subsequent run situations, and then to television. Lead by Jacques Kopfstein, resigning president of Associated Artists Prods. subsidiary, Dominant Pictures Corp., the new group will charge a membership fee in addition to the usual rental. $500,000 in bank funds is also available to the outfit, Kopfstein said. John Cerinas, Greenhill Theatre, Philadelphia is chairman of the executive committee with Norman Arenwald of Leo Brecher Enterprises also represented on the committee.

Nassau Anti-Trust Suit

Several corporations owning seven Nassau County theatres have filed a $9,450,000 anti-trust suit against Skouras Theatres, Metropolitan Playhouses, Combined Century Theatres, George and Spyros S. Skouras, Leslie Schwartz, Henry Miner Jr., and 15 realty firms with which the defendents are connected. The defendents are charged with diverting percentage pictures to other houses in order to deprive potential profits from the seven houses. The plaintiffs made it known that their theatres are all leased either to Skouras or Metropolitan.

Burlesque in Spotlight

Burlesque took the spotlight this week when the N. Y. Supreme Court, Appellate Div., directed the Dept. of Licenses to grant a license to Thomas J. Phillips, owner of the Orpheum Theatre, Brooklyn, to produce theatrical shows if the word "burlesque" was stricken from his application. Meanwhile, the ACLU urged that proposed amendments to control "improper" burlesque performances in Newark be rejected because they would impose censorship.

Ready Congressional Drive

Compo Marshals Manpower, Ammo For Total Repeal War

Following quickly on the heels of last week's meeting of member organizations of COMPO which gave the green light to the 1956 total tax repeal campaign, the council set the wheels in motion to gather and collate statistical data of the present financial situation of the industry.

The COMPO study is expected to bear out MPAA president Eric Johnston's statement that the industry is in a box-office slump and also to serve as a valuable campaign weapon in the COMPO tax elimination drive.

It is understood that COMPO is preparing to appoint regional chairman from its member organizations to initiate a grass-roots campaign similar to the drive which resulted in halving the admission tax in 1954.

Robert Coyne, COMPO general counsel, commented that "The expression by Mr. Johnston on the state of the business will be of assistance to the National Tax Campaign Committee now being organized.

"Our own research thus far leads us to believe that there are a large number of intermediate theatres encountering serious trouble," he continued. "Their plight is not unlike that of several thousand of smaller theatres which were in grave difficulty prior to the reduction of the tax to 10 percent and the exemption of those theatres charging 50 cents or less."

Tax Collections Drop

His statement would appear to be borne out by a Treasury Dept. release this week from Washington which revealed that admissions tax collections in the three months which ended on Sept. 30 were only $26,889,000, as compared to $28,380,000 in the corresponding quarter in 1954. Film theatres account for most of the totals.

This is the first quarter in which totals have been officially comparable to the preceding year since the Treasury changed accounting periods and Congress later cut the taxes.

At the COMPO meeting where the campaign for total tax repeal was voted, Coyne expressed his opinion that there is a 50-50 chance that tax repeal will be successful and that, in any event, the campaign must be carried on.

The liquor and electrical appliance industries are expected to campaign for tax reductions next year, and the American Federation of Musicians is expected to fight the cabaret tax.

Coyne was given a vote of confidence at last week's COMPO meeting when he was appointed to the organization's triumvirate, joining Al Lichtman and Sam Pinanski, and replacing Wilbur Snaper, who resigned when National Allied withdrew from the organization.

The annual report of Lichtman and Pinanski stated that 516 out of 632 exhibitors who answer the COMPO tax repeal questionaire favored the campaign, and praised the "Audie" poll as an "auspicious beginning."

The Council voted to continue the Audience Awards poll next year, based on the tremendous success of this year's initial trial.

It also was decided at the meeting that Abram F. Myers, National Allied counsel, be asked to spell out the reforms that he wants the council to put into effect before his organization will reconsider its decision against renewal of membership. The meeting acted on a Myers' letter which informed the council that the Allied board had decided not to renew its membership until such time as changes in operations and personnel were made and the constitutional provisions were adhered to.

Urging COMPO to map out a public relations campaign offering to women of the nation the mental and emotional lift provided by the motion pictures, Leonard Goldenson, president of American Broadcasting-Paramount Theatres, told the Council that the accent on violence and its corresponding unattractiveness to women was a factor in the box-office dip of the last quarter. Admitting that films like "To Hell and Back," and "Rebel Without a Cause" did solidly, he said that the need for good love stories or entertainment packages to satisfy women was not filled. He compared the current quarter with last year's corresponding period, and pointed to "Sabrina," "White Christmas," and "Rear Window" as supplying the female taste in 1954.

Charge MPA Code Ban Violates Anti-Trust Law

The legal right of the Production Code Administration to bar the theme of dope addiction was challenged in a $150,000 suit filed by Ellis Films Inc. in Federal court this week. The suit charges that the PCA is acting in violation of the anti-trust laws.

In its brief, Ellis Films declared that its action "was not an attack on the right of the industry to regulate itself," but rather questioned "whether or not the MPAA can effectively close the market for exhibition which deals with the subject of drugs or drug traffic." Owner of the film, "Three Forbidden Stories," one of which deals with narcotics, Ellis Films noted that without the Code seal, it found it impossible to get exhibitors to book its film. The Ellis charge also states that "by various means, including express or implicit economic coercion against theatre owners," the MPAA has virtually closed the film market.



RICHARD F. WALSH

Merged AFL-CIO Opposes Pay-TV

Organized labor—15,000,000 strong—went on record in opposition to Toll TV at the first convention of the merged American Federation of Labor—Congress of Industrial Organizations.

By unanimous resolution, the AFL-CIO was authorized to inform the Federal Communications Commission and Congress that labor is against the licensing of any pay-to-see TV systems. The measure was introduced by Richard F. Walsh, president of the IATSE and a vice-president of the AFL-CIO.

Meet Loew's New President

Arthur M. Loew Experienced In All Branches Of Industry

Born in New York City in 1897, Arthur Loew is the illustrious son of an illustrious father. The late Marcus Loew, pioneer in film production and distribution, founded and, until his death in 1927, presided over Loew's Inc., parent company of M-G-M.

Arthur Loew grew up in the city, attending its public schools, and in 1914 matriculated at N.Y.U. While at college, he was well liked both by the faculty and his fellow students. His prowess in basketball, baseball, and tennis achieved for him an inter-collegiate reputation, and he was awarded his college insignia for proficiency in all these sports. In addition, he was elected business manager of the university publication and president of his fraternity.

During his summer holidays, Arthur Loew worked as a cub reporter for the "Evening Globe."

After graduation from N.Y.U. in 1918, young Loew immediately enlisted in the U. S. Navy and served for the duration of World War I. He emerged from naval service as a chief petty officer, and then went to work for his father's company.

"One-Man Department"

Instead of beginning at the top, as his position might well have enabled him, he began at the very bottom, and learned every phase of the business by actual doing. Then he cast about for a more permanent place in the organization. There was one department where he felt he could make his mark. This was the international department, at that time utterly undeveloped. The department consisted of himself, one desk, and the services of a part-time secretary . . . a far cry from the intricate and efficient organization that he was to build.

At that time, the early 1920's, films were marketed internationally on a territorial sales rights basis. This was a haphazard system.

With characteristic foresight and energy, Arthur Loew set up a system of distribution which would ensure long-range development of the international market.

His plan called for the setting up of offices in countries throughout the world to handle the distribution of M-G-M films in their respective countries.

The first step was taken in 1924, when Arthur Loew supervised the organization of Jury Metro Goldwyn, Ltd., in conjunction with Sir William Jury, a prominent English film distributor. Within the next few years M-G-M offices were opened on every continent and in almost every country in the world. Today there are 125 M-G-M offices operating throughout the world . . . all this from Arthur M. Loew's "one-man department."

Opened "Show Cases"

Metro films were not always exhibited abroad under the best possible conditions. Arthur M. Loew's answer was to open Metro theatres, furnished and equipped on a plane to match the high standards set by M-G-M films. The first of these "showroom" theatres, the Cameo and the Queen's Hall in Brussels, Belgium, were opened in 1926. Then one after another Metro theatres were opened in many parts of the world. Cairo and Alexandria are typical of Loew's international theatres. They are the first theatres in the Middle East to be equipped with air conditioning. They boast the finest equipment.

The entry of the U. S. into World War II interrupted Loew's career. He volunteered for military service and was commissioned a major in the Signal Corps, Photographic Division, and placed in complete charge of adapting Army training and indoctrination films for use by the other Allied nations. It was in this capacity that he first saw 16-mm. films in operation.

16-mm. Pioneer

Two-and-a-half years later, mustered out of the service with the rank of lieutenant colonel, Loew took with him the idea of distributing 16-mm. versions of M-G-M's great films. He envisioned 16-mm. as another step in extending the frontiers of film.

For still another Loew "first" is his program of importing for showing in the U. S. and throughout the world films of exceptional merit produced in other countries, among them such outstanding examples of cinematographic art as "The Search," "It Happened at the Inn" and the "Portrait of Maria."

Loew is also the first international executive of a major company to add production to his distribution and exhibition duties. He produced "Teresa," filmed in Italy and the U. S., and a success at the box-office.

Arthur M. Loew is the opposite of the popular conception of the film executive. His office is soberly appointed. He seldom gives interviews. When he does, however, he makes up for their infrequency. He tackles a question while it still echoes in the air and clarifies it with facts and figures laced with good common sense. While other people were merely talking about the war's effects on the world's business, Loew was quietly sifting reports from offices all over the world, and then went out on trips abroad to see for himself.

An avid sports enthusiast, Loew still plays a fast game of tennis and a fairly good game of squash. Though he tries golf occasionally, he is no devotee of the sport. He captains his own boat and indulges in yachting off his Long Island estate.

He was inspired to take up flying as a result of Lindberg's historic solo flight to Paris in 1927. He obtained his pilot's license the following year, and has been a flying enthusiast ever since.

Spare-time sportman and suburban gentleman, Arthur M. Loew's interest nevertheless lies first, last and always in motion pictures. This is the keynote of his entire career. The latest example of this is his personal sponsorship of Perspecta Sterephonic Sound.

Loew carefully examines each technological suggestion and enthusiastically sponsors those which to him seem meritorious. It is his belief that the cinema is the common denominator of our multi-lingual and multi-cultured world, and one of the finest instruments for building a world united for peace and well-being. He is fond of stating: "I want to see films used for welfare, not for warfare."

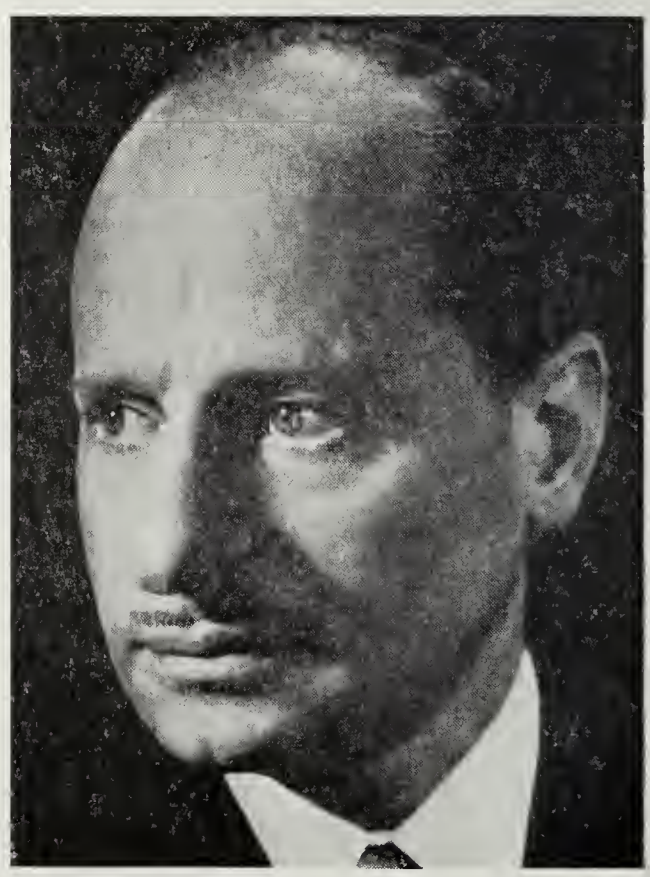
Loew "Progressive And Capable:" Schenck

With the election of Arthur M. Loew as president of Loew's, Nicholas M. Schenck, chairman of the board, made the following statement:

"In Arthur Loew I think we have the most progressive and capable executive in the motion picture industry. His record as a distributor of films abroad has been equalled by none. He has been in close touch with M-G-M production and he has produced pictures himself. The company is most fortunate in its choice of a new president who will have my complete cooperation."



NICHOLAS M. SCHENCK
Loew's board chairman



ARTHUR M. LOEW
president of Loew's

KAMINE THE
ARAMOUNT 1955 BOXOFFICE LP* RECORD!



'S HOT BOXOFFICE MUSIC WILL CONTINUE
LL THROUGH

1956

as PARAMOUNT
stays right in the groove with plenty of LP pictures!

BURT LANCASTER · ANNA MAGNANI

in HAL WALLIS' Production
of Tennessee Williams'

THE ROSE TATTOO

also starring Marisa Pavan · Ben Cooper
with Virginia Grey · Jo Van Fleet · Sandro Giglio
Directed by Daniel Mann · Screenplay by Tennessee Williams
Adaptation by Hal Kanter · Based on the Play,
"The Rose Tattoo" by Tennessee Williams
Music Score by Alex North

VISTAVISION



THE RECORD FOR 1956 WILL



VISTAVISION

BING CROSBY · DONALD O'CONNOR
JEANMAIRE · MITZI GAYNOR
PHIL HARRIS

in

ANYTHING GOES

Produced by Robert Emmett Dolan · Directed by Robert Lewis
Music and Lyrics by Cole Porter · New Songs by Sammy Cahn and
James Van Heusen · Screen Story and Screen Play by Sidney Sheldon
From the play by Guy Bolton and P. G. Wodehouse
(Revised by Howard Lindsay and Russel Crouse)
Color by Technicolor



VISTAVISION

JAMES STEWART
DORIS DAY

in

ALFRED HITCHCOCK'S

THE MAN WHO KNEW TOO MUCH

Directed by Alfred Hitchcock
Screenplay by John Michael Hayes and Angus MacPhail
Based on a Story by Charles Bennett and D. B. Wyndam-Lewis
Songs by Jay Livingston and Ray Evans
Color by Technicolor





DEAN MARTIN and JERRY LEWIS
in HAL WALLIS'
ARTISTS AND MODELS
co-starring
Shirley MacLaine · Dorothy Malone · Eddie Mayehoff
with Eva Gabor · Anita Ekberg · George "Foghorn" Winslow
Directed by Frank Tashlin · Produced by Hal Wallis
Screenplay by Frank Tashlin, Hal Kanter and Herbert Baker
Adaptation by Don McGuire · Based on a play by Michael Davidson
and Norman Lessing · Songs by Harry Warren and Jack Brooks
Color by Technicolor

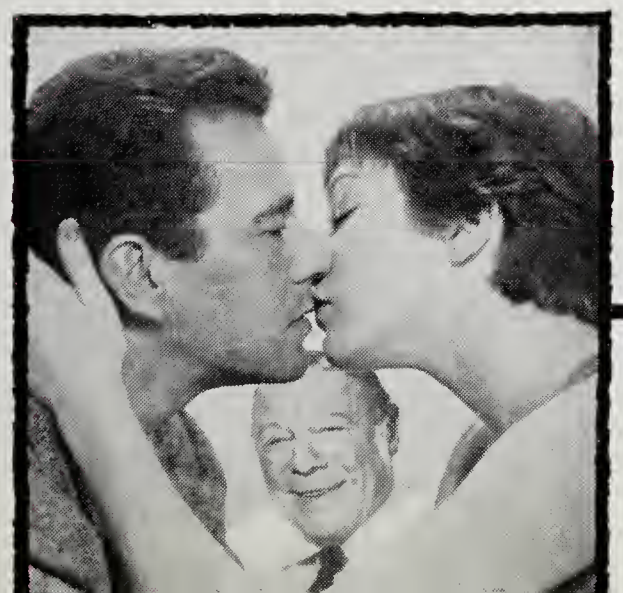
VISTAVISION

GAIN RECORD ARAMOUNT'S EADERSHIP...



VISTAVISION

DANNY KAYE
in
THE COURT JESTER
with
GLYNIS JOHNS
co-starring
Basil Rathbone · Angela Lansbury · Cecil Parker
Words and Music by Sylvia Fine and Sammy Cahn
Written, Produced and Directed by Norman Panama and Melvin Fra
Color by Technicolor



VISTAVISION

ALFRED HITCHCOCK'S
THE TROUBLE WITH HARRY
starring
Edmund Gwenn · John Forsythe · and introducing Shirley MacLaine
Directed by Alfred Hitchcock · Screenplay by John Michael Hayes
Based on the Novel by Jack Trevor Story · Color by Technicolor

GEORGE GOBEL
MITZI GAYNOR
DAVID NIVEN
in

THE BIRDS AND THE BEES

co-starring Reginald Gardiner · Fred Clark
Produced by Paul Jones · Directed by Norman Taurog
Screen Play by Sidney Sheldon and Preston Sturges
Based on a story by Monckton Hoffe
Musical Numbers Staged by Nick Castle
New Songs by Harry Warren and Mack David
Color by Technicolor

VISTAVISION



VISTAVISION

KATHRYN GRAYSON
ORESTE
in

THE VAGABOND KING

also starring
Rita Moreno · Sir Cedric Hardwicke · Walter Hampden
Directed by Michael Curtiz · Produced by Pat Duggan
Screenplay by Ken Englund and Noel Langley
Based on the Musical Play · Music by Rudolf Friml
Book and Lyrics by William H. Post and Brian Hooker
Presented on the Stage by Russell Janney
From a play by Justin Huntly McCarthy · Color by Technicolor



THE SCARLET HOUR

Produced and Directed by Michael Curtiz
Introducing Carol Ohmart · Tom Tryon · Jody Lawrance
with James Gregory and Elaine Stritch · Song: "Never Let Me Go"
sung by Nat "King" Cole, A Capitol Recording Artist
Screenplay by Rip Van Ronkel, Frank Tashlin
and John Merdyth Lucas
Story by Rip Van Ronkel and Frank Tashlin

VISTAVISION



PARAMOUN
1956



ECORD

FEATURES

UILT-IN

BOXOFFICE

NGREDIENTS

MORE TOP RECORD BREAKERS FOR 1956

THE PICTURE BASED ON TOLSTOY'S FAMOUS NOVEL, "WAR AND PEACE"

Starring Audrey Hepburn, Henry Fonda, Mel Ferrer. With Anita Ekberg, Vittorio Gassman, Oscar Homolka, Milly Vitale. Also starring John Mills. Directed by King Vidor Produced by Ponti-DeLaurentiis. In VistaVision and color by Technicolor

THAT CERTAIN FEELING

Starring Bob Hope, Eva Marie Saint, George Sanders. With Pearl Bailey. Produced and directed by Norman Panama and Melvin Frank. In VistaVision and color by Technicolor

THE PROUD AND PROFANE

A Perlberg-Seaton Production. Starring William Holden, Deborah Kerr. Co-starring Thelma Ritter, Dewey Martin. In VistaVision and color by Technicolor

PARDNERS

Starring Dean Martin and Jerry Lewis. Directed by Norman Taurog. In VistaVision and color by Technicolor

TO TAME A LAND

Starring Marlon Brando. In VistaVision and color by Technicolor

THE MOUNTAIN

Starring Spencer Tracy and Robert Wagner. Co-starring Claire Trevor. In VistaVision and color by Technicolor. Produced and directed by Edward Dmytryk. From the best-selling novel

THE RAINMAKER

Hal Wallis Production. Starring William Holden. Based on the Broadway hit stage play



PARAMOUNT'S 1956 RECORD | WILL BE CLIMAXED BY

The Most Important Motion Picture Ever Made . . .

CECIL B. DEMILLE'S

production of

THE TEN COMMANDMENTS

in

VISTAVISION

MOTION PICTURE HIGH-FIDELITY

and Color by Technicolor

For Every Date in 1956:
PARAMOUNT NEWS
and
PARAMOUNT SHORTS
many in
VISTAVISION
MOTION PICTURE HIGH FIDELITY

NEW POSTS



REGINALD ARMOUR

REGINALD ARMOUR has been named executive vice-president of Republic International and will supervise all company foreign operations. With the company since 1949, Armour became a vice-president the following year,, and most recently was managing director of Repblic Int.'l in Great Britain.

JOSEPH HYAMS has been named 20th-Fox metropolitan newspaper contact succeeding recently appointed publicity manager Ira Tulipan. Hyams was formerly associated with the Bernard Kamber organization working on Hecht-Lancaster and Samuel Goldwyn Jr. productions, and previously was associated with Columbia Pictures.

J. M. WECHSLER has been named Warner Bros. Milwaukee branch mgr., replacing Frank Reimer.

HAROLD S. MINER, Manufacturers Trust Co. vice-president in charge of the Fifth Ave.-43rd Street branch, has been elected to the board of directors of Century Theatres.

DAWSON EXLEY, Toronto exchange salesman for 20th-Fox, has been appointed manager of the company's St. John, New Brunswick exchange, succeeding R. G. March, retired.

NORMAN KATZ, foreign sales mgr. for Associated Artists Prods., has been named vice-president in charge of distribution. He will continue to handle foreign sales. HERBERT RICHEK, veteran theatrical booking chief, was appointed general manager of AAP's theatrical subsidiary, Dominant Pictures Corp., in addition to his duties as AAP home office manager.

JIM SHEAN has joined the pub-ad staff of Buena Vista Film Distributing Co. in the position of copy-writer. Formerly Shean was a TV-radio script writer.

MORRIS GOODMAN, former Columbia sales mgr. for continental Europe and the Middle East, has been appointed aide to Lacy W. Kastner, company president. Goodman will act as adviser on world-wide sales and distribution.

MICHAEL HOFFAY, formerly associated with Mexfilms and previously with RKO and Eagle-Lion, has joined the publicity department of Columbia Pictures Int.'l.

FRANK M. MCGEARY, color motion picture specialist from Washington, D.C., has joined Motion Picture Laboratories, Inc., Memphis, Tenn. McGeary was assistant manager of the Eastman Kodak Laboratory for a number of years and later organized and was president of McGeary-Smith Laboratories in Washington, now Capitol Films.

AL JOYCE has been appointed director of Makelim Productions.

MARCELLA KNAPP, formerly associated with the M-G-M casting dept., has been named executive assistant to Douglas Whitney, executive in charge of RKO's casting and talent dept.

UA Indie Producers Expound On Wide Variety Of Subjects

Three producers who release through United Artists—Robert Rossen, Kirk Douglas and Henry Fonda—during stopovers in New York revealed their plans to the trade press and also expressed several opinions about movie matters.

Robert Rossen, just returned to these shores after 2½ years abroad, where he researched, wrote, produced and directed the forthcoming United Artists release of "Alexander The Great," had some interesting things to say at a trade press luncheon this week. The film was photographed entirely in Spain, which country Rossen said has excellent terrain and will be used more frequently during the coming years for the filming of spectaculars.

$4 Million Cost

"Alexander The Great," which has a $4 million negative cost, would have cost about $7 million in Hollywood, Rosen estimated. Starring Richard Burton, and dedicated to historical accuracy, the film runs 2½ hours and will open a pre-release engagement in New York during Easter Week. Mort Nathanson, UA publicity manager, present at the interview, predicted a $20 million world-wide gross for the film, and said that the advertising-exploi-promotion budget—will definitely reach $1 million, and will probably go even higher.

Rossen has formulated no plans for the immediate future, but will "probably" release his next film through United Artists.

Henry Fonda will produce three major features within the next year with his newly-established independent film company, Orion Prods., Inc. Financing and distribution will be handled by United Artists. Fonda plans no films for TV but is reading scripts for a possible role in a legit play. The three films include TV Emmy winner "Twelve Angry Men," by Reginald Rose, "The Staked Plain," a western, and "The Clown," the Emmett Kelly story. Fonda, who played the clown role on TV in the fall, will star in all three productions. UA plans to rent a Manhattan studio to shoot "Twelve Angry Men" under the possible direction of TV's Sidney Lumet in his film megging debut.



ROBERT ROSSEN

Viewing the rise of the independent production company as a "shot in the arm of the industry," Kirk Douglas declared that enterprises like his own Bryna productions provide both an increase in product and in work for the actor. In New York for promotion on his first independent film for UA release, "The Indian Fighter," the star said that if there is a talent shortage the exhibitor must share the blame with the studios. Exhibitors are reluctant, he said, to play a film with an unknown, making the building of new talent very difficult. The studios too were at fault in letting talent contracts expire some time ago because there was no work for them, the actor said. A believer in the star system, Douglas said that "new faces have to be introduced in films which still have the top box office drawing actors." In 1956, Bryna will produce two Douglas starrers, "King Kelly," M-G-M release, and "Shadow of the Champ," UA release.

"Next Year We'll Be Better," Says Rhoden About "Audie" Poll

Industry representatives attending the annual COMPO meeting heard the presentation of a bill of suggestions to improve next year's "Audie" poll from Thornton Sargent, National Theatres publicity chief. Representing the absent Elmer C. Rhoden, chairman of the Audience Award committee, Sargent presented his suggestions before delegates who voted to repeat the Award in 1956. They included:

- Earlier organization of area committees, assisted by divisional assistants for closer briefing, as well as participation by exchange managers and salesmen in local committees assisting in the lining up of participating theatres.
- Press sheets distributed nearer actual voting time, containing reproductions of outstanding activities of the year.
- Exhibitor meetings to get out the vote held nearer voting time.
- Award winners announced on a Monday for the benefit of the weekly trade press.
- No star to appear on the ballot for more than one performance.
- Clarification of the new player category made with a more definite title, as "new star of the year."
- Possible shortening of the ballot with only two nomination periods.
- Hollywood press representation to feed stories to columnists and wire services.
- Representatives of the public in attendance at the Awards presentation, and possible TV appearances by the winners after the dinner.

RKO On The Go

Studio Hums Again With New Producers, Stars And Stories

The purchase of best-seller "Cash McCall" and the signing of Eddie Fisher and Debbie Reynolds by RKO Radio to co-star in "Every Mother Should Be Married," comedy with music, stood as tangible evidence of production chief William Dozier's outline of the revitalized production plan for studio, calling for 12 to 15 top budget films in 1956.

In addition to the "McCall" and Fisher-Reynolds projects, RKO production plans were highlighted by the signing of producers John Farrow and Stuart Millar, and with the production and distribution agreement set with Bert Friedlob Productions.

O'Shea To Return

These revelations were disclosed to the trade by Daniel T. O'Shea, president of RKO, who returned to New York following two weeks of top level conferences in Hollywood during which he finalized several major points in the 1956 production program for RKO. O'Shea will remain in New York over the holidays and return to the RKO Studio early in January to continue development of the over-all plans which have been the subject of his conferences with Charles L. Glett, Executive Vice President, and Dozier.

RKO also announced the signing of John Farrow as the studio's first producer-director. His contract calls for three films, the first of which will be "Back From Eternity," a Grand Hotel-type of story. With an all-star cast, the Jonathan Latimer story crosses the lives of a dozen people thrown together by the crash of a trans-continental plane. Farrow has been responsible for such films as "Wake Island," "Two Years Before the Mast" and "Hondo."

Bert Friedlob Productions and RKO have entered into a production-distribution association which calls for one film plus an unspecified number to follow to be determined by mutual agreement. The film, "Beyond a Reasonable Doubt," will star Dana Andrews under the direction of Fritz Lang. The Douglas Morrow story deals with a fiction writer who gets himself indicted and convicted for murder to prove an innocent man can be found guilty on circumstanial grounds. Filming will begin in early February.

Sign Friedlob

Stuart Millar will also aid in the production upswing at the studio, signing this week as a producer under Dozier. Millar, who assisted William Wyler in the shooting of "Desperate Hours" and "Friendly Persuasion," is only 26 years old, getting his film background writing and directing documentries in the Army. Previously he wrote for the Daily Mirror and INS.

The Cameron Hawley novel will be directed by a top creative team soon to be named by RKO. Hawley, the author of "Executive Suite," will confer with Dozier this week to select a screen writer to handle the adaptation for the screen. RKO topped all studio bids to snatch rights to the best-seller. The Fisher-Reynolds production, set for May production, will be produced by Edward Grainger.

Dozier held his first press conference on the coast to outline 1956 production plans for RKO, enumerating:

1. From 12 to 15 top-budget films financed totally or in part by the studio are planned. Starting in mid-January, the first production will be Arthur Lubin's "The First Traveling Saleslady," starring Ginger Rogers. In addition, a steady flow of product will be insured by various package deals with independent producers at the rate of at least two a month. They will be released under the RKO banner.

2. RKO plans to participate in television production when ready, but inasmuch as the first consideration is theatrical film production, such TV activity will not materialize for at least a year.

Outline Plans

3. In reference to the sale of the RKO backlog to Matty Fox television, Dozier announced that RKO has retained rights to remake any of these properties. He said that he was enthusiastic about the idea of remaking the RKO success of 1935, "Alice Adams," into a modern screen musical.

4. RKO will start immediately to develop a contract list of fresh screen personalities—and is willing to embrace talent in any field, presenting "a golden opportunity for producers, directors and writers," Dozier said.

5. RKO will concentrate on good dramatic entertainment rather than on the development of any screen process. "We intend to make the story more important than mechanics, concentrating on quality-scope," he said.

Completed Product

6. Dozier announced that David O. Selznick's first production will be in production in February ahead of this summer's "A Farewell to Arms."

7. RKO has a substantial line-up of completed productions, Dozier said, which will maintain the studio's program until for the first six months of the year, by which time a new set of films will reach the market. The completed Howard Hughes "Jet Pilot" will be turned over to RKO on May 1, according to the terms of the sale of the studio to General Teleradio. It is scheduled for release in late summer.

Dozier concluded with high praise for the world-wide sales organization which did a tremendous job, he said, during the recent period of product shortage. He also noted that TV was a great gift to the screen and that it will prove a great source of important new personnel at RKO.

Wohl Heads Film Board

Joe Wohl, Republic branch manager, is the new president of the New York Film Board of Trade. Other officers elected were: first vice-president Robert J. Fannon, assistant to Wohl at Republic; second vice-president Myron Sattler, Paramount branch manager; treasurer Ben Abner, Warners' metropolitan district manager; secretary Len Gruenberg, RKO district manager; and sergeant-at-arms Saal Gottlieb, M-G-M district manager. Louis Nizer continues as attorney and executive secretary.

Survey Indicates No British Film Predjudice—TOA

An overwhelming number of American exhibitors have indicated that there is no basic prejudice against the showing of British films in this country, according to a nationwide survey of the British product situation held by the Theatre Owners of America. It was clear that despite the poor play afforded British films at the present, many of the answering exhibitors looked toward England for aid in the product shortage here. Extensive replies outlining the reasons and the solutions to the poor play of UK product were offered by the polled exhibitors.

Gauge Reactions

Following are the major questions and their results:

—Do British pictures not get a better play in this country because you feel your audiences don't like them? Yes: 89, No: 5.

—Have you tried playing them and has there been poor audience reactions? Yes: 87, No: 7.

—Do you feel that there has been a good advertising and exploitation job done on British films in this country? No: 66, Yes: 25.

—Are you familiar enough with British product so as to decide whether there has been an improvement in the pictures? If you are, do you feel there has been a steady improvement. Yes: 75, No: 24.

—Do you feel that you should re-appraise your ideas of what audience reactions to British pictures are? No: 62, Yes: 30.

Following the questions, exhibitors responded with their ideas on what can be done to make British product more acceptable to American patrons. Some of the suggestions include:

—National build-up of English stars through personal appearances, advertising, TV, radio and magazine exploitation.

—More energetic American sales organization, perhaps one source of British film distribution here, plus a lowering of rentals since most of the non-art houses now play British product as co-feature.

Avoid Accents

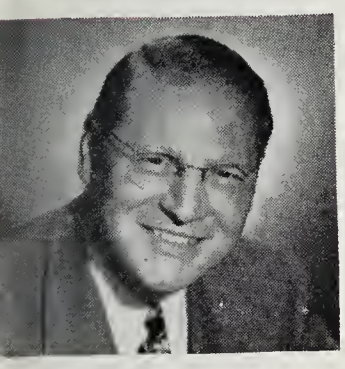
—Avoidance of the "heavy" English accent, lack of action and universality, lack of outdoor scenes, too much "fog and night," lack of humor understandable to Americans.

—British films aimed at regular audiences instead of "art" house audiences, following more of the Hollywood approach: more color and process, more American scripts, American directors and American techniques, loans of British stars to American films, cutting of lengthy dialogue, emphasis on the "lighter" British film.

Additional comments were offered by many exhibitors indicating a wide range of viewpoints from the attitude that British films are too calculated and lofty to the opinion that through advertising and exploitation the present British product can win a "re-educated" American audience. Many asked for a similar poll on a grander scale.

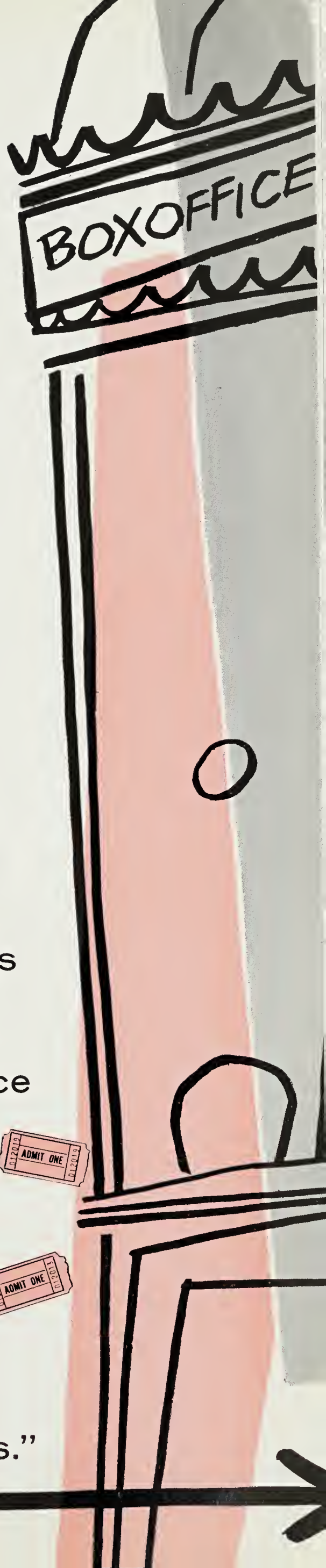
what picture

is Edward L. Hyman talking about when he says:



Edward L. Hyman
Vice President,
United Paramount Theatres

"The picture is wonderful and in my opinion has all the sales value and boxoffice attributes of 'From Here to Eternity.' It should give equal or better results."



"picnic"

is the picture

Edward L. Hyman

says "HAS ALL

THE BOXOFFICE

ATTRIBUTES OF

'FROM HERE

TO ETERNITY'!"



COLUMBIA PICTURES presents

WILLIAM HOLDEN

IN

picnic

WITH

KIM NOVAK

BETTY FIELD · SUSAN STRASBERG · CLIFF ROBERTSON

AND

CO-STARRING

ROSALIND RUSSELL

AS ROSEMARY

Screen play by DANIEL TARADASH · Based upon the play "Picnic" by WILLIAM INGE · Produced on the stage by THEATRE GUILD, Inc. and JOSHUA LOGAN

Directed by JOSHUA LOGAN · Produced by FRED KOHLMAR

CINEMASCOPE

TECHNICOLOR

"PICNIC" WILL HAVE ITS PREMIERE AT RADIO CITY MUSIC HALL IN FEBRUARY 1956

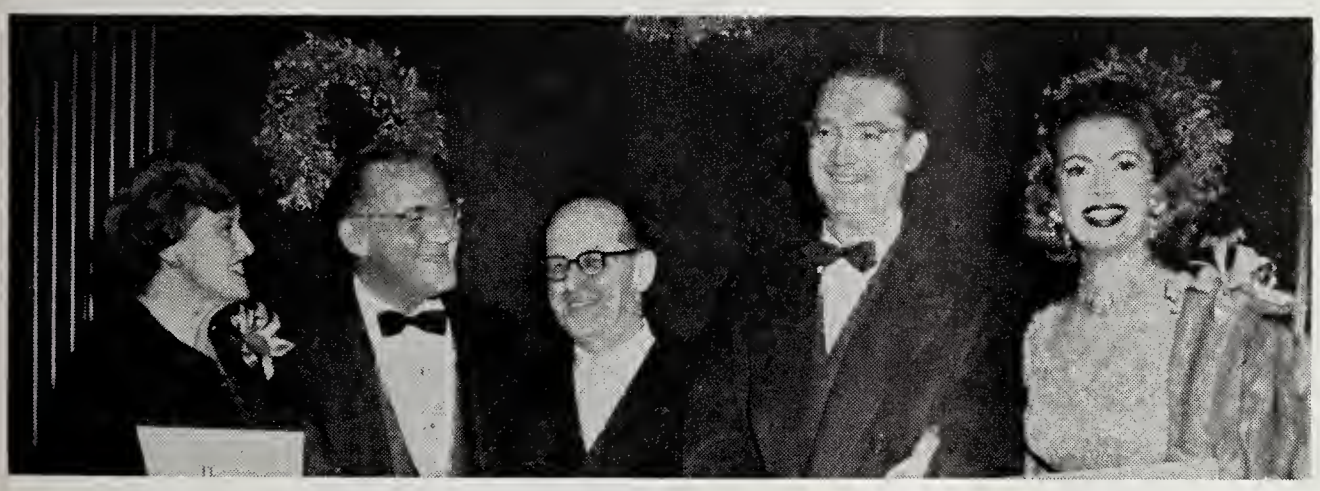
Personalities and Premieres



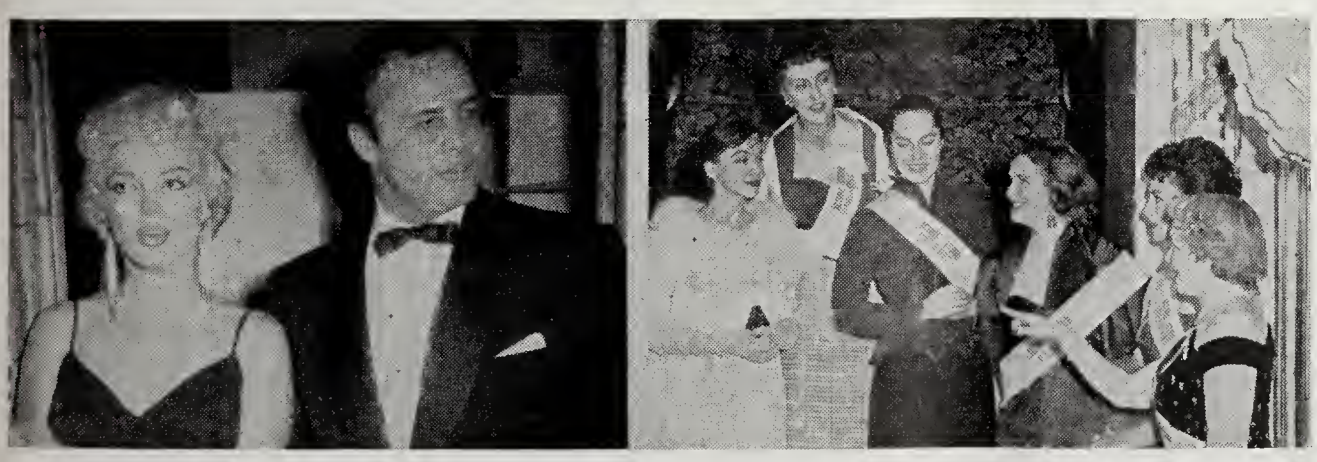
Industry leaders gathered at a Waldorf-Astoria luncheon this week to name William J. Heineman, UA vice-president, and Spyros S. Skouras, Skouras Theatres president, as co-chairmen of the 1956 Brotherhood Week campaign of the amusement industry. In attendance were (left to right): Leo Brecher, Brecher Theatres; Heineman; Robert J. Rubin, permanent chairman of the amusement division of the National Conference of Christians and Jews; Skouras; and Sol A. Schwartz, RKO Theatres president.



United Artists president Arthur B. Krim attends gala invitational premiere of Otto Preminger's "Man With The Golden Arm," UA release, at the Victoria Theatre, accompanied by Miss Judith Braun. In place of conventional marquee lettering, UA has substituted the above striking insignia (left) which is being used as the basis for all advertising. "Man" grossed a healthy $36,500 gross in its first five days.



Two Bennys, one real, the other 'reel,' attend the invitational premiere of Universal's "The Benny Goodman Story," the biography of the famous jazz clarinetist. Left to right are Mrs. Benny Goodman; Goodman; Charles Feldman, U-I vice-president and general sales manager; TV personality Steve Allen who plays Benny in the film; and Jayne Meadows, his wife.



Top box-office stars Marilyn Monroe and Marlon Brando (left) step out to aid the Actors Studio benefit premiere of Paramount's "The Rose Tattoo," now yielding solid receipts at the Astor Theatre. A bevy of personalities (right, l. to r.) acted as usherettes including Leslie Caron, Joyce Grenfell, Vivica Lindfors, Geraldine Page, Rita Gam and Helen Hayes.



Lillian Roth, whose autobiography "I'll Cry Tomorrow" will be released by M-G-M, cuts the cake at her birthday party thrown for Texas critics after a screening of the Susan Hayward film. The cake was flown in from Hollywood as a gift from Miss Hayward. Picture is next attraction at Radio City Music Hall.



Shirley Jones, star of 20th-Fox's "Carousel", is welcomed by studio publicity director Edward E. Sullivan to a demonstration of the new 55mm process which will make its debut with the classic musical by Rodgers and Hammerstein. Picture world premieres at the Roxy in New York on February 16.



Ralph Bellamy (left) discusses the opening of Warners' "The Court Martial of Billy Mitchell" with the famed airman's sister, Ruth Mitchell, and Charles Moss, exec. dir. of the Criterion Theatre where the invitational premiere was held.

Sensational new ticket-sellin campaign on 20th's "THE BLU

in CINEM COLOR by D

Tested with great succes at NEW THEAT Baltimore, and FOX THEATR Philadelphia

OUTGROSSE MANY OF 20TH'S TOP-MONEY ATTRACTION

CAN INFIDELITY BE LOVE?

NOT FOR CHILDREN
Please do not bring the children. They will not understand the delicacy of this theme nor its implications.



One of the frankest and most adult of motion pictures–THE DEEP BLUE SEA–will be shown by this theatre, starting Friday, December 9th.

The theme, stripped of all the elegancies of the screen presentation, is that of a well-bred, beautiful woman who leaves everything that is honorable in her married life to take up with a ne'er-do-well because of her emotional longings.

Definitely, this keen probing into the inner core of a human being is not for children.

Adults will find THE DEEP BLUE SEA a penetrating dramatic disclosure of one of the seldom-mentioned reasons for wrecked marriages and ruined lives!

$100 in Cash for your opinion!

How would you have advised Vivien Leigh to handle her personal problem in THE DEEP BLUE SEA?

$100 in Cash will be given by the theatre management to the adult who best answers this question in a letter of not mo-e than 200 words. No purchase required. The decision of the judges is final. Entries may be left at the box-office or mailed to the theatre. Entries must be postmarked not later than midnight December 23, 1955. No letters will be returned. Theatre employees are not eligible to compete.

For Record Grosses...DATE "THE DEEP BLUE SEA"...at on

EEP
SEA"
ScopE®
KE

For Pity's Sake!...

Don't Leave Me!...

Please Stay!...

Don't Leave Me Tonight!...

A cry from the depths of a woman's tortured soul! Powerful drama that probes the intimate life of a married woman who takes up with a ne'er-do-well because of her emotional longings! An adult presentation of a provocative problem!

NOT FOR CHILDREN
Please do not bring the children. They will not understand the delicacy of this theme nor its implicotians.



Alexander Korda presents A LONDON FILM

VIVIEN LEIGH
KENNETH MORE
in ANATOLE LITVAK'S masterpiece

THE DEEP BLUE SEA

by TERENCE RATTIGAN
COLOR by DE LUXE
CINEMASCOPE

co-starring ERIC PORTMAN · EMLYN WILLIAMS
with Moira Lister · Arthur Hill
Screenplay by TERENCE RATTIGAN • Produced and Directed by ANATOLE LITVAK
Released by 20th Century-Fox • In the wonder of High Fidelity STEREOPHONIC SOUND

$100 IN CASH
for your opinion!
How would you have advised Vivien Leigh to handle her personal problem in THE DEEP BLUE SEA?

$100 in Cash will be given by the theatre management to the adult who best answers this question in a letter of not more than 200 words.

No purchase required.

The decision of the judges is final.

Entries may be left at the box-office or mailed to the theatre.

Entries must be postmarked not later than midnight December 23, 1955. No letters will be returned. Theatre employees are not eligible to competa.

One Moment Held Close In His Arms.. And She Knew She Was Doomed!

An instant before, she hadn't known he existed.
Now she knew him to be the one man her emotional longings had been seeking all her life!



Alexander Korda presents
A LONDON FILM

Vivien Leigh
Kenneth More

in ANATOLE LITVAK'S masterpiece

THE DEEP BLUE SEA

by TERENCE RATTIGAN
CINEMASCOPE
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co-starring ERIC PORTMAN · EMLYN WILLIAMS
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ROLL UP THOSE SHOWMAN'S SLEEVES!
Give "The Deep Blue Sea" Full Treatment!
As They Did in Baltimore and Philadelphia!

HERE'S HOW TO REAP THE HARVEST!

- Run offbeat newspaper campaign
- Go for $100 Prize Contest
- Arrange for additional prizes from merchants
- Distribute contest blanks away from theatre
- Stick to adult theme
- Pick committee of judges, one a woman. Get important names—a jurist, a psychiatrist, a civic official
- Get photographs of committee for planting in local newspapers, looking at screen, opening letters, etcetera
- Arrange for judges, individually and collectively, to participate in discussion programs on T-V and radio. Themes: wrecked marriages, illogical emotions, and so on
- Display large cutout of Vivien Leigh atop marquee. Use copy like this: "Frankest and most adult of themes—the intimate life of a married woman and her emotional upset!"
- Blow up large advertisement for lobby display; use in window card size for display in merchants' windows, counter displays
- Use special offbeat radio spot announcements available to you

NOTE! Hard-hitting Press Book supplement showing new campaign and giving all phases of publicity and exploitation campaign in detail, can be had from your 20th Branch Manager or National Screen Service. Arrange to get it! Put it to work!

THIS PUBLICITY STUNT

made a great hit in Baltimore . . . Bouquet was formed of $1 bills. Girl went everywhere, with suitable theatre and attraction identification. Appeared on T-V. Can be duplicated to advantage in any situation!



THE *Christmas* SALUTE

comes but-once-a-year



Now's the time when all of us who are employed in the Amusement Industry open our hearts and purses to help heal—and prevent—tuberculosis for ourselves, our families, and our friends. There's no cost to patients at Will Rogers, and no finer care anywhere. Give at least One Hour's pay to the 6th Annual Christmas Salute.

WILL ROGERS MEMORIAL HOSPITAL & RESEARCH LABORATORIES

Saranac Lake, N. Y.

NATIONAL OFFICE: 1501 BROADWAY, NEW YORK 36, N. Y.

Sponsored and Operated by the MOTION PICTURE INDUSTRY for the Entire Entertainment World



Give AT LEAST ONE HOURS PAY...

6TH ANNUAL *Christmas* SALUTE

Will Rogers Hospital gratefully acknowledges the contribution of advertising production by Warner Brothers Pictures, and of space by this Publisher.

EXHI-BITS . . . .

Guilty Of Tax Evasion

Jeanne Ansell, operator of a ten-theatre chain featuring Spanish language films, and her accountant, Irving A. Rosenblum, were convicted in Federal Court of 210 counts of theatre tax evasion. The couple face sentencing on Jan. 10 of a maximum of five years imprisonment and $10,000 on each count. Miss Ansell, 35, was convicted after the Internal Revenue Service charged that she had defrauded the government of $372,000 in taxes collected at the box office. The amount of admission taxes collected was understated by 50 percent, the government said.

Oppose Censorship

MEMPHIS.—Citizens here have overwhelmingly voiced opposition to censorship in a meeting called by Mayor Elect Edmund Orgill to determine public sentiment before the establishment of next year's municipal Censor Board. Most discussion was aroused by the first of five questions: should Memphis continue its censorship board? Over 80 percent voted "no." Representative citizens of education, press, clergy, exhibition and distribution heard MPAA community relations director Arthur H. Debra point out that Memphis is one of only four U.S. cities which still exercise previous restriction censorship. Since the Supreme Court's stand on censorship, Ohio and Kansas have abandoned their Boards and the city of Boston has removed its board, he told the Memphis gathering. Memphis plans another meeting this week to air further opinions.

Source Of Revenue

HARTFORD.—Theatres would be one of the sources of added revenue in Connecticut's Gov. Ribicoff's proposed temporary flood-recovery tax increase program. Theatre seat tax rates would be raised by a 12½ percent surtax on their 1955 business year returns. Tax increases on sales, cigarettes, liquor, corporations, public utilities, and domestic insurance companies are also projected to raise $15 million in revenue in the next nine months.

Theatres On Griddle

Many New York City theatres were served notice to remove fire hazards from their premises by the Fire Department, marking the beginning of a city-wide inspection of all theatres in the five boroughs by Commissioner Edward F. Cavanagh's department. Savanagh declared that the violations were "potentially but not imminently dangerous."

Comerford Buy-Out

SCRANTON.—Majority stockowners of the Comerford Theatres, Frank C. Walker and J. J. O'Leary, have purchased the minority holdings of the six children of M. E. Comerford for a reported $1,000,000. Stemming from an action filed by the Comerford heirs against Walker and O'Leary, the agreement placed $500,000 in the hands of the heirs last week, with the balance to be paid on March 21 upon proper transfer of the stocks. Former Postmaster General Walker declared, "All exceptions to the accounts of Walker and O'Leary in the M. E., and M. B. and Anna D. Comerford estates were withdrawn and the court approved the account as filed." The Comerford estate now in the hands of Walker and his associates includes theatres and real estate in Eastern Pennsylvania, New York and New England.

Dureau Honored

NEW ORLEANS.—Gaston J. Dureau Jr. was honored with a testimonial dinner here as he retired as president of Paramount Gulf Theatres Inc. after 43 years in the film industry. Dureau continues in an advisory and consultative capacity in the circuit. His career began in a secretarial capacity in the Fitchtenberg Theatre Enterprises, later joined the Saenger Amusement Co., and its successor companies, Paramount-Richards Theatres Inc. and Paramount Gulf Theatres. After heading the booking-buying department for Paramount-Gulf, he was named president in 1952.

Cite Skouras' Remarks

Calling for all distribution companies to re-evalute their opinions of the importance of the "small exhibitor," Theatre Owners of America general counsel Herman M. Levy hailed the candor of Spyros P. Skouras's testimony at the recent 16mm trial. Noting the 20th-Fox president's statement that without the small theatres, the majors could not distribute their films profitably, Levy said that it was the first declaration of its kind to come from distribution in over twenty years.

In view of Skouras' remarks, Levy said, presentation of the situation as it really is should be forthcoming from all the distributors. Levy made his statement in an analysis of Judge Leon Yankwich's 16mm trial decision.

Mears Heads UK Indies

LONDON. — A newly-formed exhibitor group, the Association of Independent Cinemas, has elected its first president, Harry Mears, former head of the Cinematograph Exhibitors Association. The association plans to be particularly active in the field of admission taxes and Eady fund assessments. At the election meeting, members voted to support an all-industry tax if it meets the needs of the membership. The long-range policy of the new group favors a percentage tax shifting the burden to the larger exhibitors. AIC plans to work with CEA on mutual problems and has declared that it is not opposed to dual membership. The exhibitor group seeks a place on the All-Industry Tax Committee and on the joint trade associations committee.

Selznick Films To TV

Television exhibition rights to nine films personally owned by David O. Selznick have been sold to National Telefilm Associates, it was announced in a joint statement by Frank I. Davis, The Selznick Co. president and Ely Landau, NTA president. The nine films include: "A Bill of Divorcement," starring John Barrymore and introducing Katherine Hepburn; "I'll Be Seeing You," with Ginger Rogers, Joseph Cotten and Shirley Temple; "The Spiral Staircase," with Dorothy McGuire; "The Farmer's Daughter," with Oscar-winning Loretta Young; Hitchcock's "Notorious" starring Cary Grant and Ingrid Bergman; "Since You Went Away," with an all-star cast; "The Paradine Case" starring Gregory Peck; "Portrait of Jenny," with Jennifer Jones; and "The Garden of Allah."

Court Reserves Decision On Loew's Ozoner Bid

Final decision on Loew's Theatres proposed drive-in in Raritan, N.J. is now in the hands of Judge Sidney Sugarman as the Federal court hearing on the circuit's application closed this week. Considered one of the most extensive hearings ever held on the application of a divorced circuit for expansion, the court airing included a bid by Wilbur Snaper for court rejection of the new site.

Originally, independent N.J. exhibitor Snaper was denied status as an intervenor in the case, but he was allowed by the court to present the case for his near-by Strand Theatre in Keyport, N.J. He asked that the court prohibit the proposed drive-in from becoming a first-run situation if the court granted Loew's its petition. The Dept. of Justice has already declared that it was backing the circuit application. Snaper contended that the Loew's house would adversely affect theatres in the area because an independent drive-in or conventional theatre operator could not get the same run and clearance as a first-run Leow's situation.

Snaper's attorney, Monroe Stein, pointed out that the proposed circuit ozoner would be in partnership with Norman A. August, New Rochelle, whom Stein identified as the son-in-law of Nat Cohn, Columbia Pictures branch manager. Loew's told the court that their Raritan project would aid rtaher than curtail competition.

NT Income Drops

HOLLYWOOD.—National Theatres has reported a net earning for the fiscal year ending Sept. 24 of $2,886,008 or $1.04 per share on 2,769,486 shares of capital stock outstanding, according to company president Elmer C. Rhoden. In the previous fiscal period, NT reported earnings of $2,856,850 or $1.03 per share. Theatre income showed a drop of over $3 million from last year's $61,915,000 to the present figure, $58,692,000. A profit of $298,000 after taxes resulted from the disposition of unproductive theatres and real estate.

The drop in theatre income was attributed by Rhoden to the reduction of theatres from 352 to 336 and to the "extraordinary" grosses of "The Robe" last year, as well as to the general shortage of top-grade features.

Skouras, Heineman Lead NCCJ

Leading the 1956 Brotherhood Campaign of the motion picture industry will be William J. Heineman, United Artists vice-president, and Spyros S. Skouras, Skouras Theatres president. The industry leaders were nominated as co-chairmen at a Waldorf-Astoria luncheon this week hosted by J. Robert Rubin, permanent chairman of the amusement division of the National Conference of Christians and Jews. The campaign will get under way in January and will culminate with the annual metropolitan area observance of the Week during the week of Washington's birthday in February. Heineman and Skouras aim to double or triple last year's $115,000 campaign figure.

From UA in 1956 . . .

THE GREATEST STAR POWE

To Our Exhibitor Friends Throughout the World:

You have noted our various announcements of picture projects during this past year. Naturally, we have been proud of the producer, director and writer talents who have taken advantage of the opportunity afforded them through U.A. to enter into independent production.

Recently, in a trade advertisement, we listed the names of this imposing array of creative talents from whose efforts we have promised you a minimum of 90 pictures over the next three years—30 a year. This minimum is actually committed as of now and the 90 or more pictures are either already produced, or in production, or in various phases of script development. As part of this program, we have continuously stressed the importance of star power — of proven box-office values —and to that end, we have in many ways attempted to create inducements to stimulate additional production activity on the part of our stars, so that the good health of our great industry, which is measured at your box-office, could thrive.

Now, at the year-end, as we look to 1956, we are thrilled, as you will be, by the results of this encouragement. We are listing here without frills and simply in alphabetical order, some of the stars who will appear in some of our releases for 1956. There are listed here 35 stars and 29 pictures, which is only a part of our program for 1956. All but a handful of these listed pictures are now in production and principal photography has been completed on most of them; not a single one is scheduled to start later than April 1st or to be released later than Christmas of next year. ***We believe this is the greatest star power ever included in a single year's program of any one company in the history of motion pictures.*** Many of these same stars have numerous other projects not here listed in pre-production preparation for 1957 and 1958. Other stars, such as Joan Crawford, Rita Hayworth, Betty Grable and others, are now in the process of activating their programs.

Other important announcements, adding to the U.A. family of producers, directors, writers and stars will soon supplement this imposing array. We hope that with this exciting line-up, you will feel amply rewarded for your past support of U.A. and that we may merit your ever increasing support, so that we, in turn, can make our contribution to the industry ever bigger and better.

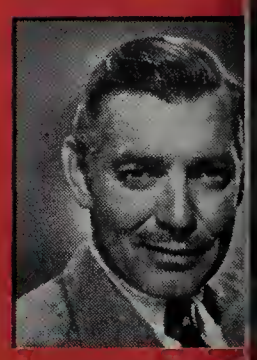
BOB BENJAMIN • ARTHUR KRIM
BILL HEINEMAN • ARNOLD PICKER • MAX YOUNGSTEIN



BUD ABBOTT
"Dance With Me, H



TONY CURTIS
"Trapeze"



CLARK GABLE
"The Last Man In
Wagon Mound

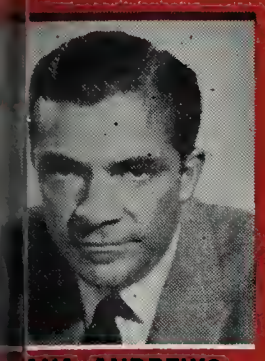


TONY MARTIN
"Frontier Scou



EDWARD G. ROBIN
"Nightmare"

N MOTION PICTURE HISTORY!



ANA ANDREWS
"Comanche"



CLAIRE BLOOM
"Alexander The Great"



RICHARD BURTON
"Alexander The Great"



RORY CALHOUN
"Flight From Hong Kong"



LOU COSTELLO
"Dance With Me, Henry"



JOSEPH COTTEN
"The Killer Is Loose"



IELLE DARRIEUX
'Alexander The Great"



OLIVIA DE HAVILLAND
"The Ambassador's Daughter"



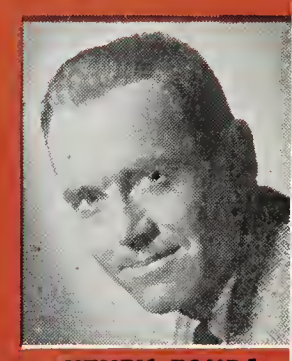
KIRK DOUGLAS
"The Indian Fighter"



RHONDA FLEMING
"The Killer Is Loose"



ERROL FLYNN
"King's Rhapsody"
"Let's Make Up"



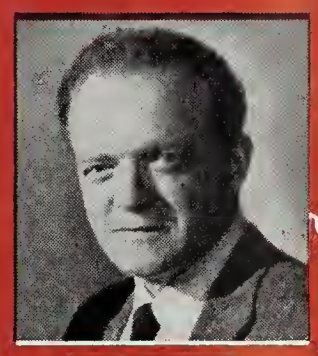
HENRY FONDA
"Twelve Angry Me



CARY GRANT
'he Pride And The Passion"



STERLING HAYDEN
"Bed of Fear"



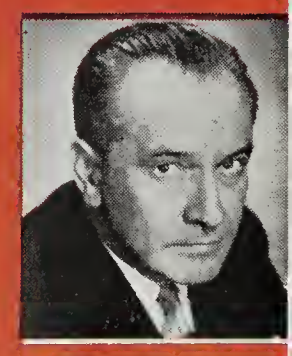
VAN HEFLIN
"Patterns"



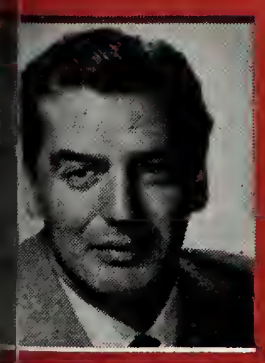
BURT LANCASTER
"Trapeze"



GINA LOLLOBRIGIDA
"Trapeze"



FREDRIC MARCH
"Alexander The Great"



ICTOR MATURE
e Sharkfighters"



ROBERT MITCHUM
"Foreign Intrigue"
"Bandido"



GEORGE MONTGOMERY
"Huk"



KIM NOVAK
"The Man With The Golden Arm"



JACK PALANCE
"Fragile Fox"



ELEANOR PARKER
"The Man With The Golden Arm



ANE RUSSELL
The Big Play"



FRANK SINATRA
"The Man With The Golden Arm"



MARK STEVENS
"The Timetable"



ROBERT WAGNER
"A Kiss Before Dying"



RICHARD WIDMARK
"Run For The Sun"



CORNEL WILDE
"Storm Fear"

HOLLYWOOD

...on the wire

RICHARD BERNSTEIN, *Editor*
Hollywood Offices:
8245 Beeman Avenue
North Hollywood. Tel.:
ROgers 7-2347

Pre-sold Line-up, "55" From Fox

During 1956, 20th-Fox promises to combine the technological advances of CinemaScope 55 with their greatest lineup to date of pre-sold best-selling books and hit stage plays, according to a studio announcement.

Highlighted by the release of Rodgers & Hammerstein's "Carousel," in the new CinemaScope 55, the list of former hit plays includes another R&H musical, "The King and I," to star Deborah Kerr and Yul Brynner. Also scheduled are Cole Porter's "Can Can," "Anastasia," to star Ingrid Bergman, and William Inge's "Bus Stop."

Other stage plays to be brought to the screen by Fox will include "A Roomful of Roses," "The Painted Days," and "The Desk Set."

Novels to be brought to the screen during the coming year will include George Simenon's "The Bottom of the Bottle," starring Van Johnson, Joseph Cotten, Ruth Roman and Jack Carson; and Sloan Wilson's current best-seller, "The Man In The Grey Flannel Suit," to star Gregory Peck.

Also, Ewen Montagu's "The Man Who Never Was," starring Clifton Webb and Gloria Grahame; William Bradford Huie's "The Revolt of Mamie Stover," starring Jane Russell and Richard Egan; Philip MacDonald's "23 Faces to Baker Street," starring Van Johnson and Vera Miles; Alec Waugh's "Island In the Sun," with an all-star cast; and Verne Athanas' "The Proud Ones."

Others include David Divine's "Boy on a Dolphin"; Stanford Whitmore's "Solo"; "Francis Irvy Gwaltney's "The Day The Century Ended"; Lionel Shapiro's best-seller about the invasion of Normandy, "The Sixth of June," to star Richard Todd, Dana Wynter, and Edmund O'Brien; Charlotte Bronte's "Jane Eyre," to star James Mason; and John O'Hara's "The Best Things In Life Are Free."

Also on the 20th's 1956 list are Garson Kanin's "Do Re Mi"; Charles Shaw's "Heaven Knows Mr. Allison"; Carl Leo Gass's "The Circle"; Anya Seton's "Katherine"; and Samuel Shellabarger's adventure novel, "Lord Vanity."

"LIL ABNER" SIGNS



Al Capp, creator of "Li'l Abner," sketches Bob Hope, star of "That Certain Feeling," in which Capp plays himself. Paramount has just announced that it will entirely finance a Broadway musical and subsequent film version of "Li'l Abner" to be produced by Norman Panama and Michael Kidd early in the fall of 1956.

Elia Kazan has begun production on the film version of Tennesee Williams' "Baby Doll," for Warner Brothers release. Kazan is once again starring a comparative newcomer with Carroll Baker playing the femme lead in the film opposite Karl Malden and Eli Wallach. Kazan is directing and producing the film. . . . U-I acquired two story properties, "Mr. Butterfly," a play by Evan Wylie and Jack Ruge and "Ride With the Executioner," a novelette by Charlotte Armstrong, which was published in the Aug. 1955 edition of American Magazine. Aaron Rosenberg has been set to produce "Butterfly," with Sy Gomberg and Jack Sher writing the screen play, while Gordon Kay will produce the Armstrong story.

* * *

Johnny Johnston and Alix Talton were signed to co-star in Sam Katzman's production, "Rock Around The Clock." Bill Haley and His Comets, who recorded the title song, one of the nation's top hits, will also appear in the film. Fred Sears will direct the musical, which has a Jan. 5 starting date. . . . Producer Herman Cohen is shooting "Magnificent Roughnecks," for Allied Artists at Kling Studios. The film, which is being directed by Sherman A. Rose, stars Jack Carson, Mickey Rooney and Nancy Gates. . . . Audre Hepburn and William Wyler, the director-producer, will be united by another production, Paramount Pictures announced. The film will be "L'Aiglon," the screen version of Edmund Rostand's famous play. The film will be produced in VistaVision on location in Austria and also in Hollywood. Picture will roll next fall. "L'Aiglon," which means "The Eaglet," takes place in Europe about 1830 shortly after Napoleon's death and it concerns the attempts of Napoleon's son, the Eaglet, and his followers to take over the throne of France.

* * *

Ingrid Bergman has been signed by Darryl Zanuck to star in 20th-Fox's "Anastasia." The film will be produced by Buddy Adler and directed by Anatole Litvak. It will be filmed in its entirety in Paris and Vienna, which are the locales of the story. The Broadway stage production of "Anastasia," was adapted by Guy Bolton from the French stage play by Marcelle Maurette. . . . Robert Aldrich purchased "Storm in the Sun," a play authored by Fern Mosk and Ann Taylor, for a production to star Joan Crawford under the banner of his Associates and Aldrich Co. Miss Crawford and Aldrich were recently teamed in the making of the film, "Autumn Leaves" for Columbia release with Aldrich producing and directing.

* * *

"The Blonde Heathen," a novel by Jim Allen Savage Jr., has been purchased by Republic, president Herbert J. Yates announced. The film version of the novel will be lensed in Trucolor and Naturama Wide Screen on locations to be laid in the South Seas and New York. Joe Kane will be associate producer-director on the film. . . . Joe Newman puts the Sabre Production, "Flight to Hong Kong," before the cameras Jan. 9th for United Artists release. Vic Orsatti is executive producer on the feature, which will star Rory Calhoun. Newman directs. . . . In another UA film, Victor Mature has been set to star in Samuel Goldwayn, Jr.'s second production, "The Sharkfighters," which rolls Jan. 2nd. . . . Over at U-I, production was started on "Johnny Salvo," which co-stars Ray Danton and Leigh Snowden. Albert J. Cohen is producing and Jack Arnold directing the film.

* * *

Producer Harry Tatelman registered the title, "Angles In Flight," and is developing his own original story for immediate production of a film suggested by the recent time-bomb explosion which destroyed 44 transcontinental plane passengers. The producer engaged Meyer Dolinsky to complete the screen play. Also set for production under Tatelman's independent banner is "Piazza," which will probably be filmed in Italy. Tatelman is at present completing his producer chores on "Run For The Sun," a Russ-Field production for UA release on which Robert Waterfield is executive producer. Film is being shot on locations near Mexico City.

* * *

George Nader was set to co-star with Esther Williams in U-I's "The Gentle Web," which Gordon Kay is producing and Harry Keller directing. . . . Cast toppers for 20th Century-Fox's "The Sixth of June," which will be made in CinemaScope and color, are Robert Taylor, Richard Todd, Dana Wynter, and Edmund O'Brien. Charles Brackett produces the film, which rolls Dec. 28, with Henry Koster directing. . . . Sam Katzman put the Clover Production, "Werewolf," for Columbia release before the cameras. The horror feature stars Don Megowan, Steven Ritch and Joyce Holden. Fred Sears is directing.

* * *

Ralph Meeker was inked as the lead in "Brief Rapture," which Paul Henreid will direct for producer John Bash and Elizabeth Dickinson. Republic will release the feature, which rolls Jan. 23. . . . Ann Sheridan joined the star cast of "The Opposite Sex," which will be filmed at M-G-M in CinemaScope and color with Joe Pasternak producing and David Miller directing. Miss Sheridan joins June Allyson and Leslie Neilson, who have already been set for other lead roles. Film goes before the cameras Jan. 30. . . . Producer-Director Hugo Haas signed Dolores Reed, former model, for his feature, "Hit and Run," which stars Cleo Moore and Vince Edwards. Haas is producing and directing the film. . . . Allied Artists will put "Three For Jamie Dawn," before the cameras Jan. 11. It will be produced by Hayes Goetz, with an original story and script by John Klempner.

* * *

(Continued on next page)

"What's a Bad Kid?" Asks Fennelly In Movie Version of TV's "Crime"

By Richard Bernstein

"When I bought 'Crime in the Streets.' I was looking for an honest appraisal of the juvenile delinquency situation," producer Vincent Fennelly declared in his office on the Samuel Goldwyn lot. "I think I've found the story and a new star in John Cassavetes."

Both the story and Cassavetes caught Fennelly's attention via television. "There are a lot of TV properties that aren't suited for film adaptation but this one caught my eye immediately because it's a story that leaves a lot unexplained that a motion picture can fully develop." Fennelly bid against some of the major studios for the rights to the Reginald Rose television script and snagged the property by offering, among other things, a participation deal to the story's author. The producer, who releases through Allied Artists, wrapped up the purchase in one day.

Seeks Authenticity

"In shooting the script in Hollywood, I tried to use as many of the original members of the New York TV cast as I could, because only New Yorkers can talk with the authentic accent that this tenement setting needs," Fennelly said. The cast includes Will Kuluva and Mark Rydell from the original cast, and James Whitmore, who Fennelly believes is one of the most distinguished and versatile actors in the profession today.

The producer had over 150 actors and actresses read for the film, the number usually reading for a total of ten films, the producer said. The story especially interested Fennelly because it tries to show that all teen-agers aren't bad and that some delinquents aren't really all bad. "The theme of the picture," Fennelly recounted, "is that you're nothing unless you love or are loved by someone." The story is that of a boy who learns, through the love shown him by his older brother, that his attitude toward life is way off-base.



VINCENT FENNELLY

Fennelly wasn't sure he wanted a Hollywood director but was convinced in his choice of director Don Siegel by the latter's job on "Riot in Cell Block 11." For the shooting of "Crime in the Streets," a Lindbrook production, Fennelly had one of the largest indoor sound stage sets ever built, an entire New York tenement block. He explained that if he had shot the film on location there would have been great sound problems, complicated by the fact that 95 percent of the film is shot in the night.

With four films a year on his schedule, three produced for Allied Artists, and a fourth under the Lindbrook banner for Allied distribution, Fennelly has another offbeat film ready for release, "At Gunpoint," with Fred MacMurray, Dorothy Malone and Walter Brennan. On the point of MacMurray's participation arrangement in the film, Fennelly said that he has no over-all participation or casting theories but that he lets the situation with each picture dictate his ultimate decision.

Keen With Budget

A keen man with a budget, Fennelly keeps a weather-eye peeled toward the schedule, for he believes that "your budget isn't any good at all unless you get your film in on time." He believes that if your film is made at the right price you have nothing to worry about. "Of course," he added paranthetically, "without a good story, you're dead."

Working close with author Ross and director Siegel on "Crime," Fennelly believes that everyone must have a firm grasp of what the story is trying to do, especially when it's a script dealing with the "human elements" as in the case of his newest release.

With a smile he called Cassavetes "the brightest star to hit Hollywood in a long time," and another proof of what a great "talent incubator" TV can be for future film personalities.

NCCJ Chairmen Seek Hollywood Cooperation

Spyros S. Skouras, president of Skouras Theatres, and William Heineman, vice-president and general sales manager of United Artists, are expected to fly to the coast within a week in order to accelerate studio cooperation in the Brotherhood Campaign sponsored by the National Conference of Christians and Jews.

Skouras and Heineman, co-chairmen of the amusement division, are reported to feel that production can take a bigger role in the film industry's campaign and will tour the studios with Edward Zabel, who has taken on the coast chairmanship.

Katz-Pasternak Indie

HOLLYWOOD.—Sam Katz and Joseph Pasternak, both associated with M-G-M for many years, have formed an independent producing company which is scheduled to begin active operations in early 1957, following termination of Pasternak's long-term contract at the end of 1956 with the M-G-M Studios.

. . . HOLLYWOOD

(*Continued from page 22*)

Dale Robertson, John Lund and Ward Bond were signed to co-star with Linda Darnell in Republic's "Dakota Incident," which will location in California's Red Rock Canyon with Lewis R. Foster directing and Michael Baird serving as associate producer. The film will be shot in Trucolor by Consolidated from an original screen play by Frederick Louis Fox. The film marks Robertson's first assignment as a free lance player. He concluded a long term contract with 20th Century-Fox recently. . . . Jack Warner announced that Warner Brothers has purchased "Two Wives," which appeared in the "Drama Every Day" section of Reader's Digest. Beirne Lay, Jr. has been assigned to produce the picture, and Margaret Fitts is writing the screen play.

* * *

Ron Randell joins Donna Reed, Aldo Ray and Leo Genn in the cast of Todon's Columbia Production, "Beyond Mombasa," which will start CinemaScope and color by Technicolor camera work in Africa Jan. 6 with George Marshall directing. . . . Baynes Barron joined the cast of Warners' Alan Ladd starrer, "Santiago." Rossana Podesta co-stars in the film with Ladd. Feature is being directed by Gordon Douglas with Martin Rackin producing. . . . Joan Leslie and Agnes Moorhead joined the cast of 20th Century-Fox's "The Revolt of Mamie Stover," which Buddy Adler is producing and Raoul Walsh directing. Jane Russell plays the title role with Richard Egan as the male lead.

* * *

Rod Taylor, the Australian star, recently signed by M-G-M, was cast in a lead role in "The Catered Affair," at M-G-M. Bette Davis, Ernest Borgnine, Debbie Reynolds, Barry Fitzgerald top the cast of the feature, which is being produced by Sam Zimbalist and directed by Richard Brooks. . . . Also at M-G-M, Glenn Ford was cast in the lead of "The Fastest Gun Alive," which rolls Jan. 16 with Clarence Greene producing and Russell Rouse directing.

NEW U-I STAR



Winner of a Berlin Film Festival award, 24-year old German film star Marianne Cook signs her Univ.-Int.'l contract as Alfred E. Daff (left), exec. vice-president, and Edward Muhl, vice-president in charge of production, look on. Miss Cook, known as Marianne Koch in Germany, was discovered in O. W. Fischer's "Ludwig II," to be released by U-I in this country.

REGIONEWS

ALBANY

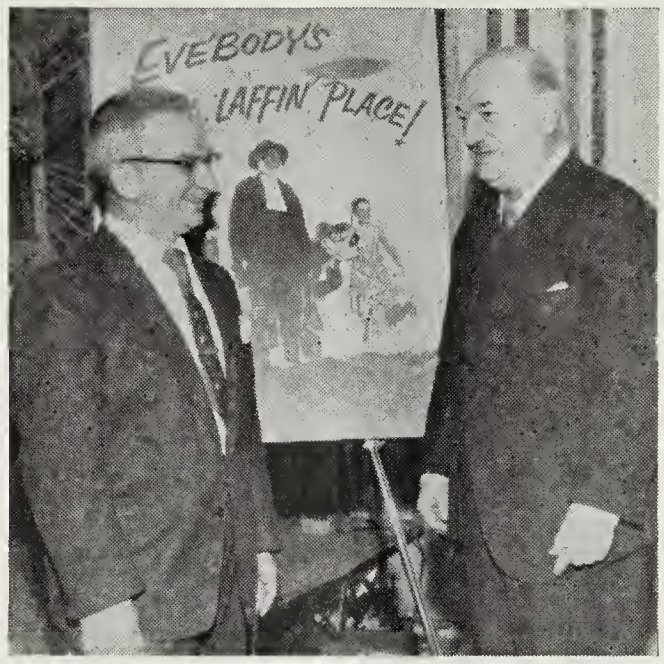
The $1,500,000 anti-trust suit brought by St. Lawrence Investors against Schine Chain Theas., et al, involves Alec Papayanakos' American in Canton and Schine's Pontiac and Strand in Ogdensburg—not James Papayanakos, as incorrectly reported by IFJ. The latter operates the Gralyn and Union Hall in Gouverneur and is in no way connected with the action, scheduled for trial the week of Jan. 10 before Judge Stephen W. Brennan and jury in U.S. Dist. Court. . . . 20 Variety Club teams canvassed Big Brother prospects in the annual Denial Drive for Camp Thacher, directed by 1st asst. chief barker Lewis A. Sumberg. Its goal is $20,000.

After renovations, the closed Colonial and Royal theatres in Albany reopened during the holidays under new managements. Ligget & Florin of N.Y. set the first show at the Colonial on Christmas Day. Jules Perlmutter is to operate the Hellman-owned Royal and is adding to his circuit, via lease, three Benton situations—the State in Mechanicville, Capitol in Ballston Spa., and Capitol in Whitehall. . . . Morris H. Klein of the Jericho 9-W Drive-In is asking for a review of Bethlehem's Appeal Board refusal to issue a permit for an ozoner on Rt. 9-W, between Albany and Ravena, after a public hearing, claiming that the ground had been cleared and part of the foundation set. . . . Peter Papayanakos, who operates an indoor theatre and a drive-in at Potsdam, recently married Barbara Ann James.

ATLANTA

Four Messerschmitt cabriolets are being offered as giveaways by Crescent Amuse. theatres in Nashville, Tenn., with drawings held Thurs. nights on stage of the Tennessee Theatre. . . . Boynton Theatre, Boynton, Fla., managed by Dick Jebb, will be renovated and exterior painted a pastel coral. . . . Hugh Martin, theatre owner in Fla., reports that the Cler-Vue Drive-In at Clermont will spend $16,000 to convert it into a combination drive-in walk-in theatre. . . . 41 Drive-In, Brooksville, Fla., will soon have a 68x50 screen, believed to be the largest in the state. . . . Dixie Drive-In Theas. are new owners of the Palm Drive-In, Savannah, Ga., which has been closed for the past few months. They have also closed their Circle Drive-In there.

Stein Theas., with headquarters in Jacksonville, Fla., began construction of an ozoner on the Waycross Hyway between Waycross and Blackshear, Ga., according to gen. mgr. Lou Leffler. Capacity will be 350 cars plus facilities for walk-in patrons. . . . Hugh Martin, pres. of MCM Theas. in Fla., was badly injured in an auto accident. . . . Republic Broadcasting System, of which Gordon B. McLendon is pres., bought radio station WGLS for $40,000, subject to FCC approval, from Guy W. Rutland, Sr. . . . R. L. Bailey, owner of the Bailey and Eagle Drive-In, Blountstown, Fla., celebrated his 25th year in the industry. Ann Rakestraw resigned as booker for National Screen to return to her home in Whiteburg, Tenn. . . . Lester Pershall, Jr., former mgr. of Tarpon Theatre, Tarpon Springs, Fla., now mgr. of Midway Drive-In there. . . . Jack Grayson appointed mgr. of Melbourne Outdoor Theatre, Melbourne, Fla.



Buena Vista presented plans for saturation re-release of Walt Disney's "Song of the South" to exhibitors at luncheon meetings in Boston and New Haven. Shown here (l to r): Leo F. Samuels, pres. & gen. sales mgr. of Buena Vista, and Sam Pinanski of American Theatres.

Brundidge, Ala. exhibitors have been fighting admission taxes on ground that the high levies may force shuttering of the city's only indoor theatre. They are also critical of the city's policy which allows out-of-town theatres to post 24-sheets and other advertising.

O. G. Roaden is new owner of Hiland Drive-In, Rogersville, Tenn. . . . Crescent Amuse. closed its Doxdeaux Drive-In, Nashville, Tenn. for the winter. . . . Mgr. Jesse Marlow reports Beach Drive-In, Jacksonville, Fla., is now equipped for widescreen showings. . . . Russell Parham will handle booking for 81 Drive-In, Kingsport, Tenn. . . . Otto Gross, Bailey Theas., is back in the hospital. . . . H. T. Spears was elected chief barker of Variety Tent 21; R. J. Barnes, 1st asst.; Don Coursey, 2nd asst.; Willis J. Davis, property master; M. A. Barre, dough guy.

BOSTON

The litigation between Federal Film Co. and Albert Swerdlove of Boston against Filmakers Releasing Org. of Calif. was settled for an undisclosed sum, with plaintiffs continuing as New Eng. distributors of Filmakers' product. Major issue in the case was distribution of "The Bold and The Brave," which Filmakers withdrew from the franchise. It is understood that the film will be handled by a major distributor. . . . Phil Bardeen installed CinemaScope in his Milo, Me. Theatre, which was closed last May, and is readying it for reopening on Jan. 1.

E. M. Loew and his concessions mgr. Larry Wallace, also designer Richard Rubin attended opening of the circuit's new Gulf Stream Drive-In at Hallendale, Fla. on Dec. 21. Mgr. is Jim Frazier, who was transferred from Loew's Strand Theatre in Asheville, N.C. . . . The chapel was filled with friends of Nathan Ross, 70, pioneer film salesman with UA, who passed away after a long illness. . . . Also passed away, Joseph Cohan, 56, projectionist at the Casino Theatre, and Edward X. Callahan, 67, for 20 years with 20th-Fox here before his resignation in 1953. . . . Warren Gates, former Warner booker, joined the booking staff at Columbia as successor to Jack Finn, who resigned to enter the Navy.

Marilyn Paul replaces Anita Linsky as secy. at Independent Exhibitors. . . . James Field, mgr. of the Paramount, Salem, has a new son named John Gerard. . . . Don McNally, who operates two ozoners in Vt., has taken over leases on the conventional Auditorium, Orleans, and the Memorial, Barton, Vt. . . . America Theas. closed three nabes, the Warren and Plaza in Roxbury, and the Central in Somerville, with no plans announced for reopening. . . . Mary Casella, secy. to E. M. Loew in Boston, is engaged to marry Edmund Weiss of Boston.

Lloyd Clark, pres. of Middlesex Amuse. Co., has adopted an 8-year-old Greek war orphan boy. The Clarks have a 9-year-old son named George. . . . Charles E. Kurtzman, northeast div. mgr. for Loew's Theas., was named gen. advisor for the amusement, hotel and restaurant div. of the 1956 Heart Fund, and in turn appointed RKO branch mgr. Hatton F. Taylor, m.p. chairman, and M-G-M branch mgr. Benn Rosenwald as chmn. of the 1956 March of Dimes campaign.

BUFFALO

Boris Bernardi is the new mng. dir. of the Teck Theatre, home of "Cinerama Holiday," which is currently in its 10th month. The Scholastic Legion of Decency, representing Catholic high schools in western N.Y., cited the film as "Picture of the Month" in Buffalo. . . . Lucille Ball and Desi Arnaz may be in Jamestown, the former's home town, early in Feb. for world premiere of their new picture, "Forever Darling." . . . Zoning Board of Appeals has approved application of Kensington Theatre Corp. to permit use of the theatre at 519-25 Grider St. for a plumbing shop and the adjoining vacant lot for parking purposes.

"Guys and Dolls" will be shown in Rochester for an extended engagement at the Regent Theatre, according to announcement by Paramount's city mgr. Francis Anderson. . . . The first of a series of eight "Cinema Classics" will be shown Jan. 8 in the Buffalo Historical Society bldg., sponsored by the Philharmonic Film Committee for benefit of the Buffalo Philharmonic Orchestra. . . . The will of the late Richard D. Walsh, who was

(*Continued on page* 28)

Allied Artists' March of Progress Sales Drive Features Incentive Plan

Allied Artists has set its 17-week March of Progress sales drive from Jan. 28 to May 24, 1956, according to AA vice-president and sales manager Morey R. Goldstein. The drive will be spearheaded by the mid-January release of the Fred MacMurray-Dorothy Malone-Walter Brennan starrer, "At Gunpoint."

A new incentive plan for AA personnel has also been established, it was revealed by Goldstein. In addition to regular prizes based on dollar-delivery during the March of Progress, special Merit awards will be presented on the basis of all-around branch performance. Goldstein noted that promotional plans have been stepped up in keeping with the upswing in production and distribution.

Allied Artists has announced a net income of $598,494 after taxes for 1955. In 1954, the net income was $414,480. An all-time high in gross income was reached in 1955 with $12,670,000 compared with 1954's $11,838,500. Net income per share was 59 cents after preferred stock dividends compared to 45 cents in 1954.

Allied Artists has also revealed that an agreement has been signed with the Security-First National Bank of Los Angeles in participation with the Bankers Trust Co. of N.Y.C. extending its loan arrangement to Jan. 1, 1957. The new agreement provides for a revolving loan of a maximum of $2,500,000 and permits guaranties up to $600,000 covering bank loans to producers releasing their pictures through AA.

Jeff Donnell has signed with AA to appear in "Magnificent Roughnecks," with Mickey Rooney, Jack Carson and Nancy Gates, which goes into production this week. Scheduled also for the March of Progress drive will be: "Invasion of the Body Snatchers," "Crime in the Streets," "The First Texan," "The Come-On," "World Without End," "Thunderstorm," "The Four Seasons," "Mother-Sir!," "Screaming Eagles," and "Shack Out on 101."

Jury Favors Distributors In Delman Trust Suit

DALLAS.—A federal jury decided in favor of six film distributing companies in the case brought against them by operators of the Delman Theatre here in a $750,000 antitrust action. The defense contended in its case that since there are a limited number of prints, the companies must set up an availability sequence—and that all six firms placed the Delman in the same sequence classification on the basis of sound business sense and not by conspiracy. The suit was originally filed in Delaware by I. B. Adelman, president of Tivoli Realty, Inc. At an earlier hearing, four of the defendants were upheld on appeal to the U.S. Fifth Circuit Court of Appeals. In the re-trial, the following appeared: Paramount, Warners, 20th-Fox, Columbia, United Artists and Universal.

Full U.S.-French Film Exchange Urged: Golden

An official of the Commerce Dept. has called for a full exchange of motion pictures between France and America. Labeling such an exchange a great promise for cultural and economic stability in insecure times, Nathan D. Golden, representing the Business and Defense Services Administration of the Department, told guests at a reception given by Joseph Maternati, French Cinema Center director, that his Department was vitally concerned with the import of motion pictures into the United States.

"Two way foreign trade has always played an important part in the American economy, and it should be no different in our motion picture trade," Golden said. In the exchange of films, Golden saw an ideal way of creating understanding between peoples. He added that the cutting off of export markets for the U.S. would have drastic effects on our film industry's well-being and "likewise it has the same effect upon a country like France unless more of its films are sold in the United States."

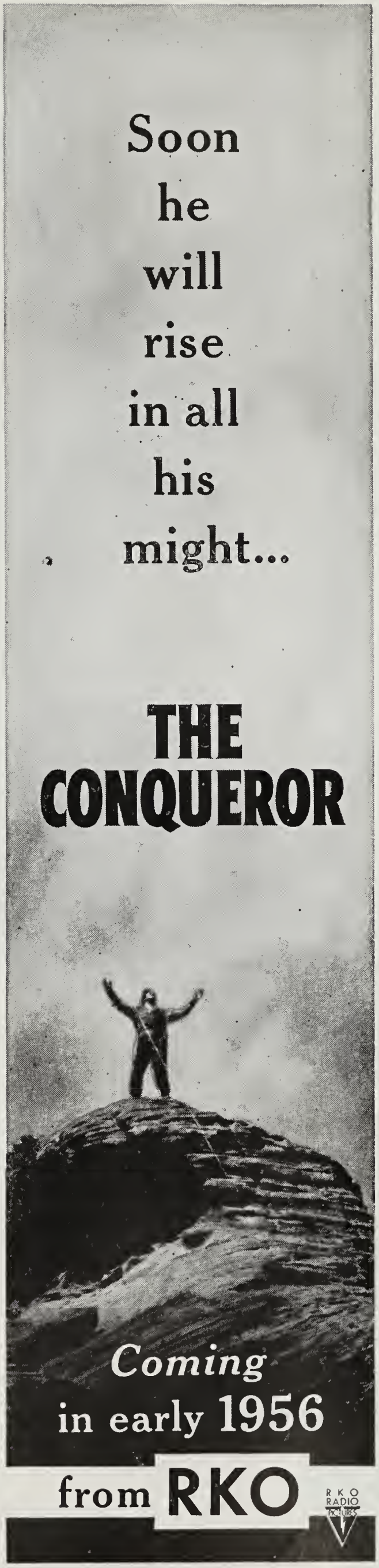
The reception followed the showing of the new French film, Pagnol's "Letters from my Windmill," and notables of stage and screen and officials of both governments attended.

"Carousel"-55mm Ad Campaign Rivals "Robe"

A national magazine advertising campaign surpassing "The Robe" pre-selling has been set for "Carousel" and 55mm by 20th-Fox, according to Charles Einfeld, company vice-president. With a budget of several hundred thousand dollars, the magazine campaign will be part of a huge promotional effort heralding both the new process and the Rodgers and Hammerstein musical. The ad phase will include full page color advertisements in 25 top consumer and fan magazines and Sunday supplements in the four week period commencing in the first week in February. Einfeld noted that the combined circulation of the publications exceeds 66 million, with expected reader penetration three times that number. The world premiere of the classic musical will be held in the New York City Roxy Theatre on Feb. 16 for the benefit of the New York Medical College. Tickets to the gala show will be priced from $10 to $100.

Douglas' Next For M-G-M

Kirk Douglas' next starrer for Bryna Productions, "King Kelly," will be released by M-G-M, the studio announced. Scheduled for shooting in July, the Daniel Mainwaring screenplay is based on a R. Wright Campbell novel of an ambitious soldier who attempts to set up his own empire in the Southwest after the Civil War. Douglas is now working on "Lust for Life," the Vincent Van Gogh story, for M-G-M.



THE MEN...THE WOMEN OF AMERICA'S



BIGGEST OF THE YE

.THE WILDERNESS...
MOST EXCITING DAYS!

VICTOR MATURE
GUY MADISON
ROBERT PRESTON

THE LAST FRONTIER

co-starring JAMES WHITMORE · ANNE BANCROFT · with RUSSELL COLLINS

Screen Play by PHILIP YORDAN and RUSSELL S. HUGHES · Based on a novel "The Gilded Rooster" by Richard Emery Roberts
Produced by WILLIAM FADIMAN · Directed by ANTHONY MANN · A COLUMBIA PICTURE

CINEMASCOPE

COLOR BY TECHNICOLOR

from Columbia!



BUFFALO (cont'd.)

ad-pub dir. for Hayman Theatres in Niagara Falls, naming his widow as sole beneficiary and executrix, has been filed for probate. The estate was valued nominally at $5,000.

CHARLOTTE

Mrs. Lucille E. Price was named exec. secy. of Theatre Owners of N. & S. Car., to succeed Mrs. Pauline Griffith, who was retained in an advisory capacity. Howard Anderson, v.p., has been acting pres. of the Assn. since resignation of C. A. Dandellake. . . . John D. Garner and Raymond A. Toler, mgr. and projectionist of a Fayetteville, N.C. drive-in, were fined $100 and costs after an appeal in connection with the showing of "Striporama." Jesse Wellons, pres. of the corporation, was acquitted. . . . Mrs. Beatrice McClure of National Screen and mother of sales rep. Robert McClure, died of a heart attack while at work. . . . Columbia will move into its new home at 226 S. Church St. after Jan. 1, reports dist. mgr. R. J. Ingram.

CHICAGO

Richard Davis, operator of Fine Arts Theatre in N.Y. and United Motion Picture exchange, which distributes foreign films, purchased the Ziegfield Theatre from Playhouse Operating Corp. Tom Dowd remains as mgr. . . . A $400,000 modernization job preceded opening of "Oklahoma" at the McVickers Theatre, with premiere receipts tagged for Northwestern U. Medical School fund. . . . B&K execs. and publicity dept. staff will be hosts at Ciro's on Dec. 28 to Jack Garber, veteran staffer who leaves at end of month to join Allied Artists in Hollywood. . . . Eddie Silverman, Essaness circuit owner, returned to Palm Springs after settlement of the Essaness anti-trust case.

Wm. E. Fox, Jr., from ASCAP's Dallas office, appointed representative for this territory, succeeding the late George Kopp. . . . Emmet Champion, sanitation dir. for Arwell Co., Waukegan, is in the midst of a campaign to improve sanitation in theatres and drive-ins throughout the country. . . . Independent and circuit theatres used trailers to boost their neighborhood merchants during the holiday season, receiving no less than $25 for the service from each retailer. . . . May Shearen, retired film inspectress for 20th-Fox, died after long illness. Elsie Bowman of M-G-M's film inspection dept. also passed away. . . . Virgil and Sesler opened the Star Theatre in Waynesville.

Jack Bunker named mgr. of new Illini Theatre, Moline; Harold Golden is new mgr. at the Rocket, Rock Island; John Sabin joined managerial staff of the Pickwick, Park Ridge; Robert Sutton named mgr. Alliance's Roxy, Adelphi, Ind. and Donald Pugh the Riviera, Anderson. . . . TV film buyers here are trying to get the Pine Thomas group of 36 films. . . . C. W. Ritenour reports his Milford Theatre, Milford, is being rebuilt after recent fire. . . . The Cecil Allens are reopening the Oakland Theatre, Oakland, which closed last summer after death of owner Hugh McGregor. Me-

Theater, grossing $20,000.00 annually, only theater in trade area of 7,500, Western Kansas. Built new from the ground up in 1948, modern and immaculate in every way. Wonderful opportunity for operating couple, real quick pay out assured. Information and free pictures mailed, no obligation whatsoever on your part. C-5691 Continental 804 Grand, Kansas City, Missouri.



Aldo Ray (left), touring for Columbia's "Three Stripes in the Sun" meets Jay and Jerry Gordon (right), of Gordon Enterprises, at the Palace Theatre in Newport News, Va.

Gregor's Ritz Theatre, Arcola, is being converted for commercial use. . . . Rainbow Theatre, Glasford, reopened under mgmt. of Guy Coats. . . . WGN-TV acquired "The Hitchhiker" from Collier Young Org. for showing in this territory.

Jack Kirsch and all Variety Club officers were reelected for coming year. Installation party will be held in Florentime Room of Congress Hotel evening of Jan. 16. The club is collecting funds for Joe Swedie's voluntary job of showing films to underprivileged children in various institutions. Delivery of check for $80,913.81 by Kirsch and Dave Wallerstein to LaRabida Sanitarium marks more than a half million given by Variety since LaRabida was made its charity outlet. . . . Jack Barnett, formerly with 20th-Fox's newsreels, has organized Convention City Films for making films of convention groups that meet in Chicago.

CINCINNATI

Joe Lee and Sid Katz of Kay-Lee Corp., have opened a branch office in Miami, Fla., which will be under personal mgmt. of Sid Katz. Kay-Lee sponsors a merchant-theatre tieup which has proved very successful. . . . Jim Day, mgr. of Dixie Gardens, Drive-In, Covington, Ky., became a granddaddy for the second time. . . . Anna Bell Ward, pres. and gen. mgr. of Somerset Amuse. Co., Somerset, Ky, is at Holmes Hospital in Cincinnati for observation. . . . Sid Cooper, UA div. mgr., will be in Cincinnati the week of Dec. 26 to conduct a sales meeting. . . . Joe Rush, M-G-M shipper, is back at work following a cataract operation.

George Turlukis, Hamilton exhibitor, plans to offer two gallons of gas to every car that enters his Ramona Drive-In, where he has no in-car heaters. . . . Paul King leased the Dixon Theatre, Beverly, O., from C. O. Dixon and reopened it Christmas Day to full time after installing CinemaScope. Booking and buying will be handled by Jack Needham of Columbus. . . . Winona Theatre, Winona, W. Va, which has been closed since 1954, is being reopened by Mrs. R. Pugh on a part-time basis. . . . Charles Bowles of the Lee Theatre, Beattyville, Ky., who also operates two ozoners in Ky., plans construction of a new drive-in near Owensboro, Ky.

The local Columbia office, managed by Phil Fox, is currently in first place in the "Jack Cohn Drive." . . . Sam Weiss, Columbus salesman for 20th-Fox, was obliged to undergo surgery because of injuries sustained in recent auto accident. . . . Ben Bein, service mgr. for National Screen, is again in Jewish Hospital for treatment of a heart ailment. . . . Stuart Jacobson joined Paramount as sales mgr. His former post as Columbus salesman for U-I, has been filled by Bill Bower of Atlanta.

DENVER

Variety Tent 37 reelected Robert Hill, Columbia branch mgr., as chief barker. Others named include Jim Ricketts, 1st asst.; Jack Felix, 2nd asst.; Mel Glatz, dough guy; Bruce Marshall, property master, and Duke Dunbar, fixer. Members of the crew include Robt. Sweeten, Marvin Goldfarb, Robt. Lotito, Fred Knill, Jack Wodell and Tom Smiley. The tent just moved into new quarters in the Cosmopolitan Hotel and celebrated with a cocktail party. . . . Wesco Theas. sold the Wyo., Glenrock, Wyo. to E. C. McNamara, who has been mgr. . . . Tom Knight, Riverton, Wyo. theatre owner, was honored by Rotary with a "Rotary Service Award" for the many trips of mercy he has flown in his plane, which is fitted out to serve as an ambulance.

Robt. Adams sold the Skyline Drive-In, Rawlins, to Wyoming Amuse. Corp. . . . Azteca Films is establishing an exchange at 927 21st St., with Art Burnham, formerly branch mgr. in Chicago, in charge. . . . 20th-Fox exchange was awarded a Minute Man flag because more than 64% signed up for the U.S. payroll savings plan. Robert Selig, Fox Inter-Mountain div. mgr. made the presentation. . . . Frank H. Ricketson, Jr., Fox I-M pres., is in Europe on vacation and business. . . . James Kennedy will manage the new Skyline, Brighton, Colo., built by Nervin Reed and Ainslee Davis.

Woodlawn Theatre Corp. will build a $200,000, 800-seat theatre in a new shopping center in Littleton, Colo., a Denver suburb. It will open in Sept. and be named the Woodlawn. . . . Lem Lee, Lee Theas. prcs., was briefly hospitalized because of a superficial gunshot wound incurred while hunting. . . . Rodney Knox, city mgr. for Knox Theas., Durango, Colo., became a father for the first time with arrival of a son; also Walter Coven, Paramount shipper, a girl named Cynthia Kay. George Mayo, RKO booker, became a grandfather for the third time.

Joe Ashby and Robert Smith closed their Chief, Steamboat Springs, and Rio, Oak Creek, Colo., to make some needed improvements. . . . Ralph Sturdevant, 66, long-time projectionist and former pres. of the Denver operators union, passed away. . . . Gloria Bassett, contract clerk for 20th-Fox. and Robt. Williams, shipper, will be married next June. . . . Fred Hellwig, office mgr. and booker for Paramount, Kansas City, arrived in Denver to become dist. auditor for Buena Vista.

DES MOINES

Application for articles of incorporation has been made by Star-Lite Drive-In Theatre Co., with capitalization listed at $50,000. Officers are Myron N. Blank, pres. & treas.; Jacqueline N. Blank, v.p., and E. R. Lehman, secy. . . . Perry Theatre in Perry received an award from Universal for cooperation with the local National Guard in staging a recruiting campaign and display of equipment in conjunction with the showing of "To Hell and Back." Mgr. Carl Schwanebeck and his wife were in Minneapolis to receive it during the recent exhibitors convention.

(*Continued on page* 30)

DISTRI-BITS . . . .

NBR Chooses "Marty"

"Marty" was chosen best motion picture of 1955 by the Committee on Exceptional Films of the National Board of Review.

The Board's list of 1955's ten best follows: 1) "Marty"; 2) "East of Eden"; 3) "Mister Roberts"; 4) "Bad Day at Black Rock"; 5) "Summertime"; 6) "The Rose Tattoo"; 7) "A Man Called Peter"; 8) "Not as a Stranger"; 9) "Picnic"; 10) "African Lion."

The Board chose "The Prisoner" as best foreign film. Other choices for best foreign films were 2) "The Great Adventure"; 3) "The Divided Heart"; 4) "Diabolique"; 5) "The End of the Affair."

William Wyler was named the year's best director for "The Desperate Hours." Anna Magnani and Ernest Borgnine were for the best screen performances in "The Rose Tattoo" and "Marty," respectively. Marjorie Rambeau and Charles Bickford were chosen 1955's best supporting performances.

The Board also cited for special commendation the aerial photography in "Strategic Air Command."

Average Producer Income

WASHINGTON.—The Government should develop a system of income-averaging for entertainers and other individuals with irregular income, and for film producers and other investors with wide swings in annual profits, it was urged before a Joint Committee on the Economic Report tax panel. The panel has been discussing Federal tax policy all this week. Joseph P. Driscoll of George Washington University said that the rigid tax structure which presently makes no allowance for good earnings years mixed with bad discourages the creation of new products and artistic works and discourages participation by qualified individuals in the occupations and callings which involve sharp changes in income.

Burstyn Award To "Umberto D"

The Independent Motion Picture Distributors Association of America have chosen the Italian film, "Umberto D," to receive the annual Joseph Burstyn Award as the best foreign-language film of the year. Second choice was "Wages of Fear," and a good third was "Sheep With 5 Legs," both French-language films.

"Umberto D," a Rizzoli-De Sica-Amato production is being presented in this country by Edward Harrison.

"Conqueror" Circulates

A total circulation of over 54 million for the continuous series of national publicity breaks on the studio's $6,000,000 "The Conqueror" was reported by RKO's national director, Perry Lieber. Breaks on the film produced and directed by Dick Powell began in late summer of 1954 when the John Wayne starrer first went before the cameras in Utah. It will premiere in the capitals of the world late in January, with domestic release set for the middle of February.

"Goodman" Premiere

World premiere for "The Benny Goodman Story" has been set in one of the nation's great jazz centers, Chicago, at the Chicago Theatre on Feb. 2. The Universal biography of the jazz clarinetist stars Steve Allen. Both Goodman and Allen will participate in extensive pre- and post-premiere promotional activities. U-I officials believe that "Goodman" will break the all-time company grosses set by the "Glenn Miller Story." In Chicago also will be co-star Donna Reed. Both Goodman and Allen are natives of that city.

AAP Features To TV

Associated Artists Productions has announced that "Movieland," its new group of 11 features has been contracted for in 63 markets. Latest to contract were two General Teleradio outlets in Hartford and West Palm Beach, Florida. Among the features are "The Steel Trap," "The Star," "Lost Boundaries," "Donovan's Brain," "Close-Up," "Egypt by Three," "Man from Planet X," "Open Secret," "Tangier Assignment," "Triple Cross" and "White Ice."

Kerman Buys Out Felder

Moe Kerman has acquired the interests in 11 enterprises of Joe Felder with whom he was associated for many years. It is reported that Kerman will continue operation of the corporations. The enterprises include: Favorite Films Corp., Savoy Films Corp., Tudor Pictures, Allied Films, Congress Films, Favorite Attractions, Zenith Features, Monarch Films Corp., Regal Television Pictures Corp., Mutual Prods. Corp., and Emblem Television Pictures Corp.

Rank Goes VistaVision

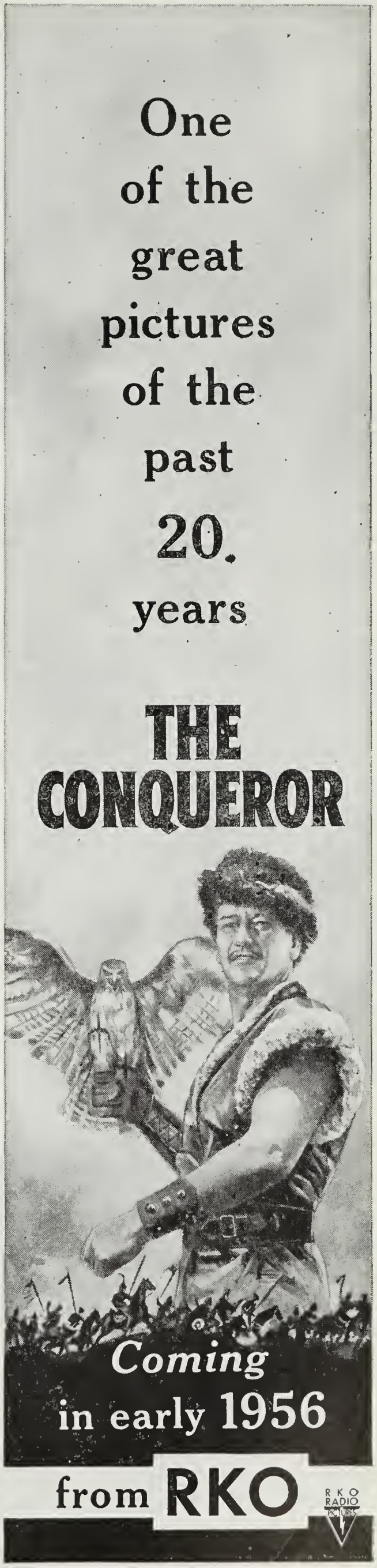
All 18 J. Arthur Rank productions planned for 1956 will be shot in VistaVision. Camera dept. head Bert Easey made the announcement. During the current year seven films were produced in the process. Now the British studios have put in an order for five more regular VV cameras plus movements and casting for four location cameras with the Mitchell Camera Co. The location cameras are of the type introduced in the shooting of Paramount's "The Mountain" in the French Alps.

"Heaven" Female Spots

"All That Heaven Allows," U-I's Technicolor production starring Jane Wyman and Rock Hudson, which is scheduled for a series of Christmas-New Year's holiday openings to be followed by a January release, is to receive a national television spot announcement campaign with 338 spots being used in 37 cities covering almost 14,000,000 television homes. The spots are being geared primarily to the female market.

"Prisoner" Long-Termer

"The Prisoner," Columbia's Alec Guinness-Jack Hawkins picture at the Plaza Theatre, defied the traditional pre-Christmas slump to roll up a gross in excess of $21,000 for the first nine days of its American premiere engagement.



DES MOINES (cont'd.)

Howard Brookings installed a new CinemaScope screen in his theatre at Oakland. . . . 38 merchants in the Missouri-Valley area joined to bring free movies to residents of the area on two separate days at the Rialto Theatre there. . . . Villisca merchants sponsored free movies for grade-school children at the Rialto Theatre, where a special Christmas party for adults was also held. . . . Mr. & Mrs. Walter Friederichs, new owners of the Grand in Sheffield, invited the public to a free movie to view their new wide screen. . . . Three free movies for school age children were scheduled during Dec. through cooperation of the Wieting Theatre and the Chamber of Commerce in Toledo.

DETROIT

Edward Krul, son of the late J. B. Krul, is personally taking over management of the New Home Theatre. His veteran house mgr., Alex Zesser, moved to Affiliated's Iris Theatre, succeeding Bob Hall, who transferred to the circuit's Irving as replacement for Frank Bollacker. . . . Alice Gorham put out a special "United Detroit Theatre News" to advise current and coming attractions during the newspaper strike. . . . Milton R. Vine is the new Master of Daylight Lodge, succeeding Philip Majeske of the Roxy Theatre. Bill Green and Owen Blough of the Music Hall were the official election talliers.

A. Milo DeHaven is taking over a special Toledo assignment in advance of the national Allied Drive-In Theatre convention in Cleveland, Feb. 21-23. . . . Noel W. Sanders, former owner of the now closed Picadilly Theatre, back from Miami where he built a home, is resuming connections with local show business for the time being. . . . Lloyd A. Turel, Jr., asst. mgr. of the Surf, is doubling as booker at Warner's. . . . Exhibitors are congratulating Warner biller, Rozella Mayes, upon winning a trip to Florida for her two TV appearances on Ladies' Day. . . . Stuart Gorelick dropped plans for acquisition of the Elliot Theatre in River Rouge and is confining operations to the Apollo and Gold Coast.

Fred Devantier is the new pres. of Mt. Clemens Local 735 IATSE. . . . Al Champagne of Fox was reelected business agt. and acting pres. of IATSE Local F25. . . . While Sol Krim made a quickie trip to Palm Springs to visit with his brother Mac, the office of the Krim Theatre in Highland Park was redecorated under direction of house mgr. Gwen Griffiths. . . . George Nicholas, whose family were neighbors to Nicholas Tsoukalas of the Highland Park many years ago in Greece, is planning to take over a local area theatre.

Vincent Ochs, who runs the Adrian Drive-In, won a popcorn machine for the winning slogan in the National Allied convention. . . . Ernest Conlon, Allied secy., announced cancellation of plans for a Dec. meeting. Allied is launching a program to place box office decals identifying association members. . . . Alex Schrieber is organizing his usual charity collection for the Goodfellows on Film Row, under direction of Max Gealer. Alice Gorham of UDT is gen. chmn. of publicity for the whole Goodfellows campaign.



Ray Smith (right), of Jamestown Amusement Co., drops in on account executive Vincent Borrelli while on a visit to Columbia's home office.

HOUSTON

Houston ITA pres. Lowell Bulpitt announced committee chairmen for 1956: Jack Groves, research; Victor Baracco, arbitration and grievance; Gladys Horwitz, membership; Willie Radcliff, entertainment. New membership cards carry slogan "For the Betterment of the Motion Picture Industry," and theatre masks. . . . Barbara Jane, daughter of movie publicist George Bannon, Dallas, marrying Joseph L. Pankle, Jr. Dec. 27. . . . River Oaks mgr. Johnny Smith—where "The Virgin Queen" ran three weeks—dated Bette Davis in Hollywood in 1934 and had his picture taken with her while on biz at Warner's for Interstate in Dallas.

A Dallas jury rendered a verdict in favor of the defendants in suit of I. B. Adelman, Delman Thea. vs. Paramount, Warner, 20th-Fox, Columbia, UA and Universal. Original suit included Interstate, Tex. Consolidated, RKO and Loew's, who were dropped by appeals court. Defense atty. McDonald hailed decision as one which allows industry to distribute films according to business formula and not demands of theatre owners. . . . 20th-Fox branch organized a family club with Grady Goodwin as pres.; Joyce Zelenzita, v.p.; Louise Rapp, sec.-treas. . . . Jack Farr, Trail Drive-In, was named distributor for "Litter Bug," announced C. W. Pomeroy of Mid East Sales, Cincinnati. It's a machine to pick up trash.

Kirk Douglas due in for press conferences in connection with "Indian Fighter" the 29th, according to Loew's State mgr. Homer McCallom. Picture starts New Year's Eve. . . . Recent deaths include projectionist Fritz W. Grun, 56, San Antonio; Harper H. Nixon, theatre owner of Mulberry. . . . Archie Neubauer, Rowley-United city mgr., Robstown, welcomed a baby girl. . . . Cotton Griffith of the Tidwell Drive-In, Houston, back on his feet after illness. . . . Houston Popcorn's Augie Schmitt reported dispensing red and green popcorn for holidays.

INDIANAPOLIS

Eastern Theatre in Fort Wayne and the Fairy Theatre in Nappanee have reopened. Colonial at Bicknell will reopen Christmas Day. . . . Keith's Theatre here is reopening with "Guys and Dolls" Dec. 23 after putting in the "world's finest multi-track high fidelity, stereophonic sound system." . . . Warner's Janet Gibsen has been promoted to the booker's desk. . . . Katherine S. Irish, who owned an interest in the Majestic Theatre at Seymour, passed away. . . . Dorothy Ruark, M-G-M, returned to the office after a month's leave due to illness.

MEMPHIS

New owners of the Regent and Ellis theatres at Cleveland, Miss. are S. F. Jackson and C. J. Collier. . . . Watson Davis, mgr. of the Malco Theatre in Memphis, resigned to take over as city mgr. for United Theas. at Conway, Ark. . . . A cocktail party and dinner was given at Hotel Gayoso by the Memphis WOMPI for their bosses. Lois Evans, pres., addressed the group. . . . Variety Club here elected the following directors for 1956: Gilbert Brandon, George Simpson, Ton Tedesco, Fordyce Kaiser, Alton Sims, Ed Doherty, Tom Kirk, Conrad Bach, Howare Nicholson, M. A. Lightman, Jr. and Nate Reiss.

MIAMI

Mitchell Wolfson had the children of Wometco employees at his home for the annual Xmas party. . . . Sonny Shepherd is getting set for the world premiere of "Carousel" on Feb. 15 at the Carib, Miami and Miracle theatres. . . . Sam Denning, who played kid parts when he lived on the coast, now in the area to introduce The Luau. . . . John Oliver, Lincoln Theatre mgr., has interested the Lincoln Road Merchants Guild to partake in the celebration hailing reopening of the house with "Guys and Dolls" as the feature attraction. . . . Rand Covington returned to the Wometco chain as neighborhood relief mgr. . . . Joe Lee and Sid Katz of Kay-Lee Corp., Cincinnati, O., which sponsors a merchant-theatre tieup, opened a branch office in Miami under personal management of Katz.

MILWAUKEE

Joe Reynolds, mgr. of the Towne Theatre, was picked as Personality of the Month by Better Film Council of Milwaukee County. . . . David Mirisch, Paramount salesman and son of Irving Mirisch of Theatres Candy Co., was drafted into service. . . . New at the Warner exchange: Jerry Wechsler, branch mgr.; George Hutcheon, office mgr., and Buzz Hubert, booker. . . . Joe Imhof, United Artists branch mgr., who had been ill with a virus infection, had surgery at Mt. Sinai Hospital. . . . Edith Glaser is new billing and contract clerk at Allied Artists.

Barbara Wilson, daughter of Vic Wilson, Waupun, had her picture in the Milwaukee Sentinel. She was photographed at the Marine National Bank with 100 dolls which were to be distributed to needy children. . . . Oliver Trampe returned from a vacation in Florida, where he flew his own plane. . . . Century Theatre here, managed by Robert A. Brill for Gran Ents., had various sponsored Christmas shows. Little Oscar from Oscar Mayer Sausage Co. put on his magic act and A. W. Huss Frozen Food Co. gave out Santa Claus candy at another performance.

MINNEAPOLIS

South Dakota Exhibitors Assn., at a meeting in Huron, saw a demonstration of 20th-Fox's new 55mm process and a demonstration of the new M-G-M sound system. Axel Sorensen of Beresford, S. D., is pres. of the organization. . . . W. R. Frank installed CinemaScope in his Roxy, Owatonna, Minn. . . . Commercial Club at Belgrade, Minn.

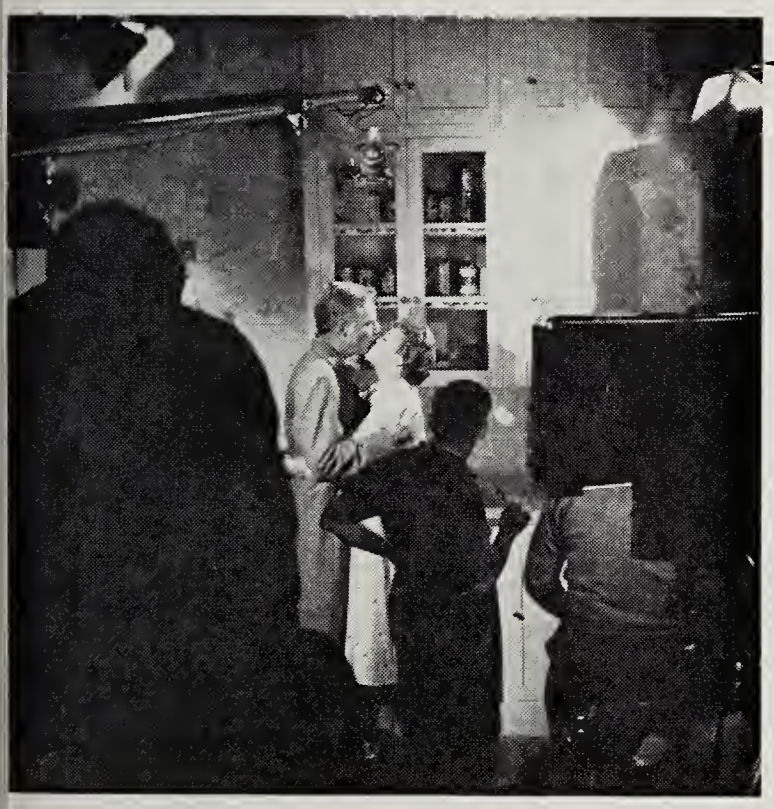
(*Continued on page* 32)

GREAT TALENT MAKES GREAT PICTURES!





Gary Cooper briefs his officers before flight that leads to "The Court-Martial of Billy Mitchell." Picture painting actionful struggle to build air-power after World-War I, is produced by Milton Sperling from story and screenplay by Sperling and Emmet Lavery. Daring for his time, General Mitchell drops 1000-pound bombs from puny planes of 1920's and sinks moth-balled German battleship Ostfriesland (*right*). Today known as father of American air-power, Mitchell is justified by course of history in picture directed by Otto Preminger. *(CinemaScope and WarnerColor.)*



Nancy Kelly and William Hopper in tender scene of "The Bad Seed," dynamic drama which rocked Broadway with Miss Kelly as star. Mervyn LeRoy produces, directs from John Lee Mahin screenplay of Maxwell Anderson hit. Film introduces Patty McCormick in her sensational role as strange child, presents others from original Broadway cast.

"The face that launched a thousand ships," Rossana "Helen of Troy" Podesta, arrives by ship, plane and train for Hollywood stardom with Alan Ladd in "Santiago." Jungle adventure story, directed by Gordon Douglas, is produced by Martin Rackin from screenplay by Rackin and John Twist. *(In WarnerColor.)*





Stage 12 at Burbank is meeting place of world as personalities flock to visit Mario Lanza on "Serenade" sound stage. Jack Warner brings guest James Stewart, recently returned from Paris location of "The Spirit of St. Louis," to visit singing star. *(Left to right)* Producer Henry Blanke, Director Anthony Mann, J. L. Warner, Mario Lanza, James Stewart and Steve Trilling. Golden voice of Lanza thrills fellow workers and visitors alike, as does dramatic impact of his stellar performance. *(In WarnerColor.)*

MINNEAPOLIS (cont'd.)

reopened the Bell, which was completely rebuilt following a fire. Kenneth Johnson, former owner, is managing the house. . . . Nassau Town & Country Club, Nassau, Minn., which undertook management of the local theatre, suspended operations and closed the house. . . . Recently closed theatres include the Roxy, Steele, N. D.; Fox, Nora Springs, Ia., and Rosebud, Colome, S. D.

Jim Robinson, who sold the Grand, Sheffield, Ia., to Walter Friedrichs, has taken over operation of the Nancy, Bridgewater, S. D. . . . LaTorneau brothers are installing new seats in their State, Windom, Minn. . . . Dale Ronning, Philip, S. D., took over operation of the Quinnn at Quinn, S. D. . . . C. C. Noecker completed installation of a new transverter and rectifiers at his Durand, Durand, Wis. . . . Russell McCarthy, former N. D. salesman, is new booker at Paramount, succeeding Sam Idelkope, resigned. . . . Larry Wilk is resigning as booker at Allied Artists to enter the U. of Minn. . . . Mpls. projectionists at indie houses got an 8¢-an-hour increase, while operators at circuit houses got 9¢.

NEW HAVEN

Hartford Circuit shifted its executive offices from the Lenox Theatre bldg. to the Colonial bldg. at 492 Farmington Ave., Hartford. Daniel Murphy was upped from asst. to mgr. of the Colonial Theatre. . . . Dale Legasse was named asst. mgr. at Michael Alperin's Rialto, Windsor Locks, where adult admissions were increased from 60 to 70¢. . . . Marshall Pitkin, son of RKO branch mgr. Barney Pitkin, was married to Michele Selcon of New Haven. Bridegroom was formerly an asst. booker at UA and is now with a local food distributor. . . . Atty. Leonard L. Levy, associated with Herman H. Levy, gen. counsel for TOA. was named chairman of the 1956 New Haven March of Dimes campaign.

Perakos' Arch St. Theatre, New Britain, has resumed continuous performances on weekdays. . . . Charles Jones succeeds George Smith as maintenance mgr. and purchasing agent for Hartford Theas. Sidney Brenner, mgr. of the Art, has also left the circuit. . . . Harry Barents, formerly with Loew's Poli in Springfield and Worcester, Mass., was named news director at WKNB-TV in Hartford. . . . Peter Perakos, Sr., pres. of the circuit which bears his name, is recuperating from surgery. . . . Adult admissions at the Central, Colonial and Lyric, Hartford, have been upped 10¢.

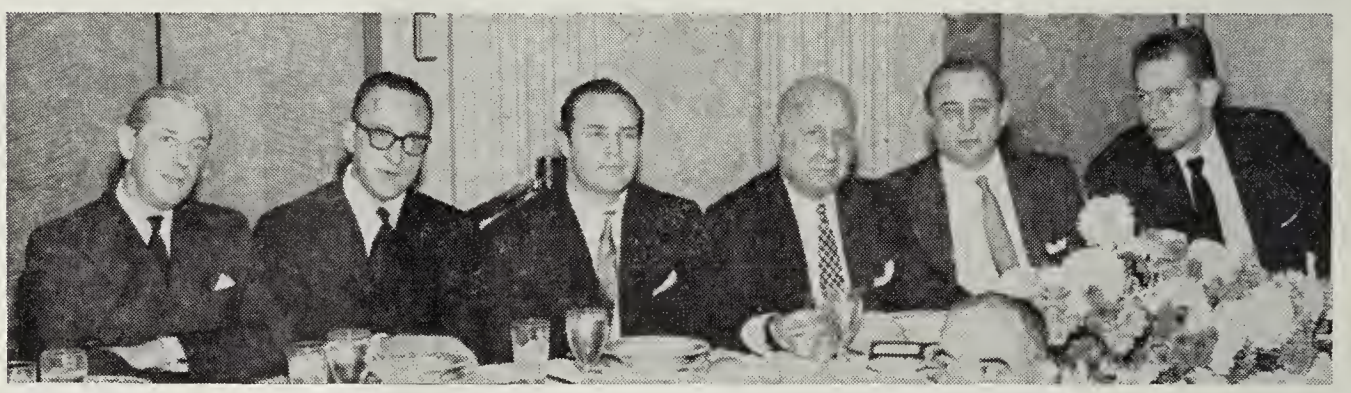
NEW ORLEANS

Gaston J. Dureau, Jr., who retires Jan. 1 as pres. of Paramount Gulf, terminating some 43 years' service in the industry, was given a testimonial dinner at the Roosevelt Hotel by his friends. Henry G. Plitt, who succeeds Dureau, was also elected southwest regional v.p. of United Cerebral Palsy and is pres. of UCP in La. . . . Hodges Theatre Supply, headed by W. A. Hodges, installed CinemaScope in the Joy, Gramercy, La., and the Olla, Olla. . . . Bernard Woolner, pres. of the Woolner circuit and Woolner Picts., will spend Christmas in Hollywood, where he will check on the cutting and editing of "Swamp Women," their next picture.

Arthur Barnett is now booking and buy-



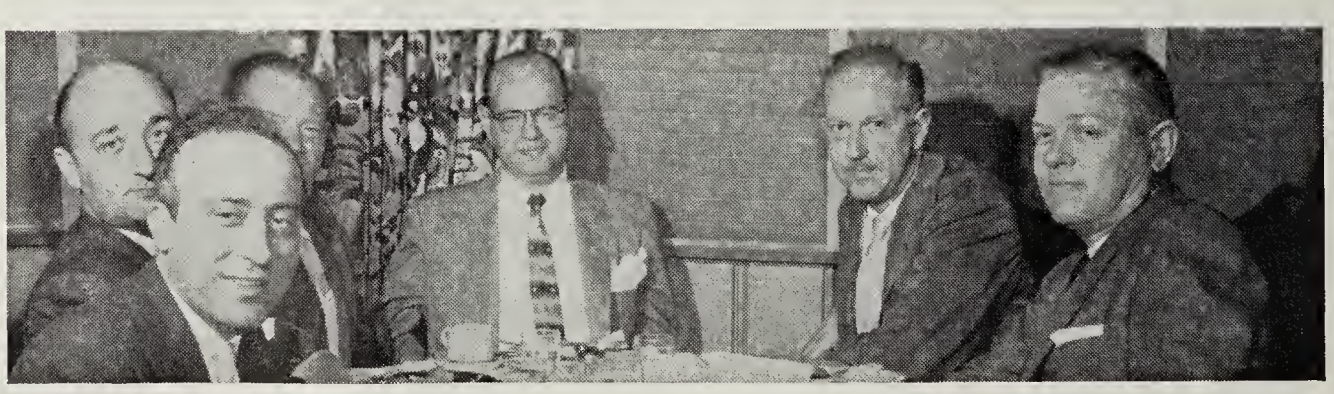
Stubby Kaye, who plays Nicely Nicely in Samuel Goldwyn's "Guys and Dolls" amused the girls at M-G-M when he visited the Milwaukee exchange. They are (l to r): Carolyn Schmidt, office mgr.'s secy; Joyce Wendler, branch mgr.'s secy; Florence Riebe, biller; Frances Dreyer, booker's clerk; Hilda Albrecht, booker, and Doris Owens, receptionist.



L to R: Entertainment luminaries Alistair Cooke, Louis G. Cowan, Marlon Brando, Barney Balaban, Monroe Greenthal and Charlton Heston grace the dais of the first combined advertising, publishing, radio and television industries' dinner tendered in behalf of the 1955 Federation of Jewish Philanthropies Drive, at which 300 persons pledged over $250,000 to the current campaign.



Above is Otto Preminger (left) directing the actual shooting of thte card game scene in United Artists "The Man With The Golden Arm," starring Frank Sinatra (right). Also in the scene is Robert Strauss.



Shown at executive conference during Universal sales meeting at the studio, (l to r): Charles Simonelli, eastern ad-pub mgr.; Jeff Livingston, eastern ad mgr.; Tom Pryor, N. Y. Times movie critic; David Lipton, v.p.; Jack Diamond, studio publicity dir., and Clark Ramsay, exec. asst. to Lipton.

NEW ORLEANS (cont'd.)

ing for Kenner Drive-In and Cinema Theatre in Kenner, La., owned by Henry Razinao. . . . Earl Perry will handle buying and booking for Burnet's Imperial. . . . M. V. Lacey has taken back the Lobe, Long Beach, Miss., since E. H. McCarter did not renew his lease. . . . Ward Ambrose turned back the Victory Theatre, Loxley, Ala., to Mrs. Sue Hinton, its previous operator. . . . Cliff Wilson resigned from ABC booking office to go with Paramount-Gulf in New Orleans.

Regina Theatre, Mize, Miss., owned by R. L. McIntosh, was destroyed by fire of undetermined origin. . . . New owner of the Rex, Prichard, Ala., is John S. Moses, Jr., who took over from W. L. Foster. . . . Variety Club presented an 18-hour telethon for the La. Cerebral Palsy Assn., with film stars Charlton Heston and Claudette Colbert acting as emcees. One-fourth of the funds collected went to Tulane and La. State University medical school.

NEW YORK

Variety Tent #33 will hold its installation of officers luncheon at Toots Shors' on January 9. William German, retiring chief barker will be honored; Harold Klein, new chief barker, and 11 new canvassmen will be installed. . . . Bernard Lewis resigned as ad-pub-exploi. dir. of Times Film Corp., effective the end of this year. . . . Max Fried was installed as pres. of the Motion Picture Bookers Club at the organization's annual dinner, held at the Tavern-on-the-Green. Others installed include Ben Drexler, v.p.; Sidney Klein, 2nd v.p.; James Davidson, treas. . . . Mrs. Rea Schussel, mother of IFE's eastern div. sales mgr. Seymour Schussell, passed away after a short illness.

OKLAHOMA CITY

Downtown Merchants Assn. opened its Tot-a-teria at the Harber Theatre as Christmas shopping went into its final big week. From 10 A.M. to 8 P.M. daily, children up to 14 were left to watch free movies while theater attendants acted as baby sitters. . . . CinemaScope was installed in Joe Stribling's Cozy Theatre, Stroud, Okla. and Opal Gray's Esquire at Chickasha, Okla. . . . Bill McDonald, asst. shipper at M-G-M, is leaving to join Universal as booker.

A new, custom-built, mobile X-ray laboratory, costing over $9,000, was purchased for the Variety Club Health Center. . . . Don Tullius was elected chief Barker of Variety Tent #22. Also elected were George Fisher, 1st asst.; Paul Rice, 2nd asst.; Paul Townsend, dough guy, and Robert Busch, property master. Board of directors includes Fisher, C. R. Guthrie, Tullius, Townsend, Ed Thorne, Jess Bollman, Rice, Clint Applewhite, Johnny Jones, Busch, and Jake Watkins. . . . Lewis Barton, who operates 145 theatres in Del City, Midwest City and Okla. City, and also owns the Buick Agency in Capitol Hill. won a trip to Honolulu in a sales contest. Unable to make the trip, he sent his Buick Agency mgr., L. O. Barton, in his place.

United Theatre Owners of Okla. appointed an entertainment committee for its forthcoming convention in the Skirvin Hotel, Feb. 8-9, consisting of Earl Snyder, Jr., Robert Busch, Athel Boyter and Gordon Leonard. Avece Waldron, assisted by Mollie Goerke, Ann Thorne and Billie Slocum, heads the Ladies Entertainment Committee.

Watch These Dates!

1956

Jan. 22: Los Angeles—Screen Producers Guild Milestone Award Banquet, honoring Cecil B. DeMille—Beverly Hilton Hotel.

Jan. 29-31: Charlotte—Theatre Owners of N. & S. Carolina annual convention—Hotel Charlotte.

Feb. 7-9: Oklahoma City—United Theatre Owners of Oklahoma convention—Skirvin Hotel.

Feb. 21-23: Cleveland—National Drive-In Convention—Hotel Cleveland.

March 6-7: Kansas City—Kansas-Missouri Theatre Association annual convention.

March 21: Hollywood — 28th Academy Awards presentation.

May 9-12: New York—Variety Clubs International convention—Waldorf-Astoria.

Sept. 19-25: New York—Theatre Owners of America convention — New York Coliseum.

. . . Video Ind.'s Poncan Theatre, Ponca City, Okla., reopened Dec. 24 with Open House. This is now one of the most luxuriously appointed theatres in Okla., with new seats, refrigeration and complete redecoration.

PHILADELPHIA

Al Frank, secy. and treas. of Hammonton Theas. will build a 1,000-car ozoner on a 20-acre site on the outskirts of Ocean City, N. J. . . . Dave Weinstein, veteran theatre mgr., is a new partner of Ben Harris in American Films and will handle out-of-town selling of the firm's product. . . . Mike Felt, acting movie censor, became a grandpa with the birth of a boy to his son Harvey, who is in the Air Force. . . . Edward A. Jeffries, pioneer owner of the Jeffries theatre, first motion picture theatre in Roxborough, passed away at 81. . . . Joseph Conway, operator of Wayne Ave. Playhouse, is looking for another theatre in which Hollywood product could be run. . . . Mae Murray Bergin is now chief clerk of the Penn. State Board of Censors.

Circus Drive-In, Amatol, N. J., a new ozoner being built by Al Frank's Hammonton Theas., is set to open at Christmas. . . . New CinemaScope screen has been installed in Variety Tent 13's screening room. A New Year's affair is planned for the clubrooms. . . . Roy Sullender's National Theatre Service is now booking and buying for the Capitol in Jim Thorpe, Pa., and the Roxy in Nesquehoning, Pa. . . . Mrs. Arthur Goldsmith of the M.P. Preview Group, recuperating from recent hospitalization. . . . Irv Blumberg, Warner publicist, was in Temple Hospital for a checkup.

PORTLAND

Portland's City Council has on file two requests to operate the controversial 200-seat Star Theatre. The Aaron Corp. asks permission to show only movies and for a '56 theatre license, while John Newton asks for a '56 license to show both movies and burlesque "of a high type." . . . United Theas. closed the Elsinore and Grand for 10 days of repairs before reopening on Dec. 23 with "Rains of Ranchipur" at the former, and "Artists and Models" at the latter.

A 17-year-old Grant School student, Fred Nibly, won the 1956 Plymouth donated by Plymouth Dealers Assn. in conjunction with the first annual Audience Awards Poll, in which some 100,000 Portland film fans participated. William B. Duncan of Turner, whose five ballot choices were in exact accord with the way the contest turned out nationally, was presented with a season pass to Salem's chain of theatres, according to mgr. Pete Jones.

ST. LOUIS

State Senator Ed Long, owner of the Orpheum Theatre at Elsberry, Mo., and the Trojan at Troy, also a director of MITO, filed his formal declaration for the Democratic nomination as Governor. . . . Bloomer Amuse. closed the Centralia Drive-In at Centralia, Ill., and the starlight at Alton, Ill. for the season, but will operate its new Cahokia Drive-In at Alorton through the winter and the Skyview Fri. thru Sun. only. . . . Lake Edwards will operate his Starlight Drive-In, Paducah, Ky. week-ends. . . . The 200-seat Court Theatre at Vienna, Mo. has been reopened by Glenn Smith, who leased it from the Elmer Chambers. . . . A. T. Wohlert reopened the Main St. Theatre at Altamount, Ill. for weekend operation.

Orpheum Theatre at Quincy, Ill., dark for a year, may be sold under a partition sale growing out of litigation between Donald C. McConnell and Perry and John P. Hoeffler. . . . Home Theatre at Rantoul, Ill. was damaged by fire to the extent of some $25,000. . . . Mr. & Mrs. Cecil Allen, who reopened the Oakland at Oakland, Ill., plan to provide living quarters for themselves above the theatre. . . . Nellie G. Tobin, owner-operator of the Capitol Theatre at Waterloo, Ill. underwent surgery at DePaul Hospital here. . . . Harold Koplar, pres. of Hotel Chase here and crew member of the local Variety Club, was elected a director of the American Hotel Assn.

George A. Cohn of Columbia Picts. was elected pres. of St. L. Lodge 19, Colosseum of M.P. Salesmen; Louis H. Ratz, Jr. of RKO, v.p., and Homer R. Hisey of Warner's, secy-treas. . . . Incorporation of Drive-In, Inc., with offices here and headed by W. Wehrenberg, L. and P. L. Krueger, has been announced. . . . B. A. Coleman reopened his Tiger Theatre at Columbia, Mo. under an art film policy. . . . State Theatre at Hamilton, Ill., owned and operated by Francis David, is scheduled to reopen Jan. 1 with new wide screen and facilities for showing CinemaScope, etc. . . . Delbert Wagner closed his Ritz Theatre at Crossville, Ill. for an indefinite period.

The 3441-seat Missouri Theatre, which has been dark for some time, will be reopened Dec. 24 by F&M with double feature of "Desperate Hours" and "White Christmas." . . . Maureen Arthur, daughter of F&M's David G. Arthur, was winner for the fourth time on "Chance of a Lifetime." . . . John Marlow of Herrin, Ill. went into the Herrin Hospital for medical checkup. . . . Donald R. Toliver, owner of the 460 Drive-In near Carmi, Ill., installed 200 new type electric heaters and is closed only Tues. nights. . . . "Cinerama Holiday" at the Ambassador Theatre, in its 14th month, was seen by 412,670 customers.

SALT LAKE CITY

The U.S. 10th Circuit Court of Appeals ordered a new trial in the $450,000 damage suit of Village Theatres, Inc., Salt Lake City,

SALT LAKE CITY (cont'd.)

against United Paramount, Paramount Film Dist., ABC-PT and Intermountain Theas., reversing Fed. Dist. Judge Willis W. Ritter's ruling 19 months ago that defendants pay $87,500 plus court costs. . . . Fox Wasatch dist. mgr. Jack McGee reports that Arthur Kestad is new city mgr. at Helena, Mont. He was formerly with Fox-Intermountain at San Jose and San Francisco as asst. mgr.

Advanced admissions slowed box office somewhat at premiere showing of "Ski Crazy," the film made at Alta which featured Utah skiers, according to Gem Theatre mgr. Henry Fretwell. New chief doorman at the Gem is Harvey Roach. . . . Funeral services for Ralph Trathen, theatre mgr. in this city who succumbed to a heart attack, were held at the Masonic Temple. . . . Sam S. McFadden, mgr. of the local Columbia exchange, entered the hospital for an appendectomy. Must be catching since 20th-Fox mgr. Kenneth Lloyd and his head booker, Carl Larsen, had similar attacks.

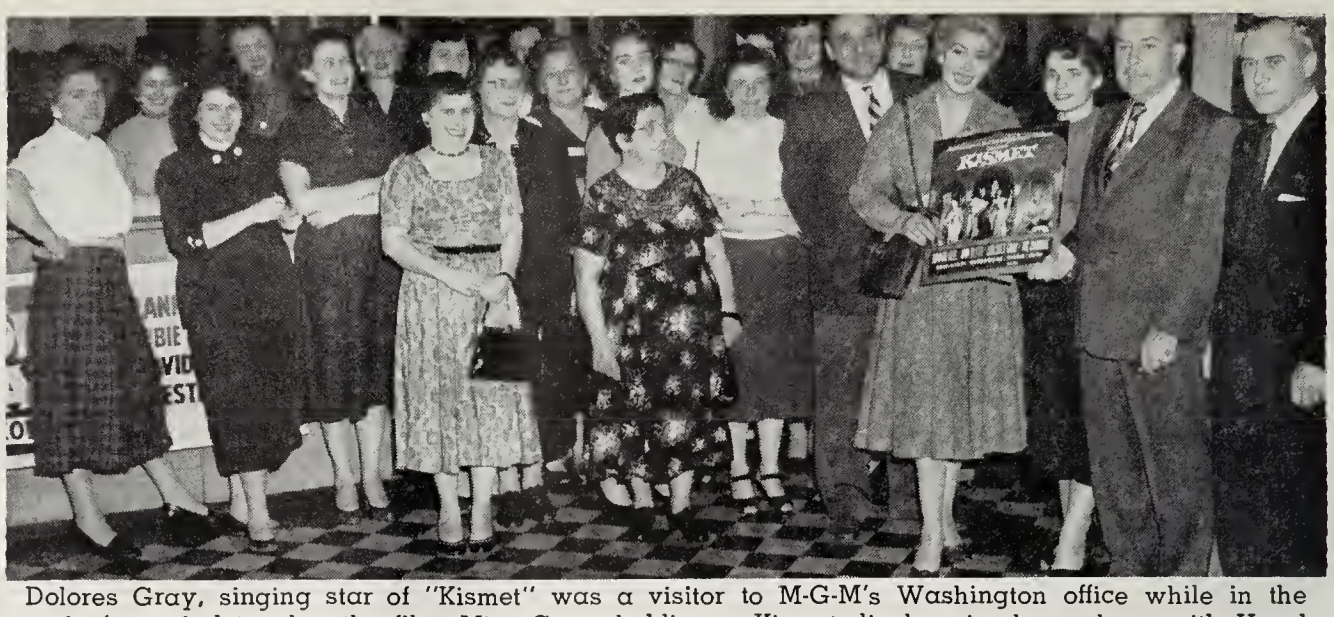
Vacancy caused by the sudden passing of head shipper Neil Parkin, who had been with M-G-M for 30 years, was filled by Jim Brown, whose post in the shipping dept. went to Wendel Madsen. . . . The Skyline Conference agreed to give its spring basketball games a try on closed-theatre TV and that in the current school year only schools may contact with TV authorities on the plan, provided that such television is confined to city limits of the institution and contracts are approved by the MSAC-TV committee.

SAN FRANCISCO

William Blair and Son reopened the Mecca Theatre, Crescent City, with new lobby, carpeting, seats and screen. . . . J. J. Perry, Klamath Theatre, Klamath, Cal., has added CinemaScope; also Pete DeCenza, El Ray Theatre, Oakland, and the Star, Gonzales, a Mexican film house. . . . Anthony Gambotti's Analy Theatre, Sebastopol, has added conversion units. . . . Ralph Dostal, Peerless Theatre, took over the Cinema, a Market St. house, from FWC. . . . The Colonial, Sacramento, was acquired by United Cal. Theas. from Charles Holtz.

Lux Theatre, owned by Mr. Heber, and the Liberty, both in Sacramento, closed. Ed Rowden booked the latter. Closed also were the Coalinga Drive-In, booker John Bowles, and Bell Drive-In, Sacramento. . . . Harry Gold, Stage Door mgr., is progressing at home following a heart attack. . . . The WB office was saddened by the death of salesman Bob Chambers' infant son. . . . Jack MacDonald, mgr. of the Fox Theatre, Oakland, won a TV set at the FWC annual Christmas party held at Green Hills Country Club, San Bruno and hosted by div. mgr. Wm. Thedford.

A party for 225 pre-school blind children and their families climaxed the year's activities of Variety Tent #32, Women of Variety, Film Colony and the Blind Babies Foundation. John Parsons and Leslie Jacobs co-chairmaned the event, with L. S. Hamm, pres. of the Foundation, as official host. . . . George Mann, Redwood Theas., and Columbia branch mgr. Mel Klein thank the circuit and theatre staffs who arranged the audience collection for Will Rogers Memorial Hospital. $4,000 was forwarded to headquarters from this area.



Dolores Gray, singing star of "Kismet" was a visitor to M-G-M's Washington office while in the nation's capital to plug the film. Miss Gray, holding a Kismet display, is shown here with Hazel McCarthy, Frances Potasnik, Lucille Bolton, Alice Reighly, Dorothy Small, Esther Glendman, Margaret Dempkish, Virginia Stroman, Alice Clark, Catherine Murphy, Josephine Burns, Deborah Holmes, Grace Branan, Rhoda Zell, Jeanette Adams, office mgr. Joseph Kronman, Hazel McLeran, Doris Perrie, Tom Grady of the home office and branch mgr. Herbert Bennin.

WASHINGTON

The 500-seat Cameo Theatre in Baltimore, owned by Fred Perry, has signed with Casino Film Exchange of N. Y., headed by Munio Podhorzer, for a full year's supply of German product, to be played Sunday through Wednesday each week.

Ask Immediate Pay-TV For Distressed Stations

Zenith Radio Corp. has called for immediate FCC authorization of subscription TV for all television stations in financial distress and for all new stations. While the Commission's allocation system presents a sound base for a national system, Zenith said, it is in danger of collapse, and the company suggests pay-TV as a supplement to present service. In answering an FCC request for opinions on the TV economic crisis, Zenith pointed out that 73 percent of the nation's post-freeze stations are losing money and that 56 stations have been forced out of business because of a lack of advertising income.

The Zenith plan would restrict pay-TV to stations broadcasting less than 7½ hours of commercial network programs, and would limit usage to 15 percent of any station's time. This would provide enough income to lessen dependence on advertising revenue, the corporation stated.

Ford Foundation Fund To Will Rogers Hospital

The Will Rogers Memorial Hospital will be among those medical institutions receiving grants from the Ford Foundation. The hospital was advised that the sum of $25,900 would be given for additions and improvements in facilities and services, research and addition and training of personnel. Abe Montague, president of the Hospital, noted that this recognition "more than justifies the great amount of work given to the Hospital by the small group of dedicated men within the Motion Picture Industry. It more than convinces all of us that the work of our Research Laboratories is needed. This grant should stimulate added interest throughout the amusement world . . . of the continuing need for funds particularly at this time during our Annual Christmas Salute."

"Picnic" Getting Feast Of National Publicity

A national and fan magazine ad campaign to boost Columbia's "Picnic" will hit 19 publications with full-page displays, calculated to reach 85 million readers, according to company advertising and publicity director Howard LeSieur. Supplementing publicity that has already appeared on the CinemaScope version of the Broadway play, the campaign will run between Jan. 24 and Feb. 23, coinciding with the national release of the film. Included in the magazine campaign will be Life, Look, Collier's, American, Redbook, Cosmopolitan, Seventeen, Photoplay, Motion Picture, Modern Screen, Screen Stories, Movie Life, Movie Star Parade, Movieland, Silver Screen, Screen Stars, Filmland, Movie Secrets and Film Life. Key art for the ads will be in the hands of William Rose, George Porter and David Chasman.

Exhibs Join For "Dimes"

National Allied and Theatre Owners of America have joined forces in the drive to mobilize the nation's theatres behind the annual March of Dimes. TOA president Myron N. Blank and Allied president Ruben Shor have been named co-chairman of the Motion Picture Division of the 1956 March of Dimes by Basil O'Connor, president of the National Foundation for Infantile Paralysis. The showing of the trailer, "On Our Way," with Audie Murphy, is one of the objectives of the Motion Picture Division. Money raised will be spent in further research and for the care of 68,000 polio victims.

Seventeen Sets School

Seventeen is planning a program to bring film discussion into the classroom. Launching the program in January via its "Seventeen at School" supplement to home economics teachers, it will introduce lesson plans based on current films. The program is designed to make film material an accepted study source for schools, presented to stimulate class study and interest in motion pictures. Timed to appear ahead of release dates, the films will be selected from the magazines' Picture-of-the-Month award, movie reviews and entertainment features. The initial study plan will deal with Paramount's "The Court Jester," starring Danny Kaye.

Independent Trade Reviews

"I'll Cry Tomorrow"

(M-G-M) 117 Min.

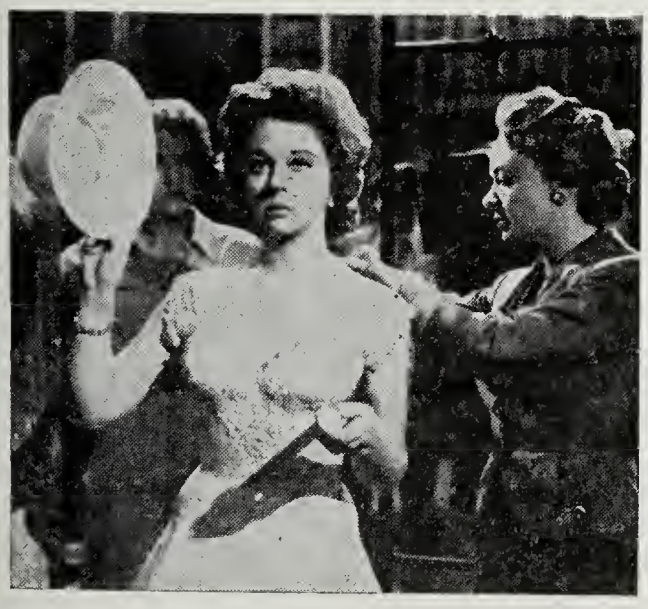
Cast: Susan Hayward, Richard Conte, Eddie Albert, Jo Van Fleet, Don Taylor, Ray Danton, Margo, Virginia Gregg, Don Barry, David Kasday.

Credits: Produced by Lawrence Weingarten; Directed by Daniel Mann; Screenplay by Helen Deutsch and Jay Richard Kennedy; Based on the book by Lillian Roth, Mike Connolly and Gerold Frank.

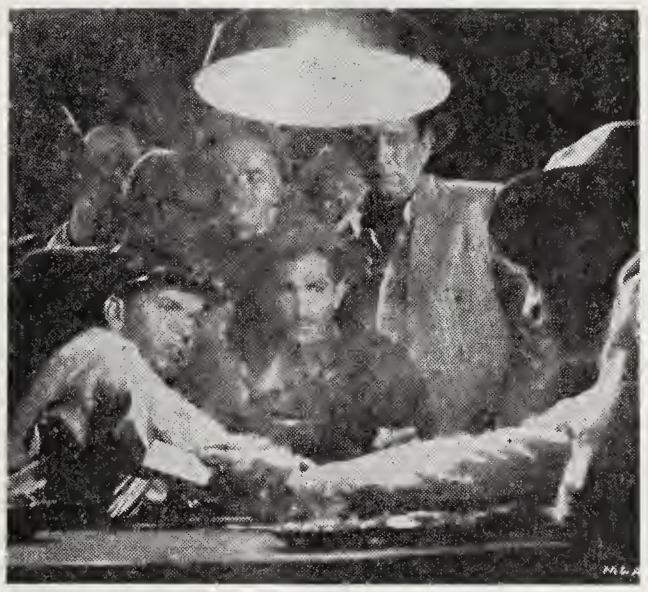
This story of the rise, fall and regeneration of Lillian Roth, a famous musical comedy entertainer who became an alcoholic, has been told with tremendous sensitivity and style in this M-G-M black-and-white production, and should be one of the really top grossers of the year. Naturally, there is a huge pre-sold audience waiting for this film, which includes those who have read Miss Roth's autobiography and the millions who have seen her story on TV's "This Is Your Life." In addition, there will be excited talk about the superb (and surprising) performance by Susan Hayward in the leading role. Director Daniel Mann, aided by literate dialogue, underplays the inherent melodrama in the story to concentrate on a study of the human tensions that produce an alcoholic. He offers glamour and romance in various show business scenes, and gripping drama in Miss Roth's bouts with drink, men and disgrace.

Another surprise: Miss Hayward does her own singing—and very acceptably—(a new trend in movies?), as the screenplay follows her career as a child performer through the Palace Theatre days to Hollywood, alcoholism, and eventually Skid Row in Chicago. In the film version, Miss Roth's "stage mother" is the cause of her troubles. Lillian, tortured by feelings of inadequacy and pursuing a theatrical career only to satisfy her ambitious mother (Jo Van Fleet), unexpectedly finds fulfillment as the fiancee of a young lawyer, but goes to pieces when he dies suddenly on the eve of their marriage. Offered her first drink by a sympathetic nurse, Lillian begins to drink excessively, is drunkenly married to a rich playboy, and later marries a sadistic alcoholic before she hits the bottom of her career, the DTs, and near-suicide. Finally she appeals for aid to Alcoholics Anonymous, where she is cured and falls in love with an AA cripple, played by Eddie Albert. The film ends with her appearance on "This Is My Life."

Matching Miss Hayward's "Oscar"—"Audie" contending performance at every step is Jo Van Fleet as her mother. And Ray Danton, as her young doomed lover, reveals an ingratiating personality and definite star qualities. Richard Conte, Eddie Albert and others in the large cast are excellent. Worthy of mention, perhaps, is the fact that those who saw the original TV program will find the emphasis somewhat changed in this version and may be resentful, feeling that the "honesty" which characterized the TV show has been compromised. Also, the chronology of Miss Roth's life is often confusing as presented. These, however, are minor flaws in a brilliantly acted and directed production of a sure-fire property.



Susan Hayward plays Lillian Roth in M-G-M's dramatization of "I'll Cry Tomorrow."



Frank Sinatra (left) plays a dope addict in Otto Preminger's "The Man With the Golden Arm," United Artists release.

"The Man With the Golden Arm"

(United Artists) 119 Min.

Cast: Frank Sinatra, Eleanor Parker, Kim Novak, Arnold Stang, Darren McGavin, Robert Strauss, John Conte, Doro Merande, George E. Stone.

Credits: Produced and directed by Otto Preminger; Screenplay by Walter Newman and Lewis Meltzer; From the novel by Nelson Algren.

Under certain outmoded definitions, "The Man With the Golden Arm" certainly would not qualify as film "entertainment." The film is neither unrealistic, simple, violent, childishly romantic, or cliche-ridden, nor is the ending "happy"—merely hopeful and mature. Rather, Otto Preminger's new film treats with searing accuracy an unpleasant and pitiful segment of society in which drug addiction is common and also explores the personal hell that one addict endures. The result is a production that audiences will find extraordinary and compelling, well-worth seeing and recommending to their friends. They will admire the film as much for its honesty and basic moral outlook as for its technical brilliance, and initial indications are that grosses should be among the highest of the year.

The story is uncomplicated. A former "junkie" leaves a hospital after a "cure," resolving to stay "clean," quit his job as a faro dealer, and instead get a job playing in a dance band. At first the social and economic pressures overwhelm him. His selfish wife, feigning paralysis to hold him, discourages his independence, and a dope peddler plays on his nerves and desires. Finally the "junkie" slips once more, and needing more money to continue the habit, must stay with the card game. Completely helpless again, and temporarily deserted by the night club girl who loves him, the junkie goes through tortures before with the girl's aid he manages to sweat himself out. The story ends with the wife's suicide (she had accidentally killed a man) and the man and his girl ready to try for a new life.

Otto Preminger, in his finest film to date, has blended several natural box-office ingredients. He has used a controversial, Code-banned theme; the hottest current box-office property in Frank Sinatra; a rising new star in Kim Novak; Eleanor Parker; and excellent supporting players. Preminger's brilliant direction and production utilizes nerve-jangling music and opening titles, and superior atmospheric black-and-white photography. A distinctive advertising campaign is helping to sell the film. Sinatra's performance as the junkie is magnificent and must be added to an already long list of Oscar contenders. And Miss Novak is perfect as his plain-beautiful sweetheart, completing one of the most mature love affairs ever seen in films.

There has and will be talk about the "injection" and "sweating" scenes, but this is not a "sensational" film. The insights into the addict's everyday life—his relations with the girl, his wife, and the dope peddler, plus the atmosphere of the card games and bars in the seamy neighborhood—add up to an overpowering impression. Indeed, the only weak links in the film are two melodramatic scenes that offer the solution of violence for the addict's problems. These are minor flaws, for this is a superior motion picture that is a credit to the industry.

"The Benny Goodman Story"

(Univ.-Int'l.) Technicolor 116 Min.

Cast: Steve Allen, Donna Reed, Berta Gersten, Herbert Anderson, Robert F. Simon, Sammy Davis Sr., Dick Winslow, Harry James, Gene Krupa, Teddy Wilson, Lionel Hampton.

Credits: Produced by Aaron Rosenberg; Directed by Valentine Davies; Screenplay by Davies.

Orchestrating the music of one of America's most popular jazz bands with a warm, sentimental story, Universal has come up with a solidly commercial picture with their Technicolor production of "The Benny Goodman Story." The film has big box office prospects, for it will appeal to the youngsters (who are still buying Goodman recordings in large numbers), and also to the many adults who have fond memories of the magnificent band in the 30s and early 40s. Furthermore, the film is a natural for exploitation and exhibitor tie-ups. Playing Benny Goodman is Steve Allen, a popular television personality, making his first film appearance. As the girl who becomes his wife, Donna Reed proves once again that she is one of our most charming and effective actresses.

The film cleverly tells two stories. The first is the rise of Goodman as musician, innovator, and hero of the jazz world, culminating in the then-unprecedented Carnegie Hall Jazz Concert in 1938. The second is the story of Goodman's



Steve Allen plays the title role in Universal's "The Benny Goodman Story," Technicolor.



Lana Turner and Richard Burton star in 20th-Fox's "Rains of Ranchipur," CinemaScope-De Luxe.

romance with socialite Alice Hammond, a well-bred girl with a classical education, despite his almost embarassing shyness and the initial objections of his mother. The mother's position, as expertly stated by Berta Gersten, is the occasion for some choice folk humor (''You don't mix caviar and bagels'' . . . ''sure I *like* her. I like the Queen of England too but I don't want her to marry my Benny!''). This greatly pleased the press-preview audience at the RKO 86th St., N.Y.C.

The story follows Goodman from his knee-pants day as a teen-age clarinetist with a river-boat band and with Ben Pollock, through the several years before ''swing'' was regarded as an acceptable form of dance music, to his eventual acceptance by young and old alike. There are pleasant glimpses of the earlier forms of jazz music, a scene where Goodman demonstrates to Alice's family that he can play Mozart with the best of them, and a humorous treatment of some Chicago mobsters who own a gin mill where Goodman is appearing. But most of the emphasis is on the music of the great Goodman band—and happily so—as with some of the original members (Gene Krupa, Teddy Wilson, Harry James, Lionel Hampton), they re-create such jazz classics as ''Don't Be That Way,'' ''Stomping at the Savoy,'' ''Bugle Call Rag,'' ''And the Angels Sing,'' and ''Sing, Sing, Sing.''

"The Rains of Ranchipur"

(20th-Fox) CinemaScope-De Luxe 104 Min.

Cast: Lana Turner, Richard Burton, Fred MacMurray, Joan Caulfield, Michael Rennie, Eugenie Leontovich, Gladys Hurlbut, Madge Kennedy.

Credits: Produced by Frank Ross; Directed by Jean Negulesco; Screenplay by Merle Miller; Based on a novel by Louis Bromfield.

There is still a great deal of dramatic power in this story by Louis Bromfield about a wealthy, selfish woman and her weak English husband who visit an exotic Indian province during the hot season, and under the effect of torrential rains and disasters find their lives and the lives of those around them rearranged. Among those who the disasters touch, teach, and cleanse are a brilliant Indian doctor who becomes the woman's lover, an American drunkard, and a vivacious young schoolgirl. Once known as ''The Rains Came,'' and an enormously successful novel and movie, this version has been updated with an all-star cast, spectacular CinemaScope-DeLuxe Color photography and special effects, and a literate script, and therefore looms as one of Fox's biggest attractions of the year. The large cast—especially Lana Turner, Richard Burton, Joan Caulfield and Michael Rennie—are excellent, and the rain and earthquake scenes are the most amazingly realistic ever seen on the screen. Natives are carried away by torrential waters; the earth yawns open to swallow them up. They are certain to send audiences away talking. There is plenty of Indian atmosphere, and the exterior photography is especially tasteful and impressively proportioned. Towards the end, the film gets talky, but for the most part it is strong stuff and excellent entertainment.

Lord Rennie and his man-hunting wife Lana Turner arrive at Ranchipur, where she sees Indian Doctor Burton, and plans to add him to her collection. Idealistic, innocent of women, Burton resists at first, but soon falls in love with her. Both Rennie (wounded in a tiger hunt) and the Maharani (Eugenie Leontovich) try to dissuade Burton and Miss Turner from their impossible romance, and Miss Turner can't convince them that she truly loves for the first time. Meanwhile another romance has begun between sodden American ex-engineer MacMurray and young Joan Caulfield. When the rains come, the city is virtually swept away. Miss Turner is struck down with virus, while Burton treats the sick and wounded. The city is relieved when MacMurray at great danger to himself, releases the dam waters to start the flood waters moving. Miss Turner realizes that Burton must stay to rebuild Ranchipur. She leaves with her husband, more understanding than before, wiser for having loved.

"Helen of Troy"

(Warner Bros.) CinemaScope-WarnerColor 118 Min.

Cast: Rossana Podesta, Jack Sernas, Sir Cedric Hardwicke, Stanley Baker, Niall MacGinnis, Nora Swinburne, Robert Douglas, Torin Thatcher, Harry Andrews, Janette Scott.

Credits: Directed by Robert Wise; Screenplay by John Twist and Hugh Gray; Adaptation by Gray and N. Richard Nash.

The unexpected success of Paramount's ''Ulysses'' might be interpreted to mean that the U.S. audience is ready for a series of films about ancient heroes and heroines. Warner's ''Helen of Troy'' and UA's mammoth ''Alexander The Great'' (due to open during Easter week), should provide the answer. At any rate,



Rossana Podesta and Jack Sernas in Warner Bros. "Helen of Troy," CinemaScope-WarnerColor.

this CinemaScope-Warner Color ''Helen'' is a highly entertaining if an uneven film, with considerable pictorial beauty, some exciting action scenes, fine supporting acting, and two extremely handsome leading actors in Rossana Podesta and Jack Sernas. Using many dimly-remembered figures from student days in the narrative, such as Agamemnon, Cassandra, Ulysses, Hector, and Achilles, the film concentrates on the romance between the beautiful Helen, queen of Sparta, (who ''launched a thousand ships'') and Paris, prince of Troy, who falls in love with her, without knowing her identity, during a peace mission to Sparta, and then steals her from her husband. Regrettably, there is considerable historical distortion in this version, which will harm promotional opportunities at many schools. But the best scenes have real dramatic power: the siege of Troy by the Spartans (with the techniques of battle apparently re-created in fascinating detail); the well-known episode of the Trojan horse; the death of Hector at the hands of Achilles; and a thrilling battle with the cestus (a combat with cruel hand-coverings of leather strips studded with metal). And there are frequent love scenes between Paris and Helen. Miss Podesta, of course, is Italian and Sernas is French but perfect English is spoken. If their voices are dubbed, it is never noticeable.

On a peace mission to Sparta, Prince Paris meets Queen Helen and they fall in love, without knowing each other's identity. Later they agree to separate, but when her husband discovers them together, Paris escapes with Helen to Troy. His family is opposed to the Spartan Queen, knowing that war will follow. But when the Greeks evidence treachery during the long siege of Troy, the Trojans accept Helen as their own. The Greeks are apparently defeated and their ships leave, but they conceal an advance guard within a giant Horse that the Trojans pull within their walls. Troy is pillaged, Paris slain, and Helen is returned to her husband.

"The Indian Fighter"

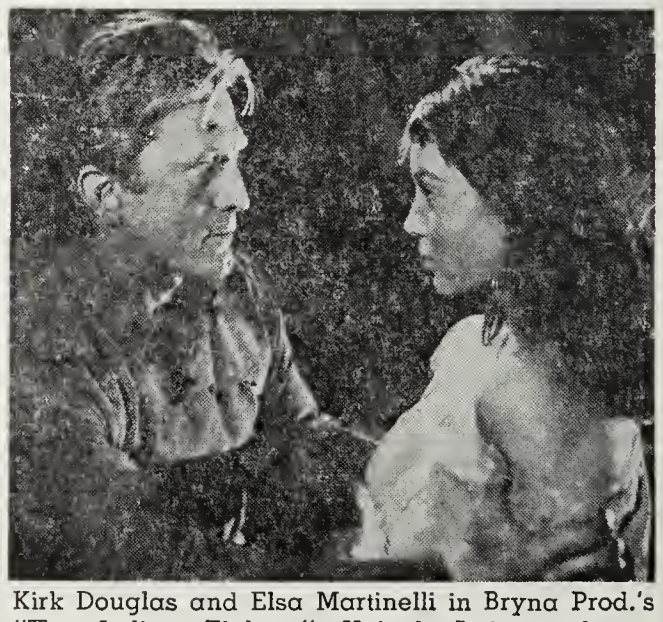
(United Artists) CinemaScope-De Luxe 88 Min.

Cast: Kirk Douglas, Elsa Martinelli, Walter Matthau, Diana Douglas, Walter Abel, Lon Chaney, Eduard Franz, Alan Hale.

Credits: A Bryna Prod.; Produced by William Schorr; Directed by Frank Davis and Ben Hecht; Original story by Ben Kadish.

Popular and virile Kirk Douglas is the main attraction in this rapidly-paced western but probably customers will also be enchanted by a tall, wide-eyed cover girl named Elsa Martinelli who has the distinction of being the first movie Indian from Italy. The CinemaScope-De Luxe films opens with Miss Martinelli bathing in a pool, and her charms are not neglected subsequently either. Otherwise, this is a standard tale of Indian-settler action and treachery, as Douglas plays an Indian fighter who won't commit himself to either Indian or white forces and nearly lives to regret it. The film is well photographed, and some will find many scenes (as the Indian attack on the army fort) more realistically staged than is usual, and offering many insights into Indian tactics. Also somewhat off-beat is the character of a pioneer photographer (a la Mathew Brady) who records the Oregon countryside and action for the first time.

Douglas is sent by Fort Laramie to talk the Sioux into letting a wagon train through to Oregon. The Indians explain that white men have been trading whiskey for gold that the Indians have discovered. After Douglas captures one such white man, a peace treaty is signed between Sioux and army. But when the wagon train starts through Indian country, two white men find where the gold is and start a massacre doing so. Douglas, who has been romancing the Indian girl meantime, is accused of treachery by the whites and must escape from the fort. He finds the two white murderers and both meet violent ends. The Indian chief, however, won't believe that Indians and whites can get along until Douglas and Miss Martinelli say they want to marry. In the final scene the lovers are frolicking in the pool as the wagon train, unmolested, moves to Oregon.



Kirk Douglas and Elsa Martinelli in Bryna Prod.'s "The Indian Fighter," United Artists release, CinemaScope-De Luxe.

"Diane"

(M-G-M) CinemaScope-Eastman Color 110 Min.

Cast: Lana Turner, Pedro Armendariz, Roger Moore, Marisa Pavan, Sir Cedric Hardwicke, Torin Thatcher, Taina Elg, John Lupton, Henry Daniell, Sean McClory.

Credits: Produced by Edwin H. Knopf; Directed by David Miller; Screen story and screenplay by Christopher Isherwood; Based on the story "Diane de Poitiers" by John Erskine.

If it is difficult to be optimistic today about the prospects for any costume drama, one can nevertheless admire the high degree of skill and intelligence that went into the making of M-G-M's CinemaScope-Eastman Color "Diane." Supporting an excellent cast of performers is a highly literate script which provides three-dimensional characters and a real feeling for history, as well as some exciting action scenes. Lana Turner photographs beautifully, and Metro has uncovered a potential star in Roger Moore. The 16th century story about the French Court is based on the dilemma of a Countess de Breze, (Lana Turner), who unwillingly falls in love with her student, Prince Henri (Moore), and then becomes the third figure in a triangle when the Prince is forced to make a political marriage with the 18-year-old Catherine de Medici (Marisa Pavan). There are the usual amounts of pageantry, court politics and intrigue, with an interesting side glance at medieval astrology and fortune-telling. A final scene, where Henri, who has become King, is betrayed and slain during a joust at the lists is suspense-packed and very exciting. And the color and production values are first-rate.

Countess Lana Turner, at the French Court to plead for the life of her husband, is assigned by the King as tutor to Prince Roger Moore, who will marry an Italian princess (Marisa Pavan), in an attempt to secure peace between the two countries. Moore and Miss Turner fall in love, but when the prince returns with his bride, the Countess tries to leave the Court. She fails. After the King dies in battle, Italian plotters cause the death of the new King, Moore's older brother, so that Moore and Catherine—herself merely a pawn—will rule the country. Bitter, Moore flaunts his love for Miss Turner in public and relegates Catherine to the background. When he is killed in a final treachery during a tournament, Catherine turns against the Italian plotters and Miss Turner. She spares her life, however, and banishes her to her castle.



Lana Turner and Roger Moore star in M-G-M's "Diane," CinemaScope-EastmanColor.

"Hell on Frisco Bay"

(Warner Bros.) CinemaScope-WarnerColor 98 Min.

Cast: Alan Ladd, Edward G. Robinson, Joanne Dru, William Demarest, Paul Stewart, Perry Lopez, Fay Wray, Renata Vanni, Nestor Paiva, Stanley Adams.

Credits: A Jaguar Production; Associate producer, George C. Bertholon; Directed by Frank Tuttle; Screenplay by Sydney Boehm and Martin Rackin; From a novel by William P. McGivern.

Alan Ladd and Edward G. Robinson are the main attractions in this fast-moving Warner Bros. melodrama about crime on the San Francisco waterfront. Although the story has a familiar ring, the film is smartly directed, and has some knowing performances, good CinemaScope-WarnerColor photography, and well-written scenes. Story of the release from prison of an embittered ex-cop (Ladd), framed on a bum rap, and out to get vengeance, the film has interesting pictorial backgrounds of the Bay Area, Fisherman's Wharf, and the Chinese night clubs, and culminates in a hand-to-hand brawl on a motorboat careening down San Francisco Bay. One unusual twist that patrons should like casts former star Fay Wray as a former movie queen who falls in love with a scar-faced hired killer, Paul Stewart. Another attention-getter is Jayne Mansfield—unbilled—in a nightclub scene. Perry Lopez shows promise as weakling nephew of the crooked waterfront boss.

Out of prison, Ladd wants only to get the man who railroaded him. He suspects Robinson, the dock boss, and after a couple of murders, gets a lead from knocking around Perry Lopez, Robinson's nephew. After refusing a proposition to join Robinson's mob, Ladd is nearly ambushed. Meanwhile he softens towards his wife, songstress Joanne Dru, whom he has left because of a brief love affair she had while he was in prison. Ladd's break comes when Robinson goes after hireling Paul Stewart's ex-film star girl friend, Fay Wray, and she goes to Ladd for help. First his nephew and then Stewart are gunned down by Robinson before he is finally trapped in a motorboat by Ladd. The latter and Miss Dru are reconciled to start life over again.

"Lease Of Life"

(I.F.E.) BRITISH Eastman Color 93 Min.

Cast: Robert Donat, Kay Walsh, Adrienne Corri, Denholm Elliott, Walter Fitzgerald, Cyril Raymond, Reginald Beckworth, Vida Hope.

Credits: A J. Arthur Rank Prod.; Produced by Michael Balcon; Directed by Charles Frend; Screenplay by Eric Ambler.

Robert Donat, an English actor familiar to most U.S. audiences because of his performance in "Goodbye, Mr. Chips," stars in this splendid color production about an ineffective country parson who learns he is soon to die, and from that knowledge finally gains courage plus the ability to help his family and lead a useful life. Beginning in a leisurely manner but building to a powerful climax, the film is always warm and human, and has many exciting cathedral and pulpit scenes, effective love interest, plus a performance by Donat that reinforces his status as one of the world's finest actors. The Eastman Color and production values are always up to U.S. standards. Naturally, this is primarily an art-house offering and has the very best prospects in such situations, but many general audiences will appreciate the film's theme and the sensitive handling of the material. Some audiences may have trouble with English dialects, but only with some minor characters. Audiences will fondly remember this film long after they leave the theatre.

When the film begins, dull, middle-aged Donat is in charge of a tiny, broken-down country parish, where he cannot afford to send his talented daughter to accept a music scholarship in London. Virtually selected because of his dullness for a well-paying post as chaplain at a boy's school, Donat is invited—as a secret test—to preach before the boys at a nearby cathedral. Meanwhile, the parson learns he has possibly one year to live, and suddenly courageous and confident during the lecture, throws away his sermon of platitudes and delivers a fire-eating talk that thrills the boys but decides his superiors against him. His wife, who knew of the test but not of his illness, is distraught because the post would have covered her daughter's expenses in London. Soon after, she borrows money left in the parson's trust to accomplish the purpose. But the vicar's speech has made him famous, his parish becomes well-attended, and he has an offer to write for a London paper, which he does. The film ends with the daughter able to study in London, and the husband and wife united in their common realization of his impending death and in the knowledge that he is happy for the first time in his life.

"The Littlest Outlaw"

(Buena Vista) Technicolor 75 Min.

Cast: Pedro Armendariz, Joseph Calleia, Rodolfo Acosta, Andres Velasquez, Laila Maley, Pepe Ortiz.

Credits: A Walt Disney Presentation; Produced by Larry Lansburgh; Directed by Roberto Gavaldon; Screenplay by Bill Walsh; Original story by Lansburgh.

Walt Disney's latest offering tells the pleasant story of a little Mexican stable-boy who runs away with an expensive horse. Photographed tastefully in Technicolor, against native color, backgrounds and folk manners of old Mexico, the film is a visual delight and the story moves along nicely. The tale deals with the plight of Pablito, who works on the general's farm, and watches the general's jumper, Conquistador, loses his courage and balk during an international jumping show because of his trainer's cruelty.

After the horse throws and injures the general's little daughter, the horse is ordered shot, and Pablito runs away with him. His many adventures, as the evil trainer and police pursue him, include encounters with bandits, a kindly priest (who offers the horse sanctuary in a cathedral), and gypsies. Finally Pablito and the horse stumble into a gayly-colored fiesta, replete with masked dancers and fireworks, and then into a bull ring where the horse proves his courage before thousands of spectators. The boy is vindicated, the trainer exposed, and Pablito is awarded the horse as a gift. The Mexican cast, unfamiliar to most American filmgoers with the exception of Pedro Armendariz and Joseph Calleia, speaks English clearly, and the film can be highly recommended for children and their parents.

"The Night My Number Came Up"

(Continental) BRITISH 94 Min.

Cast: Michael Redgrave, Sheila Sim, Alexander Knox, Denholm Elliott, Ursula Jeans, Ralph Truman, Michael Hordern, Nigel Stock, George Rose.

Credits: A J. Arthur Rank Presentation; An Ealing Studio-Michael Balson Production; Directed by Leslie Norman; Screenplay by R. C. Sherriff from an article by Air Marshal Sir Victor Goddard.

"The Night My Number Came Up" is a tense and effective British suspense melodrama, boasting the able services of Michael Redgrave and offering to art house audiences the kind of supernatural excitement the English have perfected. Modest in production, it is filmed principally within the confines of an air transport over Japan, as it seemingly fulfills a dream of doom which had been related to its passengers several days before. Maintaining its steady pace, "Night" expresses through its terrified passengers a variety of reactions to the strange predicament as each facet of the dream falls into place. Some of the characters might have been fresher, but Redgrave fans should find the air marshal in charge of the mysterious voyage a distinguished pleasure.

Sir Michael Redgrave, set to fly to Tokyo with his aide, listens to a strange dream had by a naval commander, in which Redgrave's DC3 carrying 8 passengers including a VIP and a girl runs into snow-clouds, is lost, runs out of fuel and finally crashes on a rocky beach near a Japanese fishing village. Only

Alexander Knox, who has just learned he must be a passenger, takes the dream seriously—since his contact with Far Eastern fatalism has deeply impressed him. Late that night a call informs Redgrave that a VIP and a girl will also be aboard, and two hitch-hiking soldiers bring the plane load to eight. Spending the next night on Okinawa before the last lap to Tokyo, the soldiers return to their company; but tension mounts as the number is maintained by the appearance of a "loud flashy civilian" and his secretary just as the commander had dreamed. Little by little the dream is enacted, until at the last moment the plane swerves from the rocky deserted beach near the village and crashes in a safely snow-filled valley, the dream's only discrepancy.

"Inside Detroit"

(Columbia) 80 Min.

Cast: Dennis O'Keefe, Pat O'Brien, Tina Carver, Margaret Field, Mark Damon, Larry Blake, Ken Christy, Joseph Turkel.

Credits A Clover Production; Directed by Fred F. Sears; Screenplay by Robert E. Kent and James B. Gordon.

"Inside Detroit" is one of Clover Productions best entries to date. A hard hitting story dealing with labor racketeers, it comes off as a solid action film with Dennis O'Keefe and Pat O'Brien standouts in their roles of union organizer and racketeer boss respectively. In the new faces department, particularly important today in this stage of movie making, two young people comes across very well in this feature and show lots of potential for the future. They are Mark Damon, who plays O'Brien's son, and Tina Carver, as O'Brien's mistress, who later helps expose him. There are plenty of exploitation values in this one, although another tag might have been more appropriate. Another asset is the appearance of well known commentator John Cameron Swayze, who does some commentary, the foreword and the epilogue. His well known voice and presence adds authenticity and realism to the feature.

Dennis O'Keefe, a labor leader, has cleaned out the racketeers who have been making inroads in the unions. He was responsible for Pat O'Brien being sent to prison. O'Keefe's brother and other union members are killed when a hood plants a time bomb in the union hall, and O'Keefe much to the chagrin of O'Brien's daughter, Margaret Field, believes this to be the work of her father's hoods on order of O'Brien, who is still in prison. When O'Brien gets out, he tries to move his hoods back into various plants and also to sabotage O'Keefe's union. After quite a bit of violence, O'Keefe, aided by Tina Carver, proves to the police that O'Brien is the man behind all the violence. O'Brien is arrested again and Margaret realizes that what O'Keefe has said about him all the time is true.

"Storm Fear"

(United Artists) 83 Min.

Cast: Cornel Wilde, Jean Wallace, Dan Duryea, Lee Grant, David Stollery, Dennis Weaver.

Credits: Produced and directed by Cornel Wilde; Screenplay by Horton Foote from a novel by Clinton Seeley.

"Storm Fear," a brooding and sentimental melodrama set in a desolate mountain region, tells the tale of a bank robber who seeks shelter in the snow-bound cabin of his brother against the latter's wishes. Script-wise it should have the makings of tingling suspense material, but it just doesn't come off in this programmer. The line-up of conflict is clearly drawn: One brother, Dan Duryea, is honest, drab, weak, and husband to the lady of the shack, Jean Wallace. The other, Cornel Wilde, is bad, charming, physical and the lady's old lover to boot. Within the framework is set the lady's young son and Wilde's two hoodlum pals. They vie for everything from Miss Wallace's favors to the hold-up money to the confidence of the innocent boy. However, the slow-motion pace of the film vividly shows how disturbing such a group of mixed-up personalities can be. Lee Grant as the washed-out pretentious moll offers some bright moments but not enough to enliven this sombre film.

Younger brother Wilde, on the run after a bank hold-up and murder, seeks temporary shelter in the mountain shack of his brother, where Duryea, who married Miss Wallace to give name and home to her child (Wilde's son), is attempting to regain his health, save his spiritless marriage and write a novel. With the ne'er-do-well and his friends prowling the homestead, old passions and hatreds within this strange family group erupt once more. When Duryea flees into the snow for the police, the son, won over by Wilde, helps his "uncle" attempt escape over a treacherous mountain. However, in the flight the trio all die—Wilde at the hands of the canny hired man, who tracks him up the mountain. The hired man returns to get his chance to offer some balm to Miss Wallace's turbulent memories.

"Ghost Town"

(United Artists) 75 Min.

Cast: Kent Taylor, John Smith, Marian Carr, John Doucette, William Phillips, Serena Sande, Joel Ashley.

Credits: Executive producer Aubrey Schenck; Produced by Howard W. Koch; Directed by Allen Miner. Story and Screenplay by Jameson Brewer.

Essentially a supporting feature, the better things to be found in "Ghost Town" are the action sequences involving the Indians which the youngsters should best appreciate and the outdoor scenery and settings of the Utah desert. Otherwise the story is involved and takes a long time in the telling while the cast goes through the motions in placid and unremarkable fashion. The direction and production are fair. Where lower half filler is needed, this could be the answer.

A stage coach btaring passengers John Doucette, Marian Carr and Kent Taylor arrives at a way station to find it has been attacked by Indians and prospectors Smith and Phillips waiting. Miss Carr is to marry Smith now that he has found gold. At the next station they are met by Cavalry sergeant Ashley who reports that their destination is no more. The party heads in a new direction as the Indians pursue, and wind up in a ghost town. There they are joined by an elderly Indian chief labeled a traitor by his people for having signed treaties not kept by the whites. Smith protects the chief and his daughter against the others. Several are killed while Taylor is revealed as a gun runner who sold weapons to the redmen while Miss Carr is only after Smith's money. The Indians offer to spare their lives in return of the chief. He gives himself up. The stage continue westward with Taylor intending to give himself up to military authorities to stand trial from which he was escaping when they first met him. Some of the others elect to remain and face the future in and around the area.

"Sudden Danger"

(Allied Artists) 65 Min.

Cast: Bill Elliott, Tom Drake, Beverly Garland, Dayton Lummis, Helene Stanton, Lucien Littlefield, Minerva Urecal, Lyle Talbot.

Credits: Produced by Ben Schwalb; Directed by Hubert Cornfield; Screenplay by Daniel B. Ullman and Elwood Ullman; Story by Daniel B. Ullman.

"Sudden Danger" is a slick supporting feature that is surprisingly entertaining. The story of a blind man suspected of killing his mother, it has expert direction by Hubert Cornfield, a name new to theatrical feature megging, top notch production by Ben Schwalb, who has mounted it well and made sure that it was cast with familiar screen faces, and an interesting script by Daniel B. Ullman and Elwood Ullman. Photography on the feature, which looks much more costly than its budget, is excellent and adds a lot in establishing the mood of the story. Stars Bill Elliott, Tom Drake and Beverly Garland along with the carefully selected supporting cast all deliver solidly.

Sheriff's Office investigator Bill Elliott is checking on the suicide of a woman sportswear manufacturer, whose son has been blinded five years before. He discovers that the son, Tom Drake, has had several operations and is about to embark on another one to be paid for by the dead woman's insurance. Elliott's finger of suspicion is on Drake until Drake with Beverly Garland, his long time fiancee, join Elliott in trapping Drake's mother's partner, Dayton Lummis, who has been embezzling money from the firm to support Helene Stanton, a sexy blonde model. When his other two partners, Drake's mother and Pierre Watkin find him out, he is forced to kill them. Drake gets back his sight and also gets Beverly.

"Letters From My Windmill"

(Toham) FRENCH 116 Min.

Cast: Henri Vilbert, Daxely, Rene Sarvil, Rellys, Roger Crouzet, Delmont.

Credits: Produced and directed by Marcel Pagnol; American version adapted by Pagnol and Maurice Kurtz; Based on the book by Alphonse Daudet.

This latest production by art-house favorite Marcel Pagnol ("The Baker's Wife," "The Well-Digger's Daughter") is a quality presentation that may be too long for some tastes and too frivolous for others, but will surely delight most art-house patrons. The film consists of three Alphonse Daudet stories about the French countryside of Provence, and two episodes concern monks and priests. The most successful deals with an abbey of poor monks who are able to earn some money by manufacturing a rare liquor, but then are faced with a serious problem when their official taster becomes an alcoholic, sings bawdy songs in chapel, and is in danger of losing his soul. Another episode concerns a comical 17th century priest who is a famous gourmet and is enticed by the Devil to race through the Christmas Mass in order to partake of the subsequent feast. The third story—more sentimental—tells of the triumph of an old wheat miller who has pretended for 20 years, after progress had sent his customers to the steam mills, that his windmill was still in operation.

"Wonders of Manhattan"

(Columbia) CinemaScope-Technicolor 16 Min.

Credits: Featuring the voices of Bill Hayes and the Jim Peterson Singers, with Rosemary June; Produced and directed by Harry Foster; Musical score by Jerry Bock; Narrated by George Jessel.

Produced and directed by Harry Foster, this Musical Travelark brings together music and pictures to make an unusual short subject, and one that should appeal to everyone who plans to visit Manhattan, has already visited Manhattan, and even to those who live here. The film cleverly features three new tuneful melodies which are illustrated by shots of the city taken from various locations and at various times of day. The short has some marquee punch with George Jessel doing the narration and Bill Hayes (who made the famous recording of "Davy Crockett") most of the songs. And the photography, in CinemaScope and Technicolor, is very good.

FEATURES—Calendar of Current Releases

(As far ahead as it is possible to obtain them)

ALLIED ARTISTS

Release Date	Release No.	Production	Time (min.)	Cast
June	5518	Lord of the Jungle	69	J. Sheffield, Wayne Morris
June	5519	Fingerman	82	Frank Lovejoy, Peggie Castle
June	5521	Case of the Red Monkey	73	Richard Conte, Rona Anderson
July	5520	Wichita (Tech.-CinemaScope)	81	Joel McCrea, Vera Miles
July	5524	Betrayed Women	64	Carole Mathews, Beverly Michaels
July	5522	Spy Chasers	61	Leo Gorcey, Huntz Hall
Aug.	5523	The Warriors (Tech.-CinemaScope)	85	Errol Flynn, Joanne Dru
Aug.	5525	The Phenix City Story	100	Richard Kiley, Kathryn Grant
Sep.	5526	Night Freight	80	Forrest Tucker, Barbara Britton
Sep.	5528	Return of Jack Slade	80	John Ericson, Mari Blanchard
Oct.	5529	Jail Busters	61	Leo Gorcey, Huntz Hall
Oct.	5530	Time Slip	71	Gene Nelson, Faith Domergue
Oct.	5531	Gun Point (Tech.) (CinemaScope)	80	Fred MacMurray, Dorothy Malone
Nov.	5533	The Toughest Man Alive	74	Dane Clark, Lita Milan
Nov.	5527	They Come From Another World (CinemaScope)	78	Kevin McCarthy, Dana Wynter
Nov.	5534	Paris Follies of 1956 (Technicolor)	73	Forrest Tucker, Margaret & Barbara Whiting

BUENA VISTA DISTRIBUTING CO.

June		Davy Crockett, King of The Wild Frontier (Tech. Widescreen)	93	Fess Parker, Buddy Ebsen
July		Lady and The Tramp (Tech. CinemaScope)	76	Cartoon Feature
Oct.		The African Lion (Tech.	75	True Life Adventure
Jan. '56		The Littlest Outlaw(Tech.)	75	Pedro Armendariz, Joseph Calleia
Feb. '56		Song of the South Re-release Technicolor Live action- Cartoon	96	Bobby Driscoll, James Baskett

COLUMBIA

July	747	Chicago Syndicate	86	Dennis O'Keefe, Abbe Lane
July	746	Creature With the Atom Brain	70	Richard Denning, Angela Stevens
July	732	It Came From Beneath the Sea	80	Faith Domergue, Kenneth Fahey, Ian Keith
Aug.	801	The Man From Laramie (Tech.-CinemaScope)	104	James Stewart, Cathy O'-Donnell
Aug.	803	Bring Your Smile Along (Tech.)	83	Frankie Laine, Keefe Brasselle
Aug.	807	The Night Holds Terror	86	Jack Kelly, Hildy Parks
Sept.	806	Special Delivery	86	Joseph Cotten, Eva Bartok
Sept.	804	Apache Ambush	67	Bill Williams, Richard Jaeckel
Sept.	802	Footsteps in the Fog (Tech.)	90	Stewart Granger, Jean Simmons
Sept.	809	The Gun That Won The West (Tech.)	71	Dennis Morgan, Paula Raymond
Oct.	805	Devil Goddess	70	Johnny Weismuller, Angela Stevens
Oct.	808	Duel On the Mississippi (Technicolor)	72	Lex Barker, Patricia Medina
Oct.	811	Count Three and Pray CinemaScope-Tech.)	102	Van Heflin, Joanne Woodward
Oct.	810	My Sister Eileen CinemaScope-Tech.)	108	Janet Leigh, Jack Lemmon, Betty Garrett
Nov.	824	Teen-Age Crime Wave	77	Tommy Cook, Molly McCart
Nov.	819	Queen Bee	95	Joan Crawford, Barry Sullivan
Nov.	820	Three Stripes In the Sun	93	Aldo Ray, Phil Carey
Dec.	816	The Crooked Web	77	Frank Lovejoy, Mari Blanchard
Dec.	823	Hell's Horizon	79	John Ireland, Maria English
Dec.	814	A Lawless Street (Technicolor)	78	Randolph Scott, Angela Lansbury
Jan.	821	The Houston Story		Lee J. Cobb, Edward Arnold, Barbara Hale
Jan.	815	Inside Detroit		Pat O'Brien, Dennis O'Keefe
Jan.	822	Joe Macbeth		Paul Douglas, Ruth Roman
Jan.	812	The Last Frontier (CinemaScope-Tech.)		Victor Mature, Anne Bancroft
Jan.	813	Survivors Two (CinemaScope-Tech.)		Jose Ferrer, Trevor Howard

FILMAKERS

Apr.	6068	Mad At The World	72	Frank Lovejoy, Keefe Brasselle, Cathy O'Donnell
——		Bold and the Brave	—	Wendell Corey, Mickey Rooney, Nicole Maurey

I. F. E.

Dec.		Maddalena (Tech.)	90	Marta Toren, Gino Cervi
Dec.		The Return Of Don Camillo (English sub-titles)	105	Fernandel, Gino Cervi
Jan.		Lease Of Life (Eastmancolor)	93	Robert Donat, Kay Walsh
Jan.		Riviera (Ferraniacolor) (English sub-titles)	88	Martine Carol, Raf Vallone
Feb.		Lost Continent (Ferraniacolor-CinemaScope)	86	Documentary with English titles
Mar.		Madame Butterfly English Commentary on libretto sung in Italian—(Tech.)		Kaoru Yachiqusa Michiko Tanaka

LIPPERT PICTURES

June	5418	King Dinosaur	59	Bill Bryant, Wanda Curtis
July	5416	The Lonesome Trail	73	Wayne Morris, John Agar
Sept.		Simba (Color)		Dirk Bogarde

METRO-GOLDWYN-MAYER

Aug.	532	The Kings Thief (CinemaScope-Eastman)	78	Edmund Purdom, Ann Blyth, David Niven
Aug.	533	The Scarlet Coat (CinemaScope)	104	Cornel Wilde, Anne Francis
Sept.	601	It's Always Fair Weather (CinemaScope-Eastman)	102	Gene Kelly, Dan Dailey, Dolores Gray, Michael Kidd
Sept.	602	Svengali (Eastman Color)	82	Hildegarde Neff, Donald Wolfit
Sept.	603	It's A Dog's Life (CinemaScope-Eastman)	87	Jeff Richards, Jarma Lewis
Oct.	604	Trail (CinemaScope-Eastman)	109	Glenn Ford, Dorothy McGuire
Oct.	607	Quentin Durward (CinemaScope-Eastman)	101	Robert Taylor, Kay Kendell
Nov.	608	The Tender Trap (CinemaScope-Eastman)	111	Frank Sinatra, Debbie Reynolds
Nov.	609	A Guy Named Jones (Re-issue)	120	Spencer Tracy
Oov.	610	30 Seconds Over Tokyo (Re-issue)	138	Van Johnson, Marlon Brando, Frank Sinatra
Nov.	614	Guys and Dolls (CinemaScope-Eastman) (Special Engagement)	149	Jean Simmons, Vivian Blaine
Dec.	615	I'll Cry Tomorrow (Special Engagement)		Susan Hayward, Richard Conte
Dec.	613	Kismet (CinemaScope-Eastman)	113	Howard Keel, Ann Blyth
Dec.	611	Billy, The Kid	95	Robert Taylor, Brian Donlevy, G. Lockhart
Dec.	612	Honky Tonk	104	Clark Gable, Lana Turner, Marjorie Main
Jan.		Diane (CinemaScope-Eastman-Color)		Lana Turner, M. Pavan
Jan.		Ransom		Glenn Ford, Donna Reed
Feb.		Forever, Darling (Eastman Color)		Lucille Ball, Desni Arnaz, James Mason
Feb.		The Last Hunt (CinemaScope-Color)		Robert Taylor, Stewart Granger, Lloyd Nolan, Debra Paget
Feb.		The Three Musketeers (Re-Issue)-Color		Lana Turner, Gene Kelly
Feb.		The Stratton Story (Re-Issue)		James Stewart, June Allyson
Mar.		Meet Me In Las Vegas (CinemaScope-Eastman)		Dan Dailey, Syd Charisse
Mar.		Forbidden Planet (CinemaScope-Eastman)		Walter Pidgeon, Anne Francis
Mar.		Northwest Passage (Re-Issue)		Robert Young, Spencer Tracy, Ruth Hussey
Mar.		The Yearling (Re-Issue) Color		Gregory Peck, Jane Wyman
April		Tribute To A Bad Man (CinemaScope-Eastman)		James Cagney, I. Papas
April		Gaby (CinemaScope-(Eastman Color)		Leslie Caron, John Kerr

PARAMOUNT

Aug.	5414	We're No Angels (VistaVision-Tech.)	103	Humphrey Bogart, Aldo Ray, Peter Ustinov
Aug.	5415	You're Never Too Young (VistaVision-Tech.)	106	Dean Martin, Jerry Lewis, Diana Lynn, Nina Foch
Sept.	5501	The Girl Rush (VistaVision-Tech.)	85	Rosalind Russell, Fernando Lamas, Gloria DeHaven, Eddie Albert
Sept.	5502	To Catch A Thief (VistaVision-Tech.)	106	Cary Grant, Grace Kelly
Oct.	5503	Ulysses (Tech.)	104	Kirk Douglas, Silvana Mangano
Oct.	5429	White Christmas (VistaVision-Tech.)	120	Bing Crosby, Danny Kaye, Rosemary Clooney, Vera-Ellen.
Nov.	5504	Lucy Gallant (VistaVision-Tech.)	104	Jane Wyman, Charlton Heston, Claire Trevor.
Dec.	5509	The Desperate Hours (VistaVision)	112	Humphrey Bogart, Fredric March, Martha Scott
Jan.	5510	Artists and Models (VistaVision-Tech.)	109	Dean Martin, Jerry Lewis, Shirley MacLaine, Anita Ekberg
Jan.	5508	The Trouble With Harry (VistaVision-Tech.)	100	Shirley MacLaine, Edmund Gwenn, John Forsythe

RKO-RADIO

Sept.	516	Bengazi (Superscope)	79	Richard Conte, Victor McLaglen, Mala Powers
Sept.	602	Tennessee's Partner (Tech.-Superscope)	87	John Payne, Ronald Reagan, Rhonda Fleming
Oct.	601	Treasure of Pancho Villa (Tech.-Superscope)	96	Rory Calhoun, Shelly Winters, Gilbert Roland
Nov.	603	Texas Lady (Tech.-Superscope)	86	Claudette Colbert, Barry Sullivan, Gregory Walcott
Dec.	604	Naked Sea (Technicolor)	70	Documentary-Drama
Jan.		Slightly Scarlet (Tech.-Superscope)	90	John Payne, Rhonda Fleming, Arlene Dahl
Jan.	605	Glory (Tech.-Superscope)	100	Margaret O'Brien, Charlotte Greenwood, Walter Brennan
Feb.		The Conqueror (Color-CinemaScope)		John Wayne, Susan Hayward, Pedro Armendariz
		The Brave One (Tech.-CinemaScope)		Michel Ray, Joi Lansing, Rodolfo Hoyos, Fermin Rivera

FEATURES—Calendar of Current Releases

(As far ahead as it is possible to obtain them)

REPUBLIC

Release Date	Release No.	Production	Time (min.)	Cast
July	5438	Lay That Rifle Down	71	Judy Canova, Robert Lowery
July	5439	The Green Buddha	64	Wayne Morris, Mary Germaine
Aug.	5407	The Last Command	110	Sterling Hayden, Anna Maria Alberghetti, Richard Carlson.
Aug.	5408	The Divided Heart (Rank)	89	Cornell Borchers, Yvonne Mitchell
Sept.	5441	Cross Channel	60	Wayne Morris, Yvonne Furnaux
Sept.	5440	Headline Hunters	70	Rod Cameron, Julie Bishop
Oct.	5442	Mystery of the Black Jungle	72	Lex Barker, Joan Maxwell
Oct.	5445	No Man's Woman	70	Marie Windsor, John Archer, Patric Knowles
Oct.	5444	Twinkle In God's Eye	73	Mickey Rooney, Coleen Grey
Oct.	5409	A Man Alone	96	Ray Milland, Mary Murphy
Nov.	5443	Secret Venture	70	Kent Taylor, Jane Hylton
Nov.	5501	The Vanishing American	90	Scott Brady, Audrey Totter, Forrest Tucker
Nov.	5531	Jaguar	66	Sabu, Chiquita, Touch Conners
Dec.	.....	"The Fighting Chance"	.....	Rod Cameron, Julie London
Dec.	.....	Flame of the Islands	.....	Yvonne De Carlo, Zachary Scott, Howard Duff
Dec.	.....	Track the Man Down	.....	Kent Taylor, Petula Clark
		The Maverick Queen	.....	Barbara Stanwyck, Barry Sullivan, Scott Brady
		Stranger At My Door	.....	MacDonald Carey, Patricia Medina, Skip Homiere
		Come Next Spring (Trucolor)	.....	Ann Sheridan, Steve Cochran, Walter Brennan
		Lisbon (Trucolor-Naturama)	.....	Ray Milland, Maureen O'Hara, Claude Raines
		Dakota Incident	.....	Linda Darnell, Sterling Hayden ,
		Hinky Dinky Parlez Vous	.....	Mickey Rooney, Wally Cox
		When Gangland Strikes	.....	Marjie Millar, John Hudson, Raymond Greenleaf
		Magic Fire (Trucolor)	.....	Yvonne DeCarlo, Carlos Thompson, Rita Gam
		And Suddenly You Run	.....	Scott Brady, Joan Vohs, Frank Faylen

TRANS-LUX DIST. CORP.

		Dance Little Lady (Eastman Color)	.....	Mai Zetterling, Terence Morgan, Mandy Miller, Guy Rolfe, Sadler Wells Ballet Group
		La Strada (The Road)	.....	Anthony Quinn, Giuletta Massina Richard Basehart
		Stopover At Orly	.....	Dany Robin, Dieter Borsche, Simone Renant, Francois Perier

TWENTIETH CENTURY-FOX

June	513-1	The Magnificent Matador (CinemaScope-Tech.)	94	Maureen O'Hara, Anthony Quinn
June	514	Soldier of Fortune (CinemaScope-De Luxe)	96	Clark Gable, Susan Hayward
July	506-6	Life in the Balance	74	Ricardo Montalban, Anne Bancroft, Lee Marvin
July	512-4	The Living Swamp CinemaScope-Deluxe	33	Documentary
July	518-1	How to Be Very Very Popular (CinemaScope-De Luxe)	89	Betty Grable, Sheree North, Bob Cummings
Aug.	519-9	The Virgin Queen (CinemaScope-De Luxe)	92	Bette Davis, Richard Todd, Joan Collins
Aug.	521-5	Love is a Many Splendored Thing (CinemaScope-De Luxe)	102	William Holden, Jennifer Jones
Sept.	520-7	The Left Hand of God (CinemaScope-De Luxe)	87	Humphrey Bogart, Gene Tierney
Sept.	522-3	Seven Cities of Gold (CinemaScope-De Luxe)	103	Richard Egan, Michael Rennie, Rita Moreno
Oct.	523-1	The Tall Men (CinemaScope-De Luxe)	122	Clark Gable, Jane Russell, Robert Ryan
Oct.	524-9	The Girl in the Red Velvet Swing (CinemaScope-De Luxe)	109	Ray Milland, Joan Collins, Farley Granger
Oct.	525-6	The View from Pompey's Head (CinemaScope-De Luxe)	97	Richard Egan, Dana Wynter, Cameron Mitchell
Nov.	527-2	The Deep Blue Sea (CinemaScope-Color)	99	Vivian Leigh, Kenneth More
Dec.	526-4	Lover Boy	85	Gerard Philipe, Valerie Hobson, Joan Greenwood
Dec.	.....	The Maverick Queen (Trucolor— Cinepanoramic)	.....	Barbara Stanwyck, Barry Sullivan, Scott Brady
		Stranger At My Door	.....	MacDonald Carey, Patricia Medina, Skip Homiere

UNITED ARTISTS

July	5511	Not as a Stranger	135	Robert Mitchum, Olivia de Haviland, Frank Sinatra
July	5522	The Man Who Loved Redheads (Tech.)	89	Moira Shearer, John Justin
July	5523	Shadow of the Eagle	92	Richard Greene, Valentina Cortesa
August	5524	The Kentuckian (CinemaScope-Tech.)	104	Burt Lancaster, Dianne Foster, Diana Lynn
August	5526	The Naked Street	84	Farley Granger, Anthony Quinn, Anne Bancroft
Sept.	5527	The Night of the Hunter	93	Robert Mitchum, Shelley Winters, Lillian Gish
Sept.	5529	Desert Sands (SuperScope-Tech.)	87	Ralph Meeker, Marla English, J. Carrol Naish
Oct.	5531	Gentlemen Marry Brunettes (CinemaScope-Tech.)	97	Jane Russell, Jeanne Crain, Scott Brady, Alan Young
Oct.	5533	Savage Princess (Technicolor)	101	Dilip Kumar, Nimmi
Oct.	5534	Fort Yuma (Tech.)	78	Peter Graves, Joan Vohs
Nov.	5532	The Big Knife	111	Jack Palance, Ida Lupino, Shelley Winters
Nov.	5535	Man With the Gun	83	Robert Mitchum, Jan Sterling
Nov.	5525	Killer's Kiss	67	Frank Silvera, Jamie Smith
Dec.	5537	The Indian Fighter (CinemaScope-Tech.)	88	Kirk Douglas, Elsa Martinelli, Walter Matthau, Diana Douglas, Walter Abel
Dec.	5538	Heidi and Peter (Tech.)	89	Elsbeth Sigmund, Heinrich Gretler, Thomas Klameth, Margite Rainer
Dec.	5536	Top Gun	73	Sterling Hayden, William Bishop, Karen Booth, James Millican, Regis Toomey

UNIVERSAL

July	529	Ain't Misbehavin! (Tech.)	82	Piper Laurie, Rory Calhoun, Jack Carson
July	530	The Purple Mask (Tech.-CinemaScope)	80	Tony Curtis, Colleen Miller, Angela Lansbury
July	528	Foxfire (Tech.)	92	Jeff Chandler, Jane Russell, Dan Duryea
Aug.	532	One Desire (Tech.)	94	Anne Baxter, Rock Hudson, Julie Adams
Aug.	533	The Private War of Major Benson (Tech.)	105	Charlton Heston, Julie Adams
Aug.	534	Frances In the Navy	80	Donald O'Connor, Martha Hyer
Sept.	535	The Shrike	88	Jose Ferrer, June Allyson
Sept.	536	Female on the Beach	97	Joan Cawford, Jeff Chandler
Oct.	538	Kiss of Fire (Tech.)	87	Jack Palance, Barbara Rush, Rex Reason, Martha Hyer
Oct.	539	To Hell & Back (Tech.-CinemaScope)	106	Audie Murphy, Charles Drake, Marshall Thompson, Gregg Palmer
Oct.	540	To Hell & Back (Standard)	106	Audie Murphy, Charles Drake, Marshall Thompson, Gregg Palmer
Nov.	5601	Lady Godiva (Technicolor)	89	Maureen O'Hara, George Nader
Nov.	5602	The Naked Dawn Tech.)	82	Arthur Kennedy, Betta St. John
Nov.	5603	Hold Back Tomorrow	75	Cleo Moore, John Agar
Dec.	5604	Running Wild	81	William Campbell, Kathleen Case, Keenan Wynn, Mamie Van Doren
Dec.	5605	Tartantula	80	John Agar, Marie Corday, Leo Carroll
Dec.	5606	Second Greatest Sex	87	Jeanne Crain, George Nader, Kitty Kallen
Jan.	5607	The Spoilers (Tech.)	84	Anne Baxter, Rory Calhoun
Jan.	5608	The Square Jungle	93	Tony Curtis, Pat Crowley, Ernest Borgnine

WARNER BROS.

July	419	Land of the Pharoahs (CinemaScope-WarnerColor)	105	Jack Hawkins, Joan Collins, Dewey Martin
July	420	The Dam Busters	102	Richard Todd, Michael Redgrave
July	418	Mister Roberts (CinemaScope-WarnerColor)	123	Henry Fonda, James Cagney, William Powell
Aug.	421	Pete Kelly's Blues (CinemaScope-WarnerColor)	95	Jack Webb, Janet Leigh
Sept.	501	The McConnell Story CinemaScope-WarnerColor)	107	June Allyson, Alan Ladd
Oct.	502	Blood Alley (CinemaScope-WarnerColor)	115	John Wayne, Lauren Bacall
Oct.	503	Illegal	88	Edward G. Robinson, Nina Foch
Oct.	504	Rebel Without A Cause (CinemaScope-WarnerColor)	111	James Dean, Natalie Wood
Nov.	505	I Died a Thousand Times (CinemaScope-WarnerColor)	109	Jack Palance, Shelley Winter
Nov.	506	Sincerely Yours (WarnerColor)	115	Liberace, Dorothy Malone, Joanne Dru
Dec.	508	Target Zero	92	Richard Conte, Peggie Castle
Dec.	507	The Court-Martial of Billy Mitchell	100	Gary Cooper, Charles Bickford, Ralph Bellamy, Rod Steiger

SHORTS—Calendar of Releases

COLUMBIA

1955-56

Series	Prod. No.	Title	Reels	Release Date	Time (Min.)
All Star	8411	One Spooky Night	2	Sept. 15	16
"	8412	He Took A Powder	2	Oct. 27	17
Color Favorites	8601	Tooth or Consequences	1	Sept. 1	6½
(Tech. Re-issue)	8602	Up'n Atom	1	Oct. 6	6
Assorted Favorites	8421	Honeymoon Blues	2	Sept. 8	17
World of Sports	8801	Stable Stakes	1	Sept. 29	10
Screen Snapshots	8851	Hollywood Bronc Busters	1	Sept. 22	9
"	8852	The Great Al Jolson	1	Oct. 20	11
Comedy Favorites (Re-issue)	8951	Louis Prima & Orch.	1	Sept. 22	10
Candid Microphone	8551	No. 3 (Series No. 2)	1	Sept. 15	11
U.P.A. Assorted (Tech.)	8501	Christopher Crumpet's Playmate	1	Sept. 8	6½
Thrills of Music (Re-issue)	8431	Pardon My Lamb Chop	2	Oct. 13	17
Serials—15 Chapters	8120	The Sea Hound	...	Sept. 22	.....
Mr. Magoo (Tech.)	8701	Stage Door Magoo	1	Oct. 6	7
Stooge Comedies	8401	Wham-Bam-Slam	2	Sept. 1	16
"	8402	Hot Ice	2	Oct. 6	16½

METRO-GOLDWYN-MAYER

Cartoons (Tech.)	*W-642	Mouse For Sale	1	May 21/55	7
Gold Medal Reprint Cartoons (Tech.)	*W-666	Mouse In The House	1	May 7/55	8
"	*W-667	Little Tinker	1	May 14/55	7
"	*W-668	Slap Happy Lion	1	May 28/55	7
Pete Smith Specialties	*S-657	Global Quiz (Tech.)	1	May 14/55	10
"	*S-658	Animals In Action	1	May 21/55	9
"	*S-659	Historical Oddities	1	May 28/55	9
"	*S-660	The Fall Guy	1	June 4/55	9

* NOTE: Suitable for screens up to 1.75.1 ratio.

PARAMOUNT

1955-56

Cartoon Champion (Tech.)	S15-1	The Mite Makes Right	1	Sept. 30	8
"	S15-2	The Old Shell Game	1	Sept. 30	7
"	S15-3	The Little Cut Up	1	Sept. 30	6
"	S15-4	Hep Cat Symphony	1	Sept. 30	6
"	S15-5	Little Red School Mouse	1	Sept. 30	7
"	S15-6	Leprechaun's Gold	1	Sept. 30	10
"	S15-7	Quack-A-Doodle Doo	1	Sept. 30	7
"	S15-8	Teacher's Pest	1	Sept. 30	7
"	S15-9	Tarts and Flowers	1	Sept. 30	7
"	S15-10	Pleased to Eat You	1	Sept. 30	6
"	S15-11	Goofy Goofy Gander	1	Sept. 30	7
"	S15-12	Saved by the Bell	1	Sept. 30	6
Speaking of Animals	A15-1	Tain't So	1	Sept. 30	10
"	A15-2	Monkey Shines	1	Sept. 30	9
"	A15-3	Be Kind to Animals	1	Sept. 30	8
"	A15-4	From A to Zoo	1	Sept. 30	9
Popeye (Tech.)	E15-1	Mister and Mistletoe	1	Sept. 30	6
"	E15-2	Cops Is Tops	1	Nov. 4	6
"	E15-3	A Job For A Gob	1	Dec. 9	6
"	E15-4	Hill Billing and Cooing	1	Jan. 13	6
Noveltoon (Tech.)	P15-1	Rabbit Punch	1	Sept. 30	6
"	P15-2	Little Audrey Riding Hood	1	Oct. 14	6
"	P15-3	Kitty Cornered	1	Dec. 30	6
Sportlight	R15-1	Sporting Dogs Afield	1	Oct. 7	9
"	R15-2	A Nation of Athletes	1	Nov. 18	9
Topper	M15-1	Three Kisses	1	Oct. 7	10
"	M15-2	Reunion in Paris	1	Nov. 11	10
"	M15-3	Animals A La Carte	1	Jan. 27	10
Casper (Tech.)	B15-1	Red, White and Boo	1	Oct. 25	6
"	B15-2	Boo Kind To Animals	1	Dec. 23	6
Herman & Katnip (Tech.)	H15-1	Mousieur Herman	1	Nov. 25	6

RKO-RADIO

1955-56

Wild Life Album	63001	The Whitetail Buck (Tech.)	3	Oct. 21	27½
RKO Pathe Specials	63101	The Future Is Now	2	Sep. 9	15
"	63102	Golden Glamour	2	Oct. 14	15
Screenliners	64201	Gold*	1	Sep. 16	10½
"	64202	Black Cats and Broomsticks	1	Oct. 14	8
"	64203	Make Mine Memories	1	Nov. 11	8
"	64204	Teenagers on Trial	1	Dec. 9	8

* Not released in Canada.

Series	Prod. No.	Title	Reels	Release Date	Time (Min.)
Sportscopes	64301	Game Warden	1	Sep. 2	8
"	64302	Gym College	1	Sep. 30	8
"	64303	Bonefish and Barracuda	1	Oct. 28	8
"	64304	Canadian Carnival	1	Nov. 25	8
My Pal (Re-releases)	63201	Dog of the Wild	2	Oct. 7	21
	63202	Pal, Canine Detective	2	Nov. 11	22
Gil Lamb (Re-releases)	63301	Groan and Grunt	2	Sep. 23	17
	63302	Bashful Romeo	2	Oct. 28	16
Ray Whitley (Re-releases)	63401	Musical Bandit	2	Oct. 28	16
	63402	Bar Buckaroos	2	Dec. 2	16
Edgar Kennedy (Re-releases)	63501	No More Relatives	2	Sep. 16	18
	63502	How to Clean House	2	Oct. 21	18
"	63503	Dig that Gold	2	Nov. 25	17
"	63504	Contest Crazy	2	Dec. 30	17
Brown-Kirkwood (Re-releases)	63601	Heart Troubles	2	Sep. 9	16
	63602	Put Some Money in the Pot	2	Nov. 4	17
Leon Errol (Re-releases)	63701	Wife Tames Wolf	2	Sep. 9	17
	63702	Dad Always Pays	2	Oct. 14	18
"	63703	The Spook Speaks	2	Nov. 18	19
"	63704	In Room 303	2	Dec. 23	17
Specials	63901	Football Headlines	2	Dec. 9	15½

REPUBLIC

Serials	5581	King of the Carnival	13 Ep.	June 27	.....
"	5582	Dick Tracy's G-Men	15 Ep.	Sept. 19	.....
"	5583	Manhunt of Mystery Island (Re-release)	15 Ep.	Jan. 2	.....

TWENTIETH CENTURY-FOX

(CinemaSiope) (Color)	7507	Tears of the Moon	1	June	10
"	7517	Volcanic Violence	1	June	9
"	7515	Naughty Mermaids	1	Aug.	7
"	7516	Winter Jamboree	1	July	10
"	7519	Survival City	1	July	10
"	7518	That Others May Live	1	Sept.	10
"	7520	Gods of the Road	1	Sept.	10
"	7521	Desert Fantasy	1	Sept.	8
"	7513	Clear The Bridge	1	Oct.	10
Terrytoon (Tech.)	5532	Good Deed Daly	1	July	7
"	5533	Bird Symphony	1	Aug.	7
"	5534	The Little Red Hen	1	Sept.	7
"	5510	Phony News Flashes	1	July	7
"	5511	Foxed by a Fox	1	Aug.	7
"	5512	The Last Mouse of Hamelin	1	Sept.	7
Sport	3501	Topsy Turvy Thrills	1	June	8
See It Happen	6501	Man vs. Nature	1	June	9
"	7522	Water Wizardry	1	Oct.	7
"	7523	Cariocia Carnival	1	Nov.	8
"	7524	Lady of the Golden Door	1	Nov.	9
"	7425	Queens Guard	2	Dec.	17

UNIVERSAL

Color Parade Featurette	1385	Swing Hi, Swing Lo	1	June 6	9
Musical Featurette	1308	Webb Pierce and His Wanderin' Boys	2	June 20	16
Woody Woodpecker Cartune (Tech.)	1327	Sh-h-h	1	June 6	6
"	1328	Bedtime Bedlam	1	July 4	6
"	1329	Paw's Night Out	1	Aug. 1	6

WARNERS

Technicolor Specials	2009	Festival Days	2	Aug. 13	20
"	2012	Uranium Fever	2	July 16	20
Featurettes	2106	The Glory Around Us	2	July 2	20
M. M. Cartoons (Tech.)	2720	Double or Mutton	1	July 23	7
"	2721	Jumpin' Jupiter	1	Aug. 6	7
"	2722	A Kiddie's Kitty	1	Aug. 20	7
Bugs Bunny Specials (Tech.)	2729	This Is a Life?	1	July 9	7
"	2730	Hyde and Hare	1	Aug. 27	7
Sports Parade	2509	Italian Holiday	1	July 9	10
"	2510	Aqua Queens	1	Aug. 6	10
Varieties	2607	Gadgets Galore	1	July 30	10

1955-56

Technicolor Specials	3001	Movieland Magic	2	Oct. 8	20
" "	3002	The Golden Tomorrow	2	Nov. 5	17
" "	3003	Behind the Big Top	2	Dec. 3	.....
Featurettes	3101	Small Town Idol	2	Sept. 24	21
"	3102	It Happened To You	2	Dec. 31	.....
Blue Ribbon (Tech.)	3301	Doggone Cats	1	Sept. 10	7
"	3302	The Rattled Rooster	1	Oct. 22	7
"	3303	Fair and Wormer	1	Nov. 5	7
"	3304	Mousemerized Cat	1	Nov. 26	7
"	3305	The Foghorn Leghorn	1	Dec. 24	7
Joe McDoakes	3401	So You Want To Be A Vice Pres.	1	Oct. 29	.....
"	3402	So You Want To Be A Policeman	1	Dec. 17	.....
Sports Parade (Color)	3501	Picturesque Portugal	1	Oct. 15	7
	3502	Fish Are Where You Find Them	1	Jan. 14	.....
Specials	3601	An Adventure To Remember	1	Oct. 1	.....
"	3602	Shark Hunting	1	Nov. 12	.....
"	3603	Faster and Faster	1	Jan. 21	.....
M. M. Cartoons (Tech.)	3701	Dime To Retire	1	Sept. 3	7
"	3702	Speedy Gonzales	1	Sept. 17	7
"	3703	Two Scents Worth	1	Oct. 15	7
"	3704	Red Riding Hoodwinked	1	Oct. 29	7
"	3705	Heir Conditioned	1	Nov. 26	7
"	3706	Guided Muscle	1	Dec. 10	7
"	3707	Pappy's Puppy	1	Dec. 17	7
"	3708	One Froggy Evening	1	Dec. 31	7
Bugs Bunny Specials (Tech.)	3723	Knight-Mare Hare	1	Oct. 1	7
"	3724	Roman Legion-Hare	1	Nov. 12	7



READY TO OPEN IN JANUARY FROM 20TH!

The major comedy hit of the year!

TOM EWELL · SHEREE NORTH

THE LIEUTENANT WORE SKIRTS

co-starring Rita Moreno

COLOR by DE LUXE

CINEMASCOPE

Produced by BUDDY ADLER · Directed by FRANK TASHLIN

Screenplay by ALBERT BEICH and FRANK TASHLIN

Story by Albert Beich

Inside the Ranch Society Jungle!

VAN JOHNSON · JOSEPH COTTEN

RUTH ROMAN · JACK CARSON

THE BOTTOM OF THE BOTTLE

COLOR by DE LUXE

CINEMASCOPE

Produced by BUDDY ADLER

Directed by HENRY HATHAWAY

Screenplay by SYDNEY BOEHM

From a story by Georges Simenon

The secret of the strangest military hoax of World War II!

CLIFTON WEBB · GLORIA GRAHAME

THE MAN WHO NEVER WAS

COLOR by DE LUXE

CINEMASCOPE

Directed by RONALD NEAME

Screenplay by NIGEL BALCHIN

From the Novel by Ewen Montagu

- and oh! how they will open!!!

THE Independent FILM JOURNAL

DEVOTED to the BEST INTERESTS of the MOTION PICTURE INDUSTRY

In this issue

WS

ECULATION, APPRAISAL
LLOWS RKO-TV SALE

OLUMBIA SELLS THEATRE
EATURES DIRECT TO VIDEO

ENATE PROBE WILL TRY
O RESOLVE TRADE PROBLEMS

OX IN $74 MILLION
ROGRAM WITH 34 PIX

W PRODUCT
ages 12, 17

VIEWS
ages 32-34

6, No. 13 January 7, 1956

ered as second class matter October 25, 1946, at the t Office at New York, N. Y., under the act of March 879. Published Biweekly by The ITOA Independent, 1560 Broadway, New York 36, New York. Subption price $2.00 a Year, Single copy 10 cents.

FEAST AND FAMINE

WHAT is the reaction of exhibitors generally to the sale of RKO's inventory of films to television and the prospective TV leasing of 104 Columbia full-length features through its subsidiary, Screen Gems?

While the RKO deal was expected, it came as a great disappointment to theatre owners. Many of the films, though old, are good and will undoubtedly furnish stiff competition to many of the present-day theatrical offerings. The same is true of Columbia's backlog.

The average theatre owner is worried, with just cause. This is a major crisis. Exhibition has been stunned. Yet, there have been no tirades against either RKO or Columbia. It is concerned as to

(See Page 5)



M-G-M WISHES YOU A PROSPEROUS 1956!

We couldn't say it more sincerely than with fine attractions:

"KISMET" (*CinemaScope-Color*) Biggest first week of any Christmas attraction in Music Hall, N. Y. history. Simultaneous nationwide openings BIG! Howard Keel, Ann Blyth, Dolores Gray, Vic Damone.

"THE TENDER TRAP" (*CinemaScope-Color*) Just what the boxoffice needs. The No. 1 hit that's built for extra time. Frank Sinatra, Debbie Reynolds, David Wayne, Celeste Holm, Jarma Lewis.

"I'LL CRY TOMORROW"—Susan Hayward's great performance in the life story of Lillian Roth, already hailed as the picture of the New Year! Richard Conte, Eddie Albert, Jo Van Fleet, Don Taylor, Ray Danton.

(continu

"RANSOM!" —Another high voltage drama in the tempo of "Blackboard Jungle" and "Trial." Glenn Ford, Donna Reed, Leslie Nielsen, Juano Hernandez, Robert Keith.

"FOREVER DARLING" (*Color*) Funnier, bigger, better than "The Long, Long Trailer." Lucille Ball, Desi Arnaz, James Mason, Louis Calhern, John Emery, John Hoyt, Natalie Schafer.

"DIANE" (*CinemaScope-Color*) The battle of the sexes in a truly big attraction. Lana Turner and an outstanding cast including Pedro Armendariz, Roger Moore, Marisa Pavan, Sir Cedric Hardwicke, Torin Thatcher, Taina Elg.

"THE LAST HUNT" (*CinemaScope-Color*) Stampede of 1,000 wild buffalo in a great adventure filmed in the Dakota Bad Lands. Robert Taylor, Stewart Granger, Lloyd Nolan, Debra Paget, Russ Tamblyn.

"IT'S A DOG'S LIFE" (*CinemaScope-Color*) Refreshingly different screen delight from Richard Harding Davis' celebrated story. Jeff Richards, Jarma Lewis, Edmund Gwenn.

"MEET ME IN LAS VEGAS" (*CinemaScope-Color*) A glittering array of stars in a romantic, fun-filled story of America's exciting playground. Dan Dailey, Cyd Charisse, Liliane Montevecchi, Agnes Moorehead, Jim Backus, Oscar Karlweis, The Slate Brothers. Guest stars: Jerry Colonna, Vic Damone, Paul Henreid, Lena Horne, Frankie Laine; introducing Mitsuko Sawamura.

"FORBIDDEN PLANET" (*CinemaScope-Color*) Unique! Dramatic! Startling! Drama of the world of the future! Walter Pidgeon, Anne Francis, Leslie Nielsen, Warren Stevens, and introducing Robby, The Robot.

"TRIBUTE TO A BAD MAN" (*CinemaScope-Color*) A major M-G-M enterprise filmed in the Colorado Rockies. Another James Cagney triumph. Don Dubbins, Stephen McNally, Vic Morrow, Irene Papas.

"GABY" (*CinemaScope-Color*) Separation and reunion of a GI and his dancer-sweetheart. "Keep me in your heart was young love's vow. A great picture! Leslie Caron, John Kerr, Taina Elg.

"BHOWANI JUNCTION" (*CinemaScope-Color*) Ava Gardner and Stewart Granger in a giant production filmed in Pakistan. The story of a seductive half-caste girl and the men in her life. William Travers, Abraham Sofaer.

"INVITATION TO THE DANCE" (*Technicolor*) Headed for the Hall of Fame of motion pictures. Something new, startling, magnificent. Gene Kelly, Tamara Toumanova, Igor Yousekevitch.

"LUST FOR LIFE" (*CinemaScope-Color*) The dramatic story of the famed painter, van Gogh. A great attraction filmed in actual locations. Kirk Douglas, Anthony Quinn, James Donald, Pamela Brown, Niall MacGinnis.

"THE SWAN" (*CinemaScope-Color*) The story of the beautiful young girl who had to fall in love to become a woman. A notable stage hit now a memorable motion picture. Grace Kelly, Alec Guinness, Louis Jourdan, Brian Aherne, Agnes Moorehead, Jessie Royce Landis, Leo G. Carroll, Van Dyke Parks, Estelle Winwood, Robert Coote.

And Many More!



BIGGEST EVENT OF THE NEW YEAR!

"M-G-M WEEK"

Feb. 5th to Feb. 11th

An M-G-M Picture On Every Screen!

Hitchcock's new suspense hit heads for the big boxoffice money! Nine weeks in New York paces first out-of-town dates now! National release in January climaxes top-powered preselling!

THE
UNEXPECTED
FROM
HITCHCOCK!

The man who thrilled you with "To Catch A Thief" and "Rear Window," comes through with his most unusual story yet!

PARAMOUNT PRESENTS

ALFRED HITCHCOCK'S

THE TROUBLE WITH HARRY

Color by TECHNICOLOR

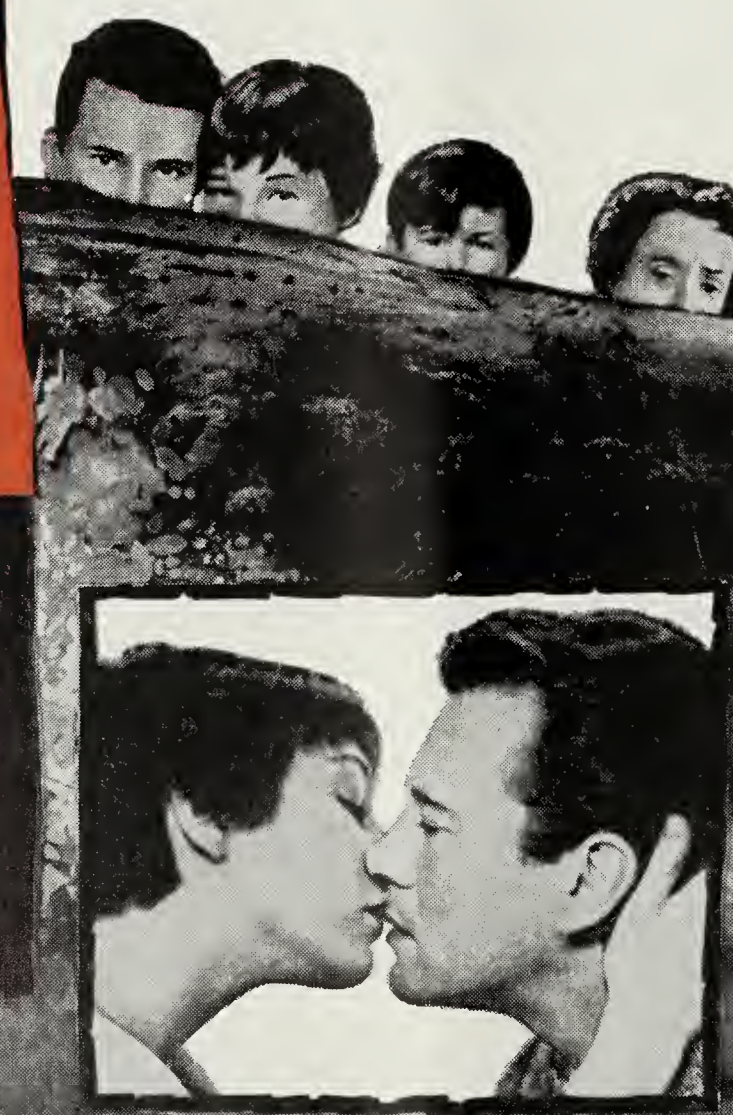
starring
EDMUND GWENN
JOHN FORSYTHE
and introducing
SHIRLEY MacLAINE
Directed by ALFRED HITCHCOCK
Screenplay by JOHN MICHAEL HAYES
Based on the Novel by JACK TREVOR STORY

VISTAVISION
MOTION PICTURE HIGH FIDELITY

UNEXPECTED ROMANCE
. . . as a young widow with a yen meets a very yummy guy!

UNEXPECTED COMEDY
. . . as the body they keep pushing down keeps popping up!

UNEXPECTED SUSPENSE
. . . as it reaches a spine-chilling climax you'll feel right down to the marrow of your bones!



January 7, 1956
Vol 36 No. 13

THE Independent FILM JOURNAL

Editor: MORTON SUNSHINE

DEVOTED TO THE BEST INTERESTS OF THE MOTION PICTURE INDUSTRY

Feast and Famine

(*Continued from cover*)

what the other majors will do now. Certainly, the stockholders of the other film companies will be pushing for the extra profits in quick television sales. Long range effects may be shoved into the background.

Of course, there is considerable talk that the video market for feature films is "glutted" and the dumping of additional films will deflate rentals. Ironically enough, the break in the dike comes at a time when the theatrical market is suffering from a serious product famine and inflated terms because of the shortage.

It was only a few short weeks ago that the Federal Court viewed as sound and reasonable the practice of the major film companies in withholding films from television in order to protect their primary source of revenue and dismissed the government's 16mm conspiracy suit.

Is the over-abundance of feature films on the TV market to be the only deterrent to further sales? Is the reissue market for theatrical presentation to die? Is the three year clearance pattern between theatrical release and free televiewing adequate to protect the primary source of revenue? Is the fact that television sales provide additional revenue for reinvestment in production sufficient solace for the competition created? Is the exhibitor to continue in business knowing that his grosses for every future playdate is creating future competitive programming for a rival medium?

These are major questions. We only wish we had the answers. We know what we'd like them to be.

* * * * *

Would this department be considered too radical to suggest, in view of the court's decision, that the day may come when a far-seeing film company, which casts its future with the theatrical field, *will guarantee to exhibitors that the films it releases will never be shown on television?*

It may be a daring precedent which might seem foolhardy at first blush but most practical on further consideration.

Cold Facts—Warm Tribute

Next month marks the fifth anniversary for the United Artists management team of Arthur Krim, Robert S. Benjamin, William J. Heineman, Max E. Youngstein and Arnold M. Picker.

These men took the helm of a faltering company during a period of industry depression and revitalized it to a point where UA grosses soared from $18,000,000 in 1951 to $55,000,000 in 1955, with a 20 percent increase forecast for this year. These cold facts are the warmest tribute that can be paid to the Krim group's leadership and achievements.

During this period of increasing grosses, the Krim partners have not taken a penny out of the company in dividends or other emoluments. All earnings have been reinvested in production and expansion of the UA organization around the world. They are converting current success into future growth. During the next 10 months, more than $40,000,000 is being invested in production, with the company providing almost 100 percent backing for all its releases.

UA has forged to the front in the last half decade and it's only the beginning, folks. A quinella on the Krim quintet should pay dividends.

Early To Bed . . .

RKO Theatres this week began to advertise the various times the main feature goes on in all of the circuit's theatres. In addition, the schedule of week-day shows will be arranged so that "the last showing of the featured film starts early enough for them (*patrons*) to get home before midnight."

These are constructive ideas but theatres might go a step further and schedule the main feature to go on no later than 9:30 P.M. during the week. We have good reason to believe that many potential moviegoers are staying home because the main feature goes on too late and we believe they far outweigh those who straggle in at the very last moment to catch the show. Just think for a moment how the rating of TV shows drop off long before midnight . . . and for good reason!

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Reactions And Complications Come In On RKO-TV Sale

The industry this week is carefully appraising the multi-faceted, multi-million dollar sale of RKO Radio's entire film library to Matty Fox's C&C Television Corp. Considered the most significent transaction of its kind to date, the sale has many complications that have inspired wide-spread speculation.

Mixed reactions greeted the $15.2 million sale from the ranks of exhibition. Many theatre operators expressed fears that the influx of good films to TV would create more damage at the box office, especially in saturated TV areas where small theatres might receive a serious blow. These anxieties seemed borne out in part by the withdrawal of Matty Fox from the management team of United Artists. Fox was an original member of the group that took over UA leadership in 1951. His withdrawal, industry observers have suggested, might represent a move to cut off any possible retaliation toward UA product from dissatisfied exhibitors.

Many Opinions

However, exhibition has not closed its ranks on the subject. Other exhibitors have ventured the opinion that the deal is now "water over the dam" and that the increase in RKO production capital might be all to the good, especially with the company's filming plans moving into high gear. It is generally felt that General Teleradio president Tom O'Neil plans to put back into production the millions that he recouped of the original $25 million put down for the RKO purchase from Howard Hughes.

Exhibition also took into account the three year domestic clearance in the sale. RKO will withhold its films until they have been exhibited through normal theatrical channels for that period. On the foreign market, the period has been set at five years.

Still others felt that the RKO sale might not "open the floodgates," since if other major companies released their films to television, the market would be over-supplied, and the majors' high asking prices would be forced down. (*See, however, the story of Columbia Pictures sale to TV on page* 7.)

Forestall Sales?

It is also felt in some exhibitor quarters that the RKO sale may forestall further sales of film libraries for a substantial period of time. Industry sources have long felt that the major studios were biding their time for TV prices to rise in order to make similar deals. 20th-Fox president Spyros P. Skouras has been quoted as saying that his film backlog would eventually yield $150 million. However, officials of both distribution and television have indicated that TV film prices are now expected to tumble. There just isn't enough air time to go around, distribution officials have stated.

C&C Television has declared that it plans to market the 740 features and 1100 shorts over a period of at least three years, "in orderly fashion," to prevent an upset in prices and a glutting of the market. However, TV insiders noted that the presence of RKO product will drive other non-major TV film marketers to lower their prices in an effort to dispose of their films quickly. With that in mind, further major studio product seems unlikely to go to TV at present, some quarters feel.

The future action of the companies does depend to a large degree on the outcome of C&C Television's sales success. It is felt that the C&C deal is a possible barometer of the TV-film situation in the immediate future. The first negotiation that has been mentioned is with the Latex Corp. on a $2 million 70-picture sponsorship deal, but no definite agreement has yet been reached.

The $15.2 million deal will bring in an additional $8 million to the RKO Radio-General Teleradio organization over the coming four years, since GT has retained substantial benefits from the films turned over to C&C. The added return will accrue from GT's six TV stations which will have exclusive rights to the 740 features. World TV rights plus foreign theatrical rights have been turned over to Fox's organization. RKO has retained original rights to domestic theatrical presentation in order to re-make past box office hits in the future. In addition, GT is privileged to select 150 films to be sold to a national sponsor for their initial TV airing. Afterwards, the films will revert to C&C for subsequent television distribution. The 740 films date from 1933 to July 195 .

Two questions raised by the RKO sale remain unanswered at this writing, however. According to the reported terms of sale, all films made by the studio before July 24 of last year will be available to C & C. Since the contract in them includes "The Conqueror" and "Jet Pilot," produced under the Howard Hughes' regime and still unreleased to theatres, apparently these films would be available to theatres after three years of theatrical exhibition.

Also, RKO has announced its intention to reissue several films to theatres while its new production program gets underway. These

(*Continued on page* 22)

Hughes Buys 'Jet Pilot,' 'Conqueror' For $8,000,000

Two completed but as yet unreleased RKO Radio Pictures—"The Conqueror" and "Jet Pilot"—this week were sold to Howard Hughes personally, in the latest in a series of major transactions by RKO Teleradio Pictures. The announcement was made at a press conference held at press time by Tom O'Neil, president of General Teleradio and Daniel T. O'Shea, president of RKO Radio Pictures.

The sale involved $8 million in cash, plus an approximate $4 million to be paid out of Hughes share of the proceeds of the distribution of the films, O'Neil said. RKO, however, will release the pictures and will have an exclusive world-wide license to distribute the films.

Hughes: No Voice

Hughes will have no voice in the distribution of the films. "The Conqueror" has already been turned over to RKO for release, and "Jet Pilot" must be handed over by Hughes before June 1956. O'Neil termed the four-year-old John Wayne starrer about air power "excellent," and said that the aerial scenes would not seem "obsolescent."

Two other points about the RKO sale to C&C Television were clarified. Under the terms of the contract, he said, RKO has the right to withhold 20 films for six years instead of the stipulated three years after theatrical distribution. In this category would go the re-issues which will be released to theatres this year by RKO, including "Rebecca," "The Big Sky," and others, thereby preventing competition with theatres.

Although the complete list of films sold to TV was not available, O'Neil said that the following RKO films were *not* included: "The Conqueror," "Jet Pilot," "Susan Slept Here," and "Son of Sinbad."

Daniel T. O'Shea, RKO Radio president, announced that the studio plans to produce seven pictures during the last half of 1956 at an outlay of about $19 million.

No TV Shorts Shortage With Para, Terrytoon, Brittanica Deals

Commercial television will have no shortage of shorts during the coming years, because of deals concluded and pending involving Paramount Pictures, Terrytoons, Inc., and Encyclopedia Britannica Films.

Paramount, following negotiations begun last Nov., has sold world-wide rights to 1,600 short subjects for TV distribution to the U M & M Corp., which represents three companies: United Film Service of Kansas City, Minot TV of New York, and Motion Picture Advertising Service of New Orleans. The films, sold for about $3 million, include the studio's output through Sept. 1950.

Terrytoons, Inc., the animated film cartoon company headed by Paul Terry, was reported selling out to the Columbia Broadcasting System for $5 million. The sale would give the TV network a backlog of films formerly seen in theatres.

And Encyclopedia Britannica will lease to Trans-Lux Pixtures exclusive rights to more than 700 "educational" shorts as well as distribution rights to all production for the next ten years. The films are well suited for theatres or TV, according to Trans-Lux vice-president Richard Brandt, but shorts will not be made available to TV until some years after theatre play-offs.

Columbia Sells Theatre Features Direct To Video

Exhibition hopes that the sale of RKO Radio films to television would impede similar moves from other Hollywood studios were somewhat dimmed this week after the announcement that Columbia Pictures plans to release, through its wholly-owned subsidiary, Screen Gems, a group of 104 "backlog" features to television.

Titles of the films have not been revealed, but the move will be unprecedented in several respects. The features will be rented, not sold outright as in the RKO-C & C deal, and Columbia will maintain title to the pictures and to all residual rights. Because no middleman is involved, Columbia will be able to ascertain the precise dollar value of its film sales to television. In addition, Columbia now becomes the first major company to sell directly to both television and theatres.

The decision, Columbia announced "does . . . take cognizance of the changing character of our business and the need for all companies to remain fluid and flexible. As a matter of good business judgment," the company stated, "our management has decided that it wants to study at first hand the potential of the television market as it relates to feature pictures which have already been reissued theatrically. . . ."

The studio, which has already envisioned an $11 million revenue from TV in 1956, states that the latest move will provide "additional working capital for an expanded theatrical program in which we are now engaged and which will be further accelerated in the immediate future."

Although the list of pictures offered was not made public, Screen Gems did send a brochure offering specific productions to television stations. The *New York Times* printed a story that the Ford Motor Car Co. was reportedly considering a series of TV spectaculars using Columbia backlog productions. The films considered were all star-laden, outstanding theatre successes—"Lost Horizons," "The More The Merrier," and "You Can't Take It With You." Offering price for the film was reported at $125,000 each.

Skouras And Prudential Plan Two For Nassau

Long Island will get two new theatres, one indoor and one outdoor, planned by Skouras Theatres and Prudential Theatres respectively.

Skouras Theatres plans to build a 1450 seat indoor house, modern in architecture and decor, on Jericho Turnpike in Syosset, L. I, according to Spyros S. Skouras, circuit president. It is expected to be ready during the fall of 1956. Modern equipment will enable all types of projection and sound to be utilized. A several hundred car parking lot will be constructed adjacent to the theatre.

Prudential Theatres has purchased a fifty acre plot on Old Country Road in Plainview, L. I. on which it plans to erect a modern 2200 car drive-in theatre. Operation is to begin early in 1957, according to Joseph M. Seider, president of the theatre circuit.

Senate Probe Set

Humphrey Group Will Try To Resolve Trade Problems

WASHINGTON. — The Humphrey Senate Small Business subcommittee will look into the extent to which distributors, exhibitors and the affected government agencies have heeded the recommendation made by an earlier subcommittee probe into film industry distribution practices, according to Senate Small Business Committee chairman John Sparkman (D., Ala.).

Sparkman made the statement in an announcement issued jointly with Sen. Hubert H. Humphrey (D., Minn.), who will head up the new film industry trade practice probe. February 2 was announced as the date for the start of the new hearings.

A different Senate Small Business subcommittee, then under the chairmanship of Sen. Andrew F. Schoeppel (R., Kans.) held the earlier hearings. The final report made few recommendations, but did suggest that the industry should try arbitration as a substitute for running to Washington with its troubles. The Department of Justice was also asked to police the consent decrees more carefully and to pay more attention to exhibitor complaints.

Sparkman said, "at this time, as exhibitors renew their complaints against certain industry distribution practices, it seems clearly appropriate to determine the extent to which such recommendations of the Committee have been effectuated."

Humphrey said that the subcommittee in beginning the new probe, "has carefully avoided any prejudgment of any of the issues to be raised during the hearings. . . . The sole purpose of the undertaking will be to try to resolve problems which may be shown to exist between distributors and motion picture exhibitors, most of whom are small, independent businessmen."

He revealed that the subcommittee intends to hear all interested parties during the course of the hearings. Representatives of exhibitor organizations and "a number of unaffiliated exhibitors" will lead off the first phase. Humphrey said the names of those who will testify will be announced later.

"In subsequent hearings the subcommittee intends to receive testimony from spokesmen for the motion picture distributors and also from federal government officials having antitrust responsibilities in the motion picture industry," he continued.

The Humphrey subcommittee is holding its hearing at the plea of National Allied which stressed government regulation as one of its major platforms at their 1955 national convention. Both Theatre Owners of America and the Independent Theatre Owners Association have indicated that they will participate in the Capitol hearings also. ITOA stated earlier that its journey to Washington will be for the avowed purpose of combatting any government intervention. Harry Brandt, ITOA president, declared at that time that such intervention could "turn out to be a bigger boomerang than competitive bidding. . . ."

At present TOA has not formally adopted any course of action for the Senate hearings. However, important TOA leaders have voiced concern over the possible hardships that might grow out of Federal regulation. The debate over government intervention in the film industry has been one of the major causes in the widening Allied-TOA rift.

The Humphrey Small Business subcommittee is an investigative body created by the over-all Committee to which it is responsible. In terms of legislation, the subcommittee can only suggest legislation it deems necessary. It cannot recommend particular legislative action. If legislation growing out of Allied demands are forthcoming, it will have to present its case before another committee.

Pay-TV Involves Basic B'dcasting Change: FCC

WASHINGTON.—Commenting that any authorization of pay TV would "involve a basic change in the American system of broadcasting and raise substantial questions of a legal, technical and policy nature," the FCC in its annual fiscal report for 1955 gave no clue as to the fate of subscription television.

The report declared that after the commission had a chance to study all comments on the case, it would "specify any further proceedings as may be necessary, including oral hearings and the time and nature of demonstrations of subscription TV systems." Among its major problems the FCC listed ultra high frequency station difficulties, and the problem of spreading competition TV across the nation as well as the pay-TV case.

Douglas Asks Admissions Tax Repeal

WASHINGTON.—Congress should make further reductions or eliminate the admissions tax and certain other excises, according to Sen. Paul Douglas (D., Ill.). The suggestion was made in supplemental views to a tax policy report issued by a Joint Economic Committee subcommittee.

Douglas agreed with the subcommittee conclusion to the effect that tax cuts in 1956 might be inflationary, but said certain "loopholes" in the tax laws should be closed to bring in enough additional revenue to permit the excise cuts.

Connecticut Theatres Pay Flood-Recovery Tax

Connecticut theatres will provide added revenue for Gov. Ribicoff's flood-recovery tax program passed by the State legislature this week. The plan, which sets additional levies in various fields, for a nine-month period calls for an increase in amusement tax starting at 25 cents per day effective Feb. 1. Theatres with seating capacities under 500 will pay the minimum 25 cent increase, while those from 500 to 749 will pay an added $1. The tax increase is graduated up to an $8 increase for theatres holding 2500 or more seats.

you'll be blowing the loudest horn in town with this HA
NEW
ATTR



keeping up with his **itch**es...
...will have you in st**itch**es!

20th Century-Fox presents

Tom Ewell • Sher

THE LIEUTENANT WO

COLOR by DE LUXE CINEMASCOPE

co-starring RITA MORENO with RICK JASON • Produced by BUDDY ADLER • Directed by FRA



SHLIN • Screenplay by ALBERT BEICH and FRANK TASHLIN Story by ALBERT BEICH

Ambitious Schedule

20th-Fox In $70,000,000 Program With 34 Features

20th-Fox is shaping plans to embark on one of the most ambitious productions schedules in its history with 34 films to be produced or released in the coming year, according to production head Darryl F. Zanuck. Including two Rodgers & Hammerstein musicals, nine Broadway hits and 14 best-sellers, the entire line-up will be shot in either 35mm or the new 55mm CinemaScope. The two R&H musicals, "Carousel" and "The King and I," will debut the new C'Scope process and will be released in February and September respectively.



DARRYL F. ZANUCK

Zanuck also announced that present plans call for two films a year in the 55mm process. He is currently at work on his personal production of the adaptation of the current best-seller, "The Man in the Gray Flannel Suit," starring Gregory Peck, Jennifer Jones and Fredric March. Zanuck's next outing will follow with the January 1956 Literary Guild selection, "Island in the Sun," by Alec Waugh.

On the schedule for producer Buddy Adler are: "The Lieutenant Wore Skirts," starring Tom Ewell and Sheree North, for January release; "The Bottom of the Bottle" also for January, starring Van Johnson, Joseph Cotten, Ruth Roman and Jack Carson, and "The Revolt of Mamie Stover," starring Jane Russell, and Richard Egan. "Bus Stop," "A Hatful of Rain," "Anastasia," "The Day the Century Ended," "Solo," and "Heaven Knows, Mr. Allison." are also on Adlers future agenda.

Other producers and their assignments:

Samuel G. Engel: "Bernardine"; "A Roomful of Roses"; "Boy on a Dolphin."

Nunnally Johnson: "Do Re Mi," written by Garson Kanin; "Oh Men, Oh Women."

Charles Brackett: "The Sixth of June," starring Robert Taylor, Richard Todd, Dana Wynter and Edmund O'Brien; "The Desk Set"; "The Wayward Bus," novel by John Steinbeck.

Henry Ephron: "23 Paces to Baker Street," starring Van Johnson and Vera Miles, now in production in England and slated for April release; Cole Porter's "Can Can"; "The Best Things in Life are Free."

Herbert Bayard Swope, Jr.: "Hilda Crane," starring Jean Simmons and Guy Madison.

James Mason: "Jane Eyre," written by Charlotte Bronte; "High Wind in Jamaica"; "Ten Feet Tall."

Robert L. Lacks: "The Proud Ones," starring Robert Ryan, Virginia Mayo and Robert Stack; "The Circle."

William Bloom: "On the Threshold of Space," starring John Hodiak, Guy Madison, Virginia Leith, Dean Jagger. Completed and to be released in March.

William Hawks: "The Last Wagon."

Andre Hakim: "The Man Who Never Was," starring Clifton Webb and Gloria Grahame. Completed and slated for February release.

Unassigned: Ernest Hemingway's "The Sun Also Rises."

Cite Factors Halting Box Office Decline

Theatre gross receipts for 1956 are expected to maintain the same level as in 1955, approximately $1.3 billion domestic and $200 million foreign, according to a report published by the Business and Defense Services Administration of the Commerce Dept. The BDSA report forecasts more theatres, especially drive-ins plus increased film production as factors warding off any further box office decline.

CinemaScope 55 Getting Series Of Exhib And Press Screenings

A world-wide program introducing 20th-Fox's new CinemaScope 55 will commence with a series of exhibitor and press demonstrations of the process in 59 major U. S. cities starting January 25.

The enhanced CinemaScope system, to be introduced with Rodgers & Hammerstein's musical, "Carousel," will be demonstrated between January 23 and February 21 to some 200,000 opinion makers at special morning 9:45 a.m. showings.

Invited with exhibitors and representatives of the general and film industry press to one-hour showings of scenes from "Carousel" and "The King and I" will be TV and radio executives, editors of technical magazines and newspapers, educational figures, civic, social and women's club leaders and stockholders of the film company.

January demonstrations have been scheduled as follows: Roxy, New York (9:15 a.m.); Village, Los Angeles; Uptown, Chicago (23); Memorial, Boston; Fox, San Francisco; Indiana, Indianapolis (24); Fox, Philadelphia; Fox, Portland; Albee, Cincinnati (25); Palace, Washington; 5th Avenue, Seattle; Fox, Detroit (26); Carolina, Charlotte; Fox, Spokane; and Palace, Cleveland (27); Fox, Atlanta; Fox, Missoula; and Fulton, Pittsburgh (30); and Florida, Jacksonville; Villa, Salt Lake City; Center, Buffalo (31).

February demonstrations as follows: Carib, Miami; Center, Denver; Imperial, Toronto (1); Saenger, New Orleans; Orpheum, Omaha; and Palace, Rochester (2); Falco, Memphis; Des Moines, Des Moines; Paramount, Syracuse (3); Metropolitan, Houston; Radio City, Minneapolis; Palace, Albany (6); Palace, Dallas; Wisconsin, Milwaukee; Poli, New Haven (7); Criterion, Oklahoma City; Paramount, Wilkes Barre (8); Orpheum, Kansas City; Tennessee, Knoxville; State, Harrisburg (9); St. Louis, St. Louis; Tivoli, Chattanooga; New, Baltimore (10).

Also Lincoln, Springfield, Ill.; Capitol, Little Rock; Byrd, Richmond (13); Paramount, Ft. Wayne; Dom, Shreveport; Grandin, Roanoke (14); Majestic, Grand Rapids; Alabama, Birmingham; Kearse, Charleston, W. Va. (15); Palace, Columbus (16); Miller, Wichita; Ben Ali, Lexington (17); Rialto, Louisville (18); Sunshine, Albuquerque (19); and the Fox, Phoenix (21).

A team of 20th Century-Fox executives, headed by W. C. Gehring, executive assistant general sales manager; Alex Harrison, Western sales manager; and Glenn Norris, will host the programs, assisted by division and branch managers and representatives of the firm's research organization.

Supplementing explanations of CinemaScope 55, and its applications to theatres of all sizes and type, to be given by the executives at all programs will be a narration in the reel by Darryl F. Zanuck, 20th Century-Fox production head.

"Prize Baby" Honors Dembow



As Company officers and top executives of National Screen Service look on, president George F. Dembow receives a commemorative plaque from vice-president Burton E. Robbins, honoring him upon the occasion of his birthday and upon the conclusion of the George F. Denbow Sales Tribute. In presenting the plaque on behalf of the country-wide personnel of NSS, Robbins read the inscribed message: "Presented to George F. Denbow on the occasion of his birthday by the N.S.S. sales organization, as a token of our esteem to honor a beloved leader."

Appointment Of O'Shea For "Oklahoma" Dates

Accelerated U. S. distribution of "Oklahoma!" was forecasted with the appointment of Edward K. 'Ted" O'Shea to the post of vice-president and world sales manager of Magna Theatre Corp., distributors of the Rodgers & Hammerstein musical. O'Shea resigned his Paramount Film Distributing Corp. vice-presidency, ending a nine-year association with the company, to take on the Magna responsibilities.



TED O'SHEA

O'Shea became associated with Paramount when the company bought control of Liberty Pictures. A sales executive of long experience, O'Shea served as Eastern and Southern sales manager for M-G-M for many years before his Liberty affiliation.

SMPTE To Compile College Instruction Courses In Films-TV

The Society of Motion Picture and Television Engineers will soon compile a report on motion picture and television instruction in U.S. colleges and universities. Dr. John G. Frayne, president of the Society, announced that he had appointed a committee which would begin work on this project at once.

In 1946 Dr. Frayne compiled a report on motion picture instruction in colleges and universities and in September 1950 this report was revised by Jack Morrison of U.C.L.A. In addition to bringing those earlier reports up-to-date the committee hopes to expand them to include related courses in television instruction.

Owen And Deneau Upped In Para Realignment

Top level realignment of Paramount's domestic distribution organization, following resignation of E. K. (Ted) O'Shea, was announced this week by George Weltner, in charge of world wide sales for Paramount.

Hugh Owen, vice president of Paramount Film Distributing Corp., has been named eastern sales manager. Sidney G. Deneau, who had been assistant to O'Shea, has been appointed western sales manager.



OWEN



DENEAU

. . . NEW POSITIONS

JACK GARBER, formerly advertising and publicity man for the Balaban and Katz organization in Chicago, has been appointed to John C. Flinn's advertising and publicity department at Allied Artists.

EMMETT EMERSON has been named assistant director of "Back From Eternity" by producer-director John Farrow. "Back from Eternity" is the first of three films Farrow will make for RKO Radio.

ALBERT B. TAYLOR, co-producer of the Broadway hit "Damn Yankees," and formerly associated with the William Morris Agency in Hollywood, has been appointed to the post of executive in charge of committments for RKO Radio. He will be responsible for major star, director, writer and story committments.

HOWIE HOROWITZ has been named assistant to Don Hartman, production head of Paramount Pictures. Horowitz had been on special assignment in the publicity department handling young talent.

ALBERT B. TAYLOR, formerly business executive in charge of special affairs for CBS-TV, has been appointed executive in charge of commitments of RKO Radio Pictures.

Miss PAT MCDERMOTT has been named assistant publicity director of RKO. She was formerly Hollywood publicity manager of CBS-TV and a reporter on the Los Angeles Times.

GEORGE SHARF has been elected secretary of Loew's International Corp., filling the post last held by the late Joseph Rosthal. Sharf has served with Loew's since 1930, and as member of the legal dept. since 1940.

WILLIAM E. FOX, JR., ASCAP field representative since 1950, has been appointed to the Society's Chicago district managership. MARTIN MELTZER has been named to the Society's Central Division supervisor's post, with offices in St. Louis.

DAVID BROWN, formerly 20th-Fox story editor, has been named to production head Darryl Zanuck's executive staff. ARTHUR KRAMER, scenario editor for Columbia Pictures for the past four years, will succeed Brown in the story post.

CHARLES F. BALDWIN has been appointed manager of the MPEA Mediterranean area with headquarters in Rome. Baldwin formerly served as an advisor to the U.S. delegation to the U.N. General Assembly and as Deputy Assistant Secretary of State for Far Eastern Economic Affairs.

ROBERT M. DUNN, assistant general sales mgr. of Ansco since 1948, has been promoted to acting general sales mgr. of the company.

Add Timetable To Ads

Beginning this week, RKO Theatre "ads" in all New York Metropolitan and suburban newspapers will carry a complete schedule of the times the main feature goes on in all the circuit's theatres. The circuit's purpose is to enable patrons to see films from the beginning, and to advise that the last showing of the featured film starts early enough to get home before midnight. As usual RKO Theatres will present late shows on Friday and Saturday nights.

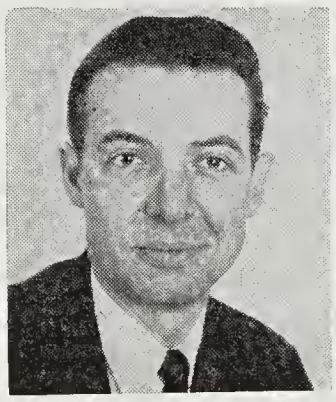


HUTNER (left) and GOLDING

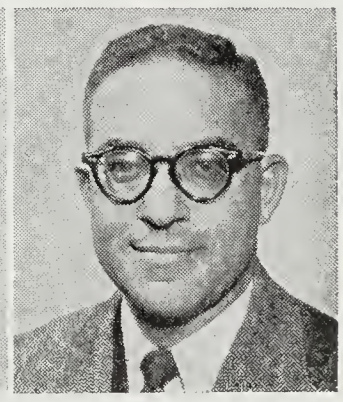
James A. Mulvey, president of Samuel Goldwyn Prods., has announced that David Golding, director of advertising and publicity, will hereafter make his permanent headquarters on the West Coast and that MEYER HUTNER will join the company as eastern advertising and publicity manager.

Under the new setup, Mulvey explained, the publicity operation of the Goldwyn company now working on "Guys and Dolls" in conjunction with M-G-M will also be in charge of pictures produced by Samuel Goldwyn, Jr., in his releasing deal with United Artists.

Hutner who has been with 20th-Fox for the past five years, is a veteran newspaperman, having been with the New York *Journal American* and *Post*. Present plans call for Golding to leave N. Y. at the end of January. JACK COOPER, who has been filling in at the studio, will continue as assistant to Golding.



HALPERN



SCHNEIDER

BEN HALPERN, former associate editor of the INDEPENDENT FILM JOURNAL and recently assistant manager of foreign publicity for United Artists, has been promoted to the post of UA manager of advertising, publicity and exploitation for Europe and the Middle East. He succeeds Charles Moses, resigned. Halpern was connected with Paramount from 1949 to 1952 as a publicity feature writer.

Succeeding Ben Halpern in the assistant managership of foreign publicity is CLARENCE SCHNEIDER. Schneider was formerly a member of Columbia Pictures publicity department.



"Gaby," stars Leslie Caron, John Kerr, CinemaScope-Eastman Color.



"I'll Cry Tomorrow," stars Susan Hayward, CinemaScope-Eastman Color.



"Ransom!", stars Glenn Ford, Donna Reed.



"Forever Darling," stars Lucille Ball, Desi Arnaz, James Mason, Eastman Color.

M-G-M Offers Strong Product Line-Up In Next Four Months

Stability of product is the keyword from M-G-M for the next four months, as the company offers a consistency of new releases bulwarked by at least four reprints. Additionally, Leo's men are making available for special runs two unusual attractions in Samuel Goldwyn's production of *Guys and Dolls,* which has no national release date as yet, and *I'll Cry Tomorrow*, which has already had two pre-release engagements, one in Los Angeles in preparation for the Academy of M. P. Arts and Sciences nominations and awards, and the second in Chicago where Lillian Roth, on whose book the film is based, carried on to great heights as an entertainer.

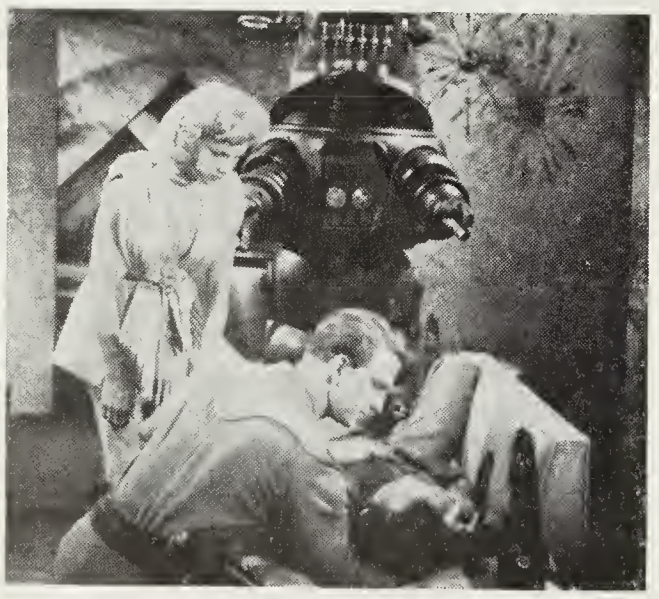
The eight new pictures, exclusive of *Guys and Dolls* and *I'll Cry Tomorrow,* find two being released each month. For January there will be *Diane* in CinemaScope and Eastman Color with Lana Turner, Marisa Pavan and Roger Moore, and *Ransom!* top-casting Glenn Ford and Donna Reed. For February there will be *Forever Darling* in Eastman Color with Lucille Ball, Desi Arnaz and James Mason, and *The Last Hunt* in CinemaScope and Eastman Color with Robert Taylor, Stewart Granger, Debra Paget and Lloyd Nolan. For March, *Meet Me in Las Vegas* in CinemaScope and Eastman Color with Dan Dailey and Cyd Charisse; also *Forbidden Planet* in CinemaScope and Eastman Color with Anne Francis, Leslie Nielsen and Walter Pidgeon. For April, *Tribute to a Bad Man* in CinemaScope and Eastman Color, stars James Cagney and Irene Papas, and *Gaby* in CinemaScope and Eastman Color, stars Leslie Caron.

The four reprints will come in packages of two: For February there will be *The Three Musketeers* with Lana Turner, June Allyson, Gene Kelly and Van Heflin, and *The Stratton Story* with James Stewart, June Allyson and Agnes Moorhead. For March there will be *Northwest Passage* with Spencer Tracy, Walter Brennan and Robert Young and *The Yearling* with Gregory Peck.

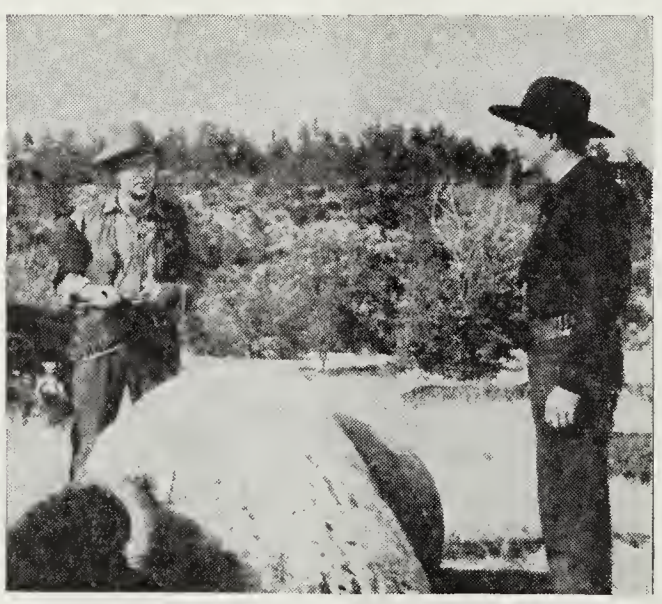
While no specific release dates have been set by Charles M. Reagan, vice-president and general sales manager, there will be another group of offerings announced soon. These pictures will include *Bhowani Junction,* produced in Pakistan with Ava Gardner and Stewart Granger in the starring roles; *Invitation to the Dance,* starring Gene Kelly and Tamara Toumanova; *The Swan,* starring Grace Kelly, Alec Guinness and Louis Jourdan. Among those in the limelight for release by the end of the year will be *The Catered Affair* with Bette Davis, Debbie Reynolds, Ernest Borgnine, Barry Fitzgerald and others; *The Living Idol* with Steve Forrest and Lillaine Monteveechi; *Lust For Life* with Kirk Douglas and Anthony Quinn; *The Rack* with Paul Newman, Wendell Corey and Walter Pidgeon; *High Society* with Bing Crosby, Frank Sinatra and Grace Kelly; *The Fastest Gun Alive,* starring Glenn Ford and Jeanne Crain; *The Opposite Sex* with June Allyson; and *Somebody Up There Likes Me.*



"Meet Me In Las Vegas," stars Dan Dailey, Cyd Charisse, CinemaScope-Eastman Color.



"Forbidden Planet," stars Anne Francis, Walter Pidgeon, CinemaScope-Eastman Color.



"The Last Hunt," stars Robert Taylor, Stewart Granger, CinemaScope-Eastman Color.



"Tribute To a Bad Man," stars James Cagney, CinemaScope-Eastman Color.

what picture

is Russell Downing,

talking about

when he says:

"We try to play

all of the best

pictures of the

year. This

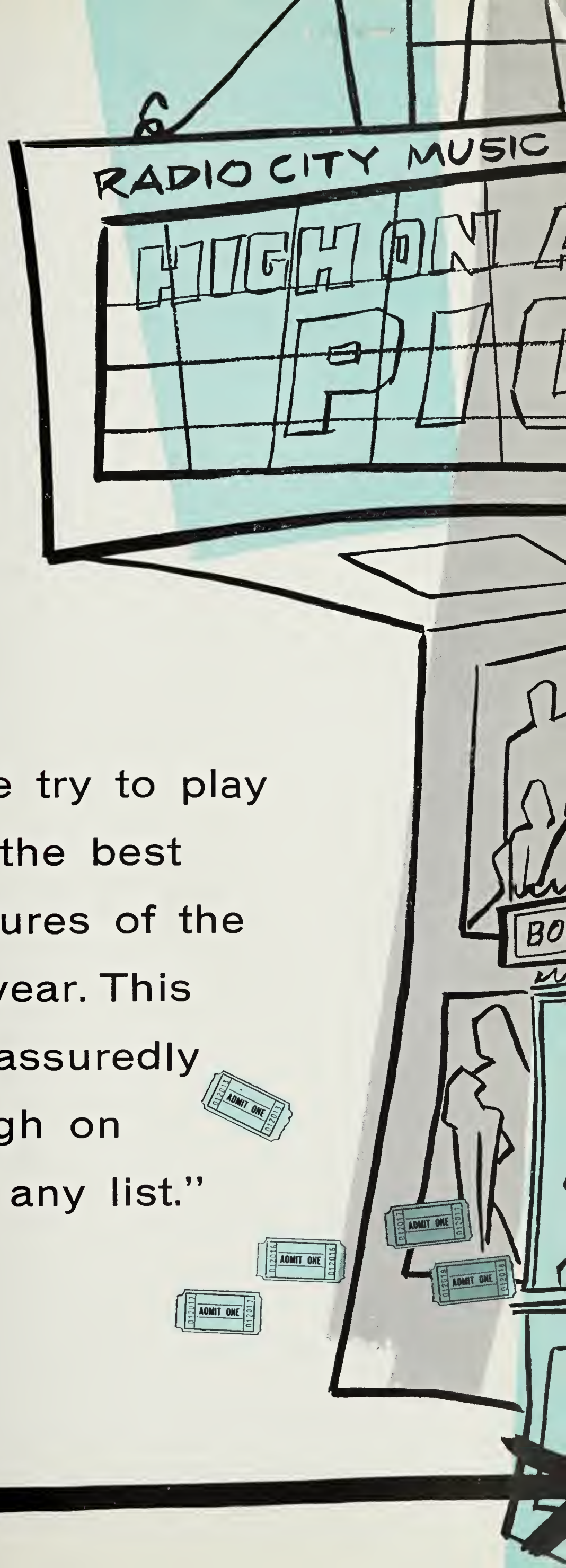
will assuredly

be high on

any list."

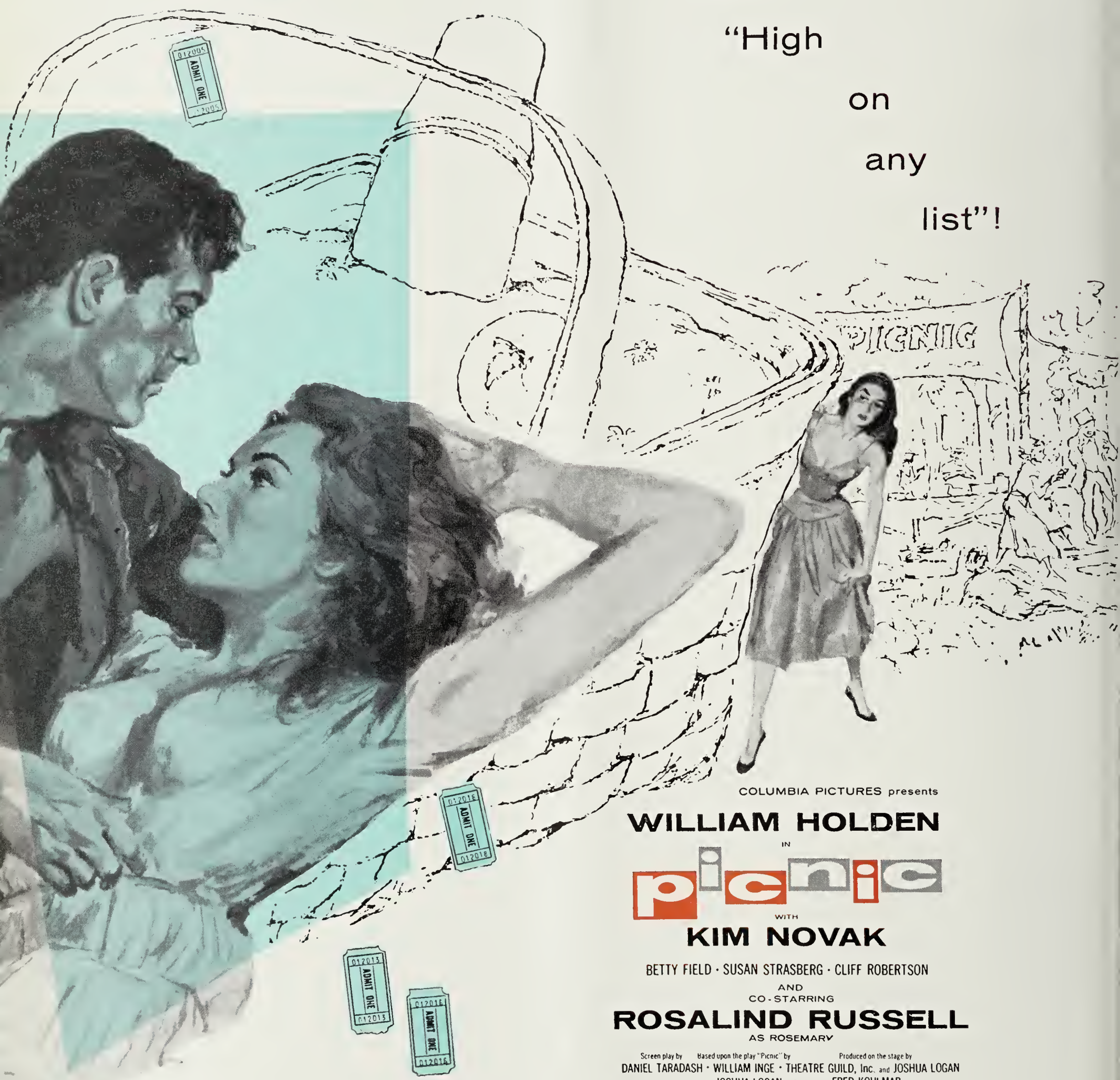


Russell Downing
President and Managing Director,
Radio City Music Hall



"picnic"

is the
picture Russell Downing
calls
"High
on
any
list"!



COLUMBIA PICTURES presents

WILLIAM HOLDEN

IN

picnic

WITH

KIM NOVAK

BETTY FIELD · SUSAN STRASBERG · CLIFF ROBERTSON

AND

CO-STARRING

ROSALIND RUSSELL

AS ROSEMARY

Screen play by DANIEL TARADASH · Based upon the play "Picnic" by WILLIAM INGE · Produced on the stage by THEATRE GUILD, Inc. and JOSHUA LOGAN

Directed by JOSHUA LOGAN · Produced by FRED KOHLMAR

CINEMASCOPE

TECHNICOLOR

"PICNIC" WILL HAVE ITS PREMIERE AT RADIO CITY MUSIC HALL IN FEBRUARY 1956

Printed in U.S.A.

Box Office Woes Related By S&P, Skouras, Rhoden

Exhibitor interests received new ammunition this week to carry to Washington in the proposed COMPO tax repeal campaign in the form of mounting evidence from several sources of box office hardship. Word of slumping attendances and decreased theatre revenues came from Standard & Poor's industry survey, from 20th-Fox president Spyros P. Skouras and from National Theatres president Elmer C. Rhoden. Signs of tough sledding both for exhibition and production are expected to play a key role in the repeal drive slated by COMPO.

In its report on the film industry, Standard & Poor, market analysts, estimated that attendance figures for the past year dropped from 49 million to 45 million weekly. Theatre revenues, suffering from inroads of high operating costs, were off last year's pace also. Some sources, the survey notes, report a drop of attendance as high as ten percent in many locales. The figures did receive a boost from a highly successful summer in the drive-in market.

Unfavorable Trend

Production may continue what the survey calls "an unfavorable trend" well into 1956, despite successful operation in the TV and foreign markets. S & P echoed MPAA president Eric Johnston's earlier remarks that success in this area is not likely to outweigh the domestic rentals decline and increased costs.

Lack of enthusiasm over wide-screen processes, television and lack of product were suggested by the survey as possible causes for the financial dip. It also held that higher national income may have channeled the public toward more expensive forms of entertainment.

In his report to company stockholders, Skouras declared that while foreign rentals rose from 1954's $29 million to this year's $37 million, a $6 million drop was suffered on the domestic front from $48 to $42 million. In his message to the NT circuit, Rhoden predicted that ticket prices would increase with strong likelihood of a continuing decline in theatre attendance.

Volks Lose Clearance Case In Minneapolis

Minneapolis.—The Federal District Court of Minnesota has declared that "no exhibitor has absolute right to compel a distributor to grant it an earlier run" as it upheld the existing 28-day run clearance pattern and denied a special "move-over" status for the deluxe suburban Minneapolis Terrace Theatre.

The decision, handed down by Federal Judge Gunnard H. Nordbye after almost a year of hearings, noted "convincing evidence that an extensive run builds a picture and the suburban theatres are aided in their box office gross rather than injured." Owners of the theatre, William and Sidney Volk, were denied $1 million damages from the eight major film companies.

The Volks contended that their type of deluxe operation entitled them to exclusive first suburban run without clearance or at least a move-over comparable to the operation of two RKO and AB-PT downtown theatres.

COMPO Mulls Plan To Nab Weaker Sex

Leonard Goldenson's plan to turn the weaker sex into pillars of strength at the box office is now receiving the full attention of COMPO's press relations committee. The committee, meeting under the chairmanship of RKO Theatres' ad-publicity-exploitation chief Harry Mandel, heartily approved the plan and agreed on the need to finding ways and means to put it into effect. It was further agreed that each member of the committee will submit ideas at the group's next meeting, around Jan. 15.

The AB-PT president, who re-stated his ideas to the group, holds that with increased automation in the home, the strains of family living can be relieved by seeing motion pictures away from home, in theatres. But women set the film-going habits of the family, according to Goldenson, and last year the need for good love stories or entertainment packages to satisfy women was not filled. He told the Council that the accent on violence and its corresponding unattractiveness to women was a factor in the box-office dip of the last quarter of 1955.

City Of Brotherly Love Hit by Rash Of Trust Actions

Three anti-trust suits have been brought against the major companies in the Philadelphia exchange area, one by the Dix Drive-in, Bordentown, N. J., a second by first run theatres in Norristown, N. J. owned by the Sablosky brothers, and a third by By-Pass Theatres, Lancaster, Pa. The Sablosky brothers were recently awarded treble damages of $1,275,000 in similar action.

The Dix suit contends that Columbia, Universal, RKO, United Artists, Paramount and Loew's acted in conspiracy to grant "unreasonable clearance protection" to first run theatres in Trenton, N. J., and particularly to the Trenton-New Brunswick Theatres, allegedly a former affiliate of RKO Radio. In asking for injunctive relief to compel defendants to license films to Dix on a "proper run and clearance," the plantiff claims that it cannot obtain films except 28 days after Trenton play-off.

The suit notes that the Sharon Theatre of Bordentown receives films 14 days after first-run exhibition in Trenton, and that the conspiracy is directed to aid Trenton-New Brunswick Theatres to achieve a dominant position from prior exhibition in Trenton. The Dix holds that it is not in substantial competition with Trenton houses, drawing from the growing areas around its locale.

Previous Victory

In the Sablosky case, the plaintiffs have had judgment entered in their first suit by Federal Judge Allan K. Grim, and have followed up their victory by filing another action for damages for the period from 1952 to the date of filing.

Similar to charges made in its original suit, the Norristown owners hold that the major companies were engaged in conspiracy to deprive Norris and Grand Theatres of the right to exhibit films on national release at the same time as Philadelphia even though the two cities are not in substantial competition. Last week, Judge Grim rejected a defendant plea to dismiss the jury verdict, and judgment was filed to enable the defendant companies to appeal the judgment.

It is felt in some quarters that if the decision in the Sablosky case is not overturned, such towns as Quakertown, Chester, West-Chester, Doylestown and Levittown may go on national release basis also.

By-Pass Theatres, headed by Harry Chertcoff, has filed in U. S. District Court in Philadelphia seeking a run of at least 14 days after first-run Lancaster for the Comet Drive-in. Named as defendants in the case are Paramount, RKO, Columbia, Warners, Universal, Loew's Buena Vista and Stanley-Warner.

I. F. E. To Release 12; Plans Rome Story Editor

The wheels have been set in motion to raise Italian film fare up to the story standards of Hollywood production, according to Seymour Poe, executive vice-president of Italian Film Export Releasing Corp. at a trade press meeting this week. Reporting on his three-week trip to Rome and Paris, Poe said that the I.F.E. board reacted favorably to his suggestion that a Hollywood story editor be stationed permanently in Rome to act in an advisory capacity to Italian producers. Announcement of such an appointment should be forthcoming in a month, Poe said.

Having received a vote of confidence for I.F.E. Releasing Corp. here, Poe declared that of 31 films screened in Rome, three were selected for 1956 release, bring the total I.E.F. line-up to nine. A tentative maximum of 12 films has been set. Poe noted that if more than 12 were selected at this time, "we couldn't give them the specialized handling which is I.F.E.'s stock-in-trade—and which they so badly need."

Arrangements have also been made that open the way for American distribution of top French films through I.F.E. with three films under consideration. This year I.F.E. will also release a British film and has been offered a German product highly publicized on the continent.

Poe said that "publicity workshops" are planned across the nation along the lines used in the Boston area for "Lease of Life" and "Aida." The workshops include consultations with area exhibitors and circuit owners on the "do's" and "don'ts" of international film exploitation, advising on methods to get the last dollar out of imported product.

Chicago Cases Pending

Chicago.—The jam of theatre litigation was cleaned up in 1955, with many of the actions settled out of court. With the start of 1956, only eight actions were pending in the court. These include the Phillips, Howard Theatre, Congress and Tower landlord cases, the Abe Tague-Bryn Mawr antitrust suit; the Rena Theatre action, Milwaukee Towne contempt suit, and the Krinsley-United Artists stock dispute.

Admissions Tax Repeal Campaign For COMPO: ITO

COLUMBUS.—The decision of COMPO to undertake a Federal admissions tax repeal campaign at this time, "despite advice from every leader in Congress," can lead only to failure, according to the service bulletin of the Independent Theatre Owners of Ohio, an Allied affiliate. As Congressmen advising against the campaign, the bulletin named Sens. Sam Rayburn of Texas, Speaker of the House, and Thomas Jenkins of Ohio.

Signed by executive secretary Robert Wile, the bulletin states it would seem that the "prime purpose" of the repeal campaign "is to perpetuate COMPO and keep its staff in existence despite the lack of something better to do."

ITOO suggests it might be better to wait until 1957 to ask for repeal, rather than ask now, get turned down, and find Congressmen in 1957 with a "here we go again" attitude. "Whatever tax relief is granted to industries this year, Wile insists, "will be with a view to getting votes. Next year is a general election year. . . . Those who are running are going to apply tax relief where it will get the most votes."

The bulletin also praised an Indiana Allied bulletin which denied TOA president Myron Blank's assertion of a tie-up between the product shortage and the consent decree. Blank had said, "Prior to the decree, the large producing companies also owned theatres and they would not allow the market to become so short."

Indiana Allied replied: "We are sure that most statements such as Mr. Blank's have a purely propaganda purpose to put the onus of the shortage on Allied for their negotiation of the decrees." The bulletin offers instead a five-point analysis of the product shortage in which television is the principal villain.

1. Since TV the public will not buy a lot of the kind of merchandise that formerly constituted a product supply in quantity. The number of regular movie-goers has been halved.

2. The few hundred theatres owned by producers never controlled the supply for the 75,000-theatre world market. As long as it was saleable, wouldn't you continue to produce merchandise for 75,000 outlets, even though you had lost some of your own?

3. Four companies who never owned any theatres and were not subject to the decree —Republic, Columbia, Allied Artists and Universal—now produce about 35 fewer pictures than a few years back.

4. There has been divorcement of affiliates "in name only." Circuit executives are men who still have a voice in seeing that there are adequate pictures on the market.

5. "Program" pictures are harder to sell today than ever.

Film Dividends Soar

WASHINGTON. — Dividends publicly declared by film industry corporations at the end of November totalled $25,320,000, still far ahead of the $22,350,000 paid during the same month in 1954, according to the Department of Commerce.

Three Point Program

Loew's To Expand Indie Roster, TV Activities, Foreign Theatres

A three-point expansion program for Loew's Inc. for the coming year was outlined by its newly-elected president, Arthur M. Loew in an interview with T. A. Wise in the *Wall Street Journal*. Declaring that Loew's would expand in foreign theatre operations, TV activity and independently-produced film distribution, Loew stated that his organization had been too slow in deciding to handle independent product. A big factor in the improved profits of other distributors was the handling of such films, he said.

Evidence of Loew's expansion has already taken concrete form with the establishment of an independent producing unit headed by Arthur Freed, and with the acquisition of a second M-G-M theatre site in Cologne, Germany. Freed, who has been a staff producer for the company for 15 years, will share in the profits made by his Loew's-distributed films. His first indie will be a musical version of the Collette stage hit, "Gigi," starring Leslie Caron. In the foreign expansion move, M-G-M will build a large 3000-seat theatre in the important downtown site. It is the first such display of financial strength made by the company since the war.

Loew stated that he expected the company annual report to show a decline in earnings for the fiscal year ending Aug. 31, 1955. This was attributed to the poor showing of two high-budgeters, "The Prodigal," which cost $3 million and has grossed $2.2 million domestically to date, and "Jupiter's Darling," which cost $3 million and hit only a $1.5 million U. S. gross.

In the interview, Loew declared that he has no broad changes in mind for present company operation, and that he is now accepting full responsibility for any mistakes in management made from this time on, whether in distribution or production.

In the coming year, Loew's plans to produce about 25 films and will finance and distribute five independently-produced films. He indicated that production salaries might be cut with added inducements offered in terms of participation deals with stars, directors and authors. In regard to the theatre box-office receipt drop, Loew noted that it reflected the decline of public curiosity toward new projection processes.

In the field of foreign business, Loew noted that at the present time, his organization draws 40 percent of its local income from the overseas market and that this market of U. S. films abroad can possibly be doubled. Loew's plan for theatre expansion of its 45-hourse foreign circuit stresses growth in Germany, Australia and Argentina. He also reported that Loew's TV endeavor, "The M-G-M Parade," hit a net profit for the past year of $1 million.

N.J. Church Bingo Storm Center

TRENTON.—Illegal bingo games have become the cause of a heated controversy between New Jersey Governor Robert B. Meyner and representatives of the St. Mary's Roman Catholic Church of Jersey City and its Holy Name Society.

The Jersey congregation was charged here with having repeatedly violated state laws governing bingo and raffles, despite repeated reprimands by the State Legalized Games of Chance Commission. The charges are contained in a report prepared by Arthur A. Weller, executive officer of the Commission.

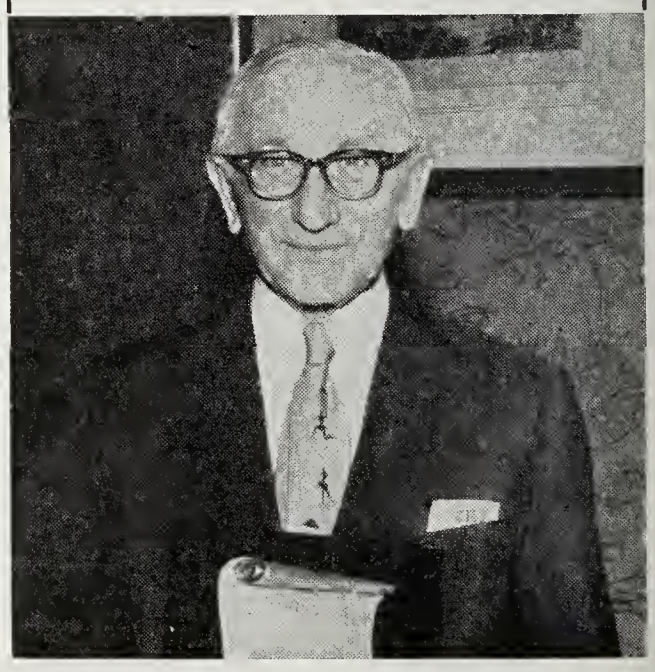
The substance of Weller's report was issued by Governor Meyner as he sought to answer a critical letter addressed to him on Dec. 18 and signed by three priests attached to St. Mary's. The letter characterized the state control agency as "Meyner's Gestapo," charged it with acting as though it were dealing with "underworld figures," and added that the Governor's "regime seems" to advocate "totalitarianism" similar to that in Soviet Russia.

Meyner denied the charges and read from Weller's report which declared: "I am of the opinion that this (letter) is a typical rabble-rousing approach and not the sensible approach being used by a majority of Catholic churches and priests."

The New Jersey governor noted that St. Mary's has been guilty of 19 violations of the law this year, and had been advised on four occasions to correct these conditions: transporting customers illegally to games, employing persons under 18 to aid in the operation of the games, exceeding the $1000 a night ceiling on prizes, paying those employed, and running an unscheduled game.

The church, according to Weller, grossed $125,496 in 1955 from 84 games, and its Holy Name group $77,326 from 64 games. Between the two, they netted $56,000 and assertedly distributed more than $100,000 in prizes.

Rinzler Honored



Randforce Amusement Corp. president Samuel Rinzler is shown as he was honored on his 70th birthday at a surprise breakfast tendered by the personnel of his company.



"The Conqueror," $6 million Howard Hughes' spectacle about Ghengis Khan, stars John Wayne, Susan Hayward, and Pedro Armendariz, in CinemaScope and Technicolor.



"Glory," stars Margaret O'Brien, (in truck), with Walter Brennan, Charlotte Greenwood, SuperScope-Technicolor.

Release Dates Set For 13 Films

Features Flow From RKO; Studio Preparing For Future

RKO Radio Pictures, newly revitalized, has announced specific release dates for ten new features and three re-releases during the first four months of the coming year. According to Walter Branson, vice-president in charge of distribution, this "detailed line-up of forthcoming product indicates that the new RKO is anxious to maintain a flow of money-producing features to exhibitors around the world until our ambitious production plans reach fruition.

"Our keen desire to promptly generate activity in the production end of our operation has been concretely shown by the series of recent deals for story material, producers, directors and box office stars completed and announced by our company," Branson said.

All 13 features will receive comprehensive advertising, publicity and exploitation campaigns planned far enough in advance to achieve thorough penetration and to create strong interest among the public, Branson continued. As an example, he pointed to the campaign for Howard Hughes' $6 million *The Conqueror,* starring John Wayne and Susan Hayward.

Glittering premieres in the capitals of the world will be utilized, via what is called the greatest combined use of radio and TV to promote a motion picture, to herald the domestic openings. Each capital debut will be sponsored by prominent individuals in government and society for a leading national charity.

The complete RKO release schedule follows:

Jan. 11. *Glory,* a David Butler comedy-drama in Superscope and Technicolor, starring Margaret O'Brien, Walter Brennan, and Charlotte Greenwood.

Jan. 18. *Postmark for Danger,* mystery melodrama, starring Terry Moore, Robert Beatty, William Sylvester.

Jan. 25. *Cash on Delivery,* comedy, starring Shelley Winters, Peggy Cummins and John Gregson.

Feb. 8. *Slightly Scarlet,* Benedict Bogeaus romantic melodrama in Superscope and Technicolor, starring John Payne, Rhonda Fleming and Arlene Dahl.

Feb. 15. *The Brain Machine,* suspense melodrama with Patrick Barr, Elizabeth Allan and Maxwell Reed.

Feb. 22. Pre-release of Howard Hughes spectacle, *The Conqueror,* CinemaScope-Technicolor, starring John Wayne, Susan Hayward and Pedro Armendariz.

March 7. *Rebecca,* a David O. Selznick Oscar-winning production, starring Sir Laurence Olivier, Joan Fontaine, Judith Anderson and George Sanders. *Re-release.*

March 14. *The Bold and the Brave,* romantic drama, starring Wendell Corey, Mickey Rooney, Don Taylor, Nicole Maurey, in Superscope.

March 21. *One Minute to Zero,* action drama produced by Edmund Grainger, starring Robert Mitchum and Ann Blyth. *Re-release.*

March 28. General release of *The Conqueror.*

April 4. *Great Day in the Morning,* Civil War drama from Edmund Grainger in Superscope and Technicolor, starring Virginia Mayo, Robert Stack, Ruth Roman and Alex Nicol.

April 11. *The Way Out,* melodrama, starring Mona Freeman and Gene Nelson.

April 18. *The Big Sky,* a Winchester-Howard Hawks outdoor adventure, starring Kirk Douglas, Dewey Martin and Elizabeth Threatt. *Re-release.*

April 25. *While the City Sleeps,* suspense melodrama, starring Dana Andrews, Rhonda Fleming, Ida Lupino, George Sanders, Thomas Mitchell, Sally Forrest and Vincent Price, and directed by Fritz Lang.

The "Conqueror" Sets European P.A. Tour

John Wayne, who plays Ghengis Khan in RKO's "The Conqueror," arrived in New York this week from Hollywood for a week of publicity and promotion activities prior to his unprecedented personal appearance tour of four European capitals.

On Jan. 11, Wayne will sail on the U.S.S. United States for Paris, where "The Conqueror" will bow on Jan. 20. Next on his itinerary are Berlin, Jan. 28; Rome, Jan. 30; and London, Feb. 2.



"Great Day In The Morning," starring Virginia Mayo, Robert Stack (left) and Ruth Roman (center), SuperScope-Technicolor.



"Slightly Scarlet," starring John Payne, Rhonda Fleming and Arlene Dahl.



"Cash on Delivery," starring Shelley Winters (right), Peggy Cummins, John Gregson.

THERE IS NO SHO



THE LAST COMMAND
TRUCOLOR BY CONSOLIDATED FILM INDUSTRIES
STERLING HAYDEN • ANNA MARIA ALBERGHETTI • RICHARD CARLSON

A MAN ALONE
TRUCOLOR BY CONSOLIDATED FILM INDUSTRIES
STARRING AND DIRECTED BY RAY MILLAND CO-STARRING MARY MURPHY • WARD BOND

THE VANISHING AMERICAN
SCOTT BRADY • AUDREY TOTTER • FORREST TUCKER

FLAME OF THE ISLANDS
TRUCOLOR BY CONSOLIDATED FILM INDUSTRIES
YVONNE De CARLO • HOWARD DUFF • ZACHARY SCOTT

DOCTOR AT SEA
COLOR BY TECHNICOLOR
SMASH COMEDY SEQUEL TO "DOCTOR IN THE HOUSE"

COME NEXT SPRING
TRUCOLOR BY CONSOLIDATED FILM INDUSTRIES
ANN SHERIDAN • STEVE COCHRAN • WALTER BRENNAN

Greetings for the New Year

AGE OF DE-LUXE PRODUCT FROM REPUBLIC

GIC FIRE

UCOLOR BY CONSOLIDATED FILM INDUSTRIES

ONNE De CARLO · CARLOS THOMPSON · RITA GAM
VALENTINA CORTESE · ALAN BADEL

IRCUS PRINCESS

IN COLOR

H AN ALL EUROPEAN CAST

A STORY OF TWO CONTINENTS WITH AN ALL

STRANGER AT MY DOOR

MACDONALD CAREY · PATRICIA MEDINA · SKIP HOMEIER

THE MAVERICK QUEEN

TRUCOLOR BY CONSOLIDATED FILM INDUSTRIES

BARBARA STANWYCK · BARRY SULLIVAN · MARY MURPHY

LISBON

TRUCOLOR BY CONSOLIDATED FILM INDUSTRIES

STARRING AND DIRECTED BY RAY MILLAND · CO-STARRING MAUREEN O'HARA · CLAUDE RAINS

DAKOTA INCIDENT

TRUCOLOR BY CONSOLIDATED FILM INDUSTRIES

LINDA DARNELL · DALE ROBERTSON · JOHN LUND · WARD BOND · SKIP HOMEIER

Strong 'Arm' Methods

Roger Lewis of UA Discusses Unusual Ad Campaign for "Golden Arm"

By ROBERT M. WENDLINGER,
Associate Editor

MOTION PICTURE ADVERTISING HAS HAD A few skirmishes with criticism in 1955—with opponents as varied as Dore Schary, Otto Preminger, and Senator Estes Kefauver. And the criticism was generally directed against the message that stresses sex and violence in large quantities and proportions. Therefore it qualifies as news when a major company, releasing a power-packed picture that has built-in ingredients for another sex-and-violence campaign, decides to brush off these customary baits in favor of the most unusual campaign in many years.

The company is United Artists; the picture is Otto Preminger's *The Man With the Golden Arm*. The advertisements, abstract in style, might have been done by Matisse, but were actually accomplished by Saul Bass, Academy-Award winning designer (*Carmen Jones*). They consist of a stark, stylized drawing of an arm centered on a field of rectangular shapes, and that, for the most part, is *all*.



THE BASIC SHAPES ARE re-colored, re-arranged, fattened up, thinned down, and otherwise transformed, to fit a variety of employments: as newspaper advertisements, magazine insertions, posters, cards, stationery, trailers, television spot announcements, and the opening titles of the film itself. The characteristic arm appears as the lone marquee adornment at the Victoria Theatre, New York, where the film premiered. And one of the most interesting newspaper arrangements shows the rectangular shapes making way—willingly, we are sure—to accept the critic's superlatives about the production.

SOME OF THE ADS, LIKE THE ONE REPRODUCED within this column, use half-tones—but very small ones—of the film's stars, thereby breaking with tradition; but a large number of the units carry no photographs, and no copy beyond title and credits. Where used, ad lines are restricted to a simple phrase or two—again in uncommonly small size type: usually "An 'untouchable' theme . . . an unusual motion picture."

What decided the company to go into battle without the usual symbols of movie advertising: the passionate embrace, the intriguing bosom, the smoking revolver? To find out we talked to Roger Lewis, who at 37 has just become the national director of advertising, publicity and exploitation at United Artists. He agreed that the campaign was ususual . . . but not revolutionary.

"THIS ISN'T THE FIRST TIME WE'VE USED A single motif throughout a campaign. Take *Vera Cruz*, for example. We used scratchboard portraits and full figures of Gary Cooper and Burt Lancaster facing each other in about 95 percent of the copy, I'd say. Still, the *Golden Arm* campaign was one in a thousand."

We asked the UA executive to tell us how this odd fellow was born. Lewis answered: "We needed a campaign that made its point quickly. Bookings were being made while the cameras were rolling. You remember the film opened at the Victoria on Dec. 15. On Nov. 4, Preminger was still shooting!"

THIS LAST FACT ESTABLISHED THE NEED FOR quick identification of the film. Another important consideration, Lewis told us, was that non-advertising means had already established the film's content. "This was a highly controversial, widely-discussed film about dope addiction. We had a hot box office property in Frank Sinatra, and in Otto Preminger an articulate producer who would make news.

"Also, we didn't want to cheapen our film by using a picture of the needle going into the addict's arm. And we didn't want lines like "I was a dope addict."

Therefore it was decided to stress quick identification rather than content and Saul Bass's artistically easy-to-remember design was eventually born.

TWO MEN, SAID LEWIS, made it possible for these uncompromising designs to see print. "Otto Preminger is a talented, strong-willed producer who knows what he wants, and has a contract which gives him the right to approve advertising. This he interpreted to mean that he could institute the campaign." Max Youngstein agreed, and gave him all the cooperation he needed.

The campaign, of course, is already a huge success, and "Arm" is breaking records in New York, Chicago and Los Angeles, setting new marks for attendance as well as grosses. N. Y.'s Victoria had the best 18-day total in its history; while Chicago's Woods and L.A.'s Fox Beverly registered the highest single week's grosses in the history of either theatre. Said Lewis: "We know that the purity and style of the campaign, as insisted upon by all involved, was a tremendous factor in the success of the film."

CAN WE EXPECT OTHER UNUSUAL CAMPAIGNS from United Artists? Seems to depend on the producer as much as the advertising man, Lewis says. The producer must have not only ideas and talent, but, like Preminger, the determination to see his ideas through, without surrending to the tried-and-true at the 23rd hour. Independent producers with new advertising ideas will find, Lewis says, that the UA people are now, as always, a most responsive audience.

"Anything Goes" Previews Slated Around Country

Exhibitors, film buyers, press representatives, columnists and radio-TV commentators from all parts of the U. S. will gather at top theatres in 32 exchange cities on January 13, for simultaneous invitational previews of one of Paramount's "Anything Goes," starring Bing Crosby, Donald O'Connor, Jeanmaire and Mitzi Gaynor.

Loew's 72nd Street Theatre has been selected for the gala "Anything Goes" special preview in New York City. Paramount division and branch managers will be hosts to the theatremen from their respective marketing areas at the special screenings in the other exchange cities. The following theatres have been selected for the exhibitor-press special previews:

Des Moines, Des Moines; Denham, Denver; Criterion, Oklahoma City; Fox, St. Louis; Capital, Salt Lake City; Orpheum, Omaha; Saenger, New Orleans; Imperial, Charlotte; Florida, Jacksonville; Strand, Memphis.

Also, Palace, Dallas; Oak Park, Kansas City; Garden Hills, Atlanta; Wiltern, Los Angeles; Paramount, Portland; Fifth Avenue, Seattle; Paramount, San Francisco.

Also, Strand, Albany; Metropolitan, Boston; Paramount, Buffalo; Paramount, New Haven; Tower, Philadelphia; Loew's Palace, Washington; Loew's Penn, Pittsburgh; Stillman, Cleveland; Albee, Cincinnati; Michigan, Detroit; Indiana, Indianapolis; Town, Milwaukee, Radio City, Minneapolis; and State-Lake, Chicago.

"Helen" Getting Global Debut Around World

The first global premiere in motion picture history will usher in Warner Bros.' CinemaScope production of "Helen of Troy" in WarnerColor before a first-night audience of more than a half million people in more than 50 nations around the world on Jan. 26, according to Jack L. Warner, executive producer. The picturization of the famed legend written by Homer almost thirty centuries ago will be seen in more than 130 foreign cities in 56 nations simultaneously with the first U. S. showing of the picture. An international cast headed by Italy's Rossana Podesta, France's Jack Sernas and Sir Cedric Hardwicke stars.

The U. S. cities set thus far for "Helen of Troy" premieres on January 26 include: New York, Los Angeles, Washington, D. C., Boston, Buffalo, Philadelphia, Detroit, Chicago, San Francisco, Miami, Denver, Dallas and New Orleans. In Canada, "Helen of Troy" will premiere in Toronto, Edwardstown, Montreal, Winnipeg, Calgary, Vancouver and Ottawa.

IATSE Sets Exec Meet

The regular mid-winter meeting of the I.A.T.S.E. General Executive Board will be held at the Hollywood-Roosevelt Hotel, Hollywood, Calif., during the week beginning Jan. 30, it has been announced by International President Richard F. Walsh.

THE GLOBAL PREMIERE
JANUARY 26TH
IN OVER 50 COUNTRIES

WARNER BROS. PRESENT

Helen of Troy

FROM THE FAMED "ILIAD" OF HOMER

For Paris of Troy Helen flees the couch of her king...

Achilles — invincible — till the fated arrow finds his heel!

Paris rescues Helen from the victory-crazed pillagers of Troy!

The handsome prince bests giant Ajax in fantastic test!

The awestruck populace sees how their mighty Hector has fallen!

Fiery bow-battalions seek to stem the raging Spartan tide!

3 YEARS IN THE MAKING—
6 MILLION DOLLARS TO PRODUCE!

CINEMASCOPE AND WARNERCOLOR

starring

ROSSANA PODESTA *as Helen*

JACK SERNAS *as Paris*

also starring SIR CEDRIC HARDWICKE · STANLEY BAKER · NIALL MacGINNIS · ROBERT DOUGLAS · TORIN THATCHER

SCREEN PLAY BY JOHN TWIST AND HUGH GRAY · DIRECTED BY ROBERT WISE

MUSIC BY MAX STEINER

Reactions And Complications Come In On RKO-TV Sale

(*Continued from page* 6)

films will include the award-winning "Rebecca" (set for March 7) and a Kirk Douglas starrer, "The Big Sky," (set for April 18). The company has apparently not yet guaranteed that such reissues will be withheld from television for a certain period of time.

Fox has already predicted that his corporation would see a $43 million return on the investment—$30 million from TV, the remainder from foreign theatrical distribution. It is believed that C&C will not handle theatrical rights itself, but will sell the rights to established overseas distributors. On the domestic TV market, Fox said that "a unique distribution unit would be set up" to handle the films rather than turn them over to an established distributor.

Dollars Follow

In the deal RKO received $12 million cash with $3 million to follow. Some 600 films are available to Fox immediately with the others to follow after GT exercises its own TV rights. C&C has announced that it has received offers "from at least one station in every important market in the country." C&C Television which is a subsidiary of C&C Super, controller of Nedick's, Western Television Corp., Lorraine Rubber, and Power Products Co., has been attempting to obtain the RKO library for five years.

C&C has already settled fee problems with the American Federation of Musicians which received a reported $1 million for music rights. The Screen Actors Guild has requested that RKO turn over to them a list of the 740 titles to settle contractual agreements involving actors in the films made after Aug. 1, 1948. No arrangements have yet been made with the Screen Writers and Screen Directors Guilds.

Actors Demands

The Screen Actors Guild holds that committing any films made after Aug. 1, 1948 to television obliges the producing company to pay additional compensation to the actors involved.

Some time ago, the Guild made a deal with Allied Artists regarding the television release of a group of old Monogram films. For these low-budget efforts, the Guild got extra payments of 12-15 percent of the original salaries of the actors involved. The percentage agreed to in this arrangement could become substantial for pictures where performers' salaries range from $25,000 and up. Just what terms the Guild may request are not known, but this development will surely influence the decision of other studios considering film sales to television.

The RKO-C & C deal marks "the real beginning of the end" of Hollywood's long holdout against TV, but for the Hollywood producers the deal still poses a dilemma, in the opinion of *New York Times* TV critic Jack Gould.

"The show world would not be too surprised if this type of arrangement . . . ultimately became general," Gould wrote. "A lag of three years presumably would protect a film's box office appeal at a theatre, yet also to short enough to assure maximum rental fees from TV stations and sponsors.

"(But) the increasing availability of films is driving down the fees that can be obtained

Wisdom Of Deal Is Questioned

The wisdom of the deal which "dumped" the RKO film library to television was sharply questioned last Sunday by Thomas M. Pryor, Hollywood correspondent of the *New York Times*. "Is it possible," he asked, "to gain more profits by releasing to television for a fixed sum corporate assets on which it is virtually impossible to put an absolute price, or would it be more prudent to squeeze the last ounce of value out of the intangible assets by reissuing them to theatres?"

Admitting that there is "no simple answer," Pryor quotes Ned Depinet's testimony at the 16mm hearings to the effect that RKO grossed more than twice as much on the *third* reissue of "King Kong" as on its original release. And he quotes Spyros Skouras's remark that 20th-Fox's income from reissues in 1946 totalled $20 million.

"By these yardsticks, . . . C & C . . . got a bargain," Pryor writes. "But whether television advertisers are willing or able to pay as much as the public has demonstrated it is willing to pay to see old movies is quite another matter."

. . . price-cutting even now is prevalent. The addition of the . . . RKO library . . . is bound to intensify competition," Gould continued.

"With ultra-high frequency television proving a disappointment. . . . television growth at the moment is at something of a standstill; how much more it can afford collectively to invest in films is at least doubtful.

"All of which brings the major Hollywood studios face to face with the question of how much longer they should wait before cashing in. Or have they already waited too long? Exceptional films may have a re-run value in theatres, but for the average picture TV is the only hope of an extra windfall."

Gould concludes that the chief practical significance of the deal is "its illustration of the interdependence, not the rivalry, of the TV and motion picture industries." If the TV industry is to have feature length films, he said, then the film-makers must be able to recoup their production costs through exhibition in theatres. "TV can afford to pay for a secondary showing of a film, but for a long time a first-run will be beyond its means."

NY Film Critic Award Date Set

The N.Y. Film Critics have set their sights on Jan. 21 as the date for their annual award supper party which will fete United Artists' "Marty" as the best film of 1955. The 16 participating critics also voted Anna Magnani and Ernest Borgnine best actress and actor of the year for their roles in "The Rose Tattoo," Paramount release, and in "Marty." David Lean was picked top director for UA's "Summertime" while "Umberto D" and Diabolique" shared top foreign language film honors.

Award winners will receive Film Critics' plaques at the Sardi's supper party with expected NBC TV and radio coverage.

Both the election of "Marty" and Anna Magnani were by overwhelming majorities. "Marty" lead "Mr. Roberts" 12 votes to four, winning on the first ballot. Also on the slate were "Summertime," "The Rose Tattoo" and "Oklahoma."

Miss Magnani's performance won all but three votes, two for Katherine Hepburn's "Summertime" and one for Jennifer Jones' "Love is a Many-Splendoured Thing."

Borgnine was elected after six ballots edging out Frank Sinatra's "Man With the Golden Arm" and Alec Guinness' "The Prisoner." Also on the initial ballot were Jose Ferrer ("The Shrike"), Spencer Tracy ("Bad Day at Black Rock"), Jack Hawkins ("The Prisoner"), Frederic March ("Desperate Hours"), and Richard Todd ("A Man Called Peter").

Director Lean beat out Otto Preminger and William Wyler, meggers of "Man With a Golden Arm" and "The Desperate Hours".

AA March Of Progress Drive Led By Greenblatt

A tour of 31 Allied Artists domestic exchanges by sales executive Arthur Greenblatt will spearhead AA's March of Progress drive during the 17 weeks between Jan. 28 and May 24. Greenblatt has been appointed captain of the drive.

The jaunt will carry Greenblatt across the nation for on-the-spot meetings with branch personel, implementing drive plans set forth by vice-president and general sales manager Morey R. Goldstein. The AA March of Progress will be highlighted by prizes based on dollar-delivery for district and branch managers, salesmen and bookers, as well as Merit awards for all-around branch performance.

The drive will be launched with the release of AA's CinemaScope-Technicolor "At Gunpoint," starring Fred MacMurray.

EDWARD C. DOWDEN

A Requiem Mass for Edward Dowden, Loew's Theatres public relations director, was offered in St. Gerard's Roman Catholic Church this week. Dowden, who had served with Loew's for 27 years, died at the age of 67.

Dowden began his career as a police reporter for the old Brooklyn Citizen, and for the Standard Union. While at Loew's he handled publicity for Loew's Metropolitan Theatre in Brooklyn, and for many years was assistant to the circuit's national publicity and advertising directors.

During World War I, he served as Chief Field Deputy U. S. Marshal, and during the Second World War, he was chairman of the special events committee of the motion picture industry's War Activities Committee. He also was publicity director of the Emerald Association which conducts drives for child-care institutions. For his charitable work, Dowden was named a Knight of St. Gregory by Pope Pius in June, 1954.

Good Public Relations Too!

Liability Turned Into Asset For Publicizing "Oklahoma"

Since Oct. 10, 1954, one year prior to the world premiere of Rodgers and Hammerstein's "Oklahoma!" at the Rivoli Theatre in New York, Nicholas John Matsoukas has directed the advertising-publicity-exploitation pre-selling campaign for the Todd-AO film. It is common knowledge that the over-all campaign achieved a substantial saturation in terms of publicity in newspapers, magazines, and on radio and TV.

However one of the highlights of the campaign is worthy of further scrutiny and demonstrates the ability of alert publicity men to convert apparent liabilities into assets while building good public relations for the industry as a whole.

In assuming his position as national advertising and publicity director, Matsoukas was cautioned that since "Oklahoma" was not made in Oklahoma, but in Arizona, the less said about it the better.

Matsoukas' Decision

However, it was Matsoukas' decision to make the most of it—and his decision culminated on Oct. 10, 1955 at the Rivoli Theatre in New York with the governor of Oklahoma hosting the musical's world premiere.

In the beginning, the fact that "Oklahoma!" was filmed out-of-state was an irritating subject to 3 million Oklahomans, and perhaps rightfully so. An official protest had been lodged in Congress and there were other expressions of ill-will toward the venture. Matsoukas felt that this ill-will could not be ignored.

His first step was a visit to the governor of the state. He explained the fact that the Todd-AO outing was not made in tho Sooner state was a tribute to the growth of Oklahoma. After extensive surveying, the producers found that it was impossible to discover any broad expanso of Oklahoma territory with landscapo typical of what Rodgers and Hammerstein described in their musical. Oklahoma had grown too much. Matsoukas pointed out that "Curly" could not sing "O What a Beautiful Mornin" in a corn field that had an oil derrick behind it, and with the Todd-AO wide-scope lens, it would have been impossible to hide the state's modern progress.

Produced Short

The governor listened sympathetically and then arranged a meeting in the executive mansion of moro than 100 prominent Oklahomans representing all parts of the state and all endeavors. The Todd-AO case was again presented and as a result of the meeting, the state's participation in hailing "Oklahoma" was decided.

The State of Oklahoma decided that it would officially open the picture in New York City, Los Angeles and important locations afterwards, with the governor and his family hosting the premieres. From this idea came substantial newspaper, film and TV coverage.

A further plan developed out of this Oklahoma meeting. The State commissioned Matsoukas to produce an 11 minute short entitled, "Oklahoma is Okay." Telling the story of Oklahoma's growth and why the musical was not made in the state, it is being distributed to cities and towns where the film is playing. Matsoukas reports that 500 theatres have booked it for a week's run, and many TV stations are featuring it on their schedules.

As a climax to this Oklahoman "disadvantage," Governor Gary of Oklahoma invited Governor Harriman of New York to preside at "a meeting at the summit" atop the Empire State Building. Here, the territorial dispute over the status of the Arizona film location was settled forever between Arizona and Oklahoma, represented officially by Indian chiefs from both states. Front page breaks plus wide TV and radio coverage was afforded the "historic" meeting. At the request of Governor Gary, most of the 47 states declared Oct. 10 through 16 as "Oklahoma! Song Fest Week." The week was climaxed with an hour presentation of "Oklahoma!" music from the Hollywood Bowl over the NBC Colgate Comedy Hour. Produced by Max Siegel and co-ordinated by Matsoukas, it represented a major contribution to the publicity groundwork for the film's openings.

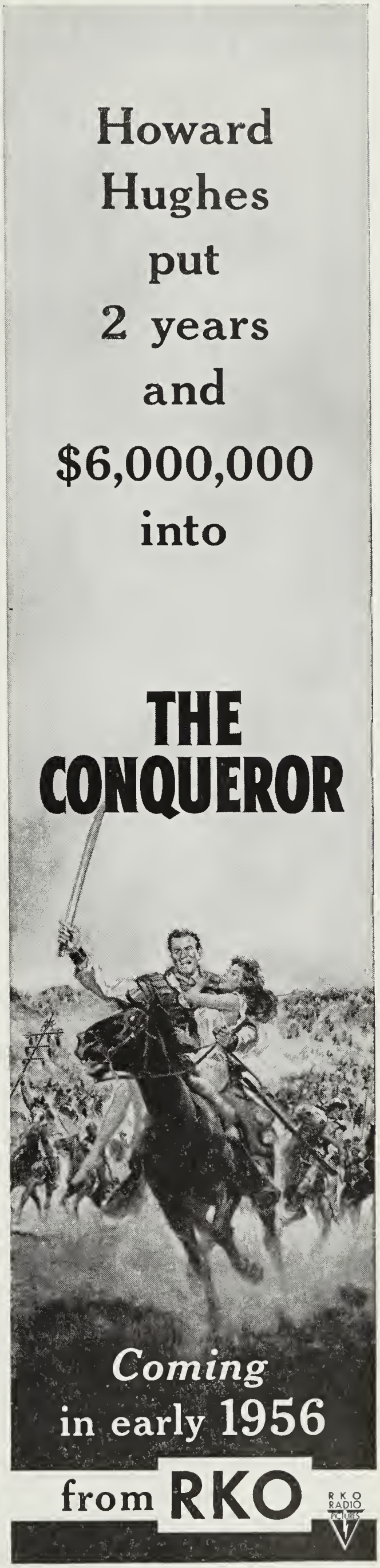
However the "Song Fest" idea originated earlier. In August, the songs of "Oklahoma!" were heard in crowded Central Park Mall staged by the N. Y. Summer Festival Committee as a tribute to the State of Oklahoma and the R&H musical. It was co-produced by Matsoukas and Harry K. McWilliams. The first "Oklahoma! Song Fest" salute was produced on the Ed Sullivan TV show of March 1955 with a sixty-minute salute to the Todd-AO film. The Sullivan show marked the launching of the TV-radio campaign.

Saturation Campaign

A month earlier, a newspaper saturation campaign was inaugurated, with suggested articles on tho new process, the filming of the motion picture, the Orthosonic Sound system and other aspects of the production sent to every newspaper in the country, 25,000 dailies, weeklies and house organs. Later this was followed up with articles by Rodgers, Hammerstein, Governor Gary, Director Fred Zinneman, Rod Steiger and Gordon MacRae, sent to 5000 addresses. Thousands of publications printed full-page "Oklahoma!" coverage. Matsoukas estimates total readership based on media calculation at 400 million.

Simultaneously to its premiere, the "Oklahoma!" sound track was recorded on Capitol record label, which served the two-fold purpose of boosting radio saturation and offering what has become one of the top record sellers on the market.

One of the remarkable aspects of this substantial campaign was the small staff that engineered the 12 month effort. Operating in modest quarters in New York City, Matsoukas was aided by Harry K. McWilliams, executive assistant, and John M. Borghese and Barbara Winters in charge of radio, TV and sales promotion. On the West Coast, Seymour Peiser represented Matsoukas since May 1955. From the work of five people grew an effective and extensive promotional campaign.



HOLLYWOOD

. . . on the wire

RICHARD BERNSTEIN, *Editor*
Hollywood Offices:
8245 Beeman Avenue
North Hollywood. Tel.:
ROgers 7-2347

Jean Simmons has been signed by RKO to star in "Stage Struck," modern drama of a starry-eyed young Broadway actress, which will go before the cameras early in March. Ruth and Augustus Goetz have been signed to do the screen play, with producer and director of "Stage Struck" to be announced shortly. . . . RKO has completed negotiations with Sam Wiesenthal for Wiesenthal to join RKO to produce "Tension at Table Rock." Charles Marquis Warren will direct the feature, which tells the story of a gunfighter who is wrongly accused of killing his best friend and his efforts to live down this legend. Film will roll in late February. . . . At the same studio, Edmund Grainger is preparing his 1956 schedule. First will be "Every Mother Should Be Married," which will co-star Debbie Reynolds and Eddie Fisher. . . . Alvin Ganzer will direct and Norman Retchin will produce "The Leather Saint" at Paramount from their own screen play. John Derek plays the lead with Jody Lawrance as his co-star. The drama, which rolls this week, concerns an Episcopalian minister who becomes a prize fighter to raise money for the needy in his congregation.

* * *

Roy Boulting, prominent British director now completing Russ-Field Productions' "Run For The Sun," starring Richard Widmark, Trevor Howard and Jane Greer in Mexico City for United Artists release, will next do "Brother In Law," a modern drama written by Henry Cecil, in England, for British Lion Pictures. Roy's brother, John, will produce. Robert Waterfield is executive producer on "Run For the Sun."

* * *

Tyrone Power will launch his own schedule of Copa Productions for Columbia Pictures with an original screen play by Richard Sale, "Seven Waves Away," which producer Ted Richmond will place before the CinemaScope-Technicolor cameras in England in early spring with Sale also directing. Power and Richmond will follow this with "Lorenzo the Magnificent," to be made in Italy; "The Stalk," by Richard English, has been temporarily postponed. In "Seven Waves Away," Power will play a ship's officer, who finds himself in command, after a drifting mine has struck his pleasure ship on a pleasure cruise, killing the captain and leaving Power with the decision as to which passengers shall be placed in one inadequate lifeboat and which cast adrift.

* * *

Five pictures are on Allied Artists schedule to start this year, it was announced by executive producer Walter Mirisch. First to go will be "Cattle King," starring George Montgomery, Richard Heermance producing. Also on Heermance's schedule is "Legionnaire." Hayes Goetz will launch "Hold Back The Night," a drama of the Marines in Korea, and also to go will be "Young Guns," a third Heermance production. For Allied Artists release, producer Linsley Parsons will make "Massacre at Dragoon Wells, with John Burrows as associate and Harold Schuster directing. Barry Sullivan will star. . . . Barbara Hale has been set to co-star with Randolph Scott at Columbia in the Scott-Brown Production for the studio, "The Return of Custer," which Harry Joe Brown will put before the Technicolor cameras Jan. 12 with Joseph H. Lewis directing. Screenplay for the feature is by George Bruce.

* * *

Don McGuire, who directed "Johnny Concho," which stars Frank Sinatra and will be released by United Artists, announced that he will do two independent films in 1956. He will produce, write and direct "Hear Me Good," based on his own original comedy drama about two young men who attempt to rig a beauty contest. His second feature may be made in collaboration with Sinatra and is slated to start in November. . . . Robert Jacks has acquired Steve Fisher's original screen play, "Gun in the Dust," for production by his own independent production company. The producer also recently purchased a Richard Carr original, "The Lonely Gun." Both films will roll this year.

* * *

Jeanne Crain and Brod Crawford signed at M-G-M to co-star with Glenn Ford in "The Fastest Gun Alive," which Clarence Greene will produce and Russell Rouse direct. . . . U-I signed actor John Saxon to another contract, renewing his previous pact. . . . Cary Grant, Alfred Hitchcock Productions and Paramount Studios have entered into a three-way agreement for productions over a period of years. Grant will star and Hitchcock will produce and direct. . . . Robert Goldstein purchased the rights to film the life story of the late prize fighter Bummy Davis. Davis was killed by a hold-up man in New York ten years ago. The story is being developed and will be made by Goldstein for United Artists release.

* * *

Robert Ryan will star in "Back From Eternity" at RKO. Film, which is the first of three pictures that John Farrow will produce and direct for RKO Radio. Film has Ryan playing the chief pilot of a small South American airline, whose insubordination and weakness for the bottle is fast pushing him down the ladder, despite his experience and flying skill. The story tells how he regains his self respect when the plane he is piloting is forced down by a storm in the jungle and a dozen passengers depend on him for survival. Jonathan Latimer is now scripting the screen play.

* * *

Janice Rule has been signed to co-star with Ralph Meeker and Paul Henreid in "Brief Rapture," a Robert Hill script that Henreid will direct for Republic release. John Bash and E. Dickenson will produce the film, which rolls in Mexico Jan. 23rd. . . . Sidney Harmon rolls the Security Pictures production, "Step Down To Terror," this month for United Artists release. Anthony Quinn stars and Harry Horner will

(*Continued on page* 26)

Coordinating Unit Concludes Service

HOLLYWOOD.—The Hollywood Coordinating Committee, established 10 years ago to serve as the official clearing house for free appearances by film performers before members of tthe armed service overseas and patients in U. S. military hospitals, has disbanded. President George Murphy made the long-expected announcement.

"A major purpose for which the H.C.C. was set up was to provide entertainment for patients in military hospitals," Murphy said. "The Korean War brought need for entertainment both in this country and abroad. Now these activities have been reduced to the annual Christmas tours, which do not require a year-round organization."

One hundred entertainers in H.C.C.-sponsored units are now completing Christmas show tours for U. S. service men in Asia, Europe, Alaska and Thule, Greenland. Under Committee sponsorship, 2,906 personalities made 24,404 free appearances at 6,449 individual patriotic and public service functions since 1946. President Eisenhower and the heads of various Government departments and charitable agencies have endorsed the work of the Committee.

H'wood Charities Drive Hits Peak Cooperation

HOLLYWOOD. — Motion Picture Permanent Charities wound up 1955 with a record 18,000 industry employees signed up for regular payroll deductions under the organization's Fair Plan, campaign chairman Walter Pidgeon reported. This figure represents an annual charity donation of an estimated $825,000. More than 2,000 Fair Plan subscribers were added in the recent campaign, Pidgeon reported.

Meanwhile an interim report sent to MPPC by studio and allied industry campaign leaders showed that 21,976 subscribers have pledged $1,130,582 since the annual campaign opened last Oct. 12. Although the official campaign closed last Dec. 15, Pidgeon stated that a clean-up drive will go on through this month, with special attention aimed at donors who for tax purposes delayed giving until after the 1955 tax year. A final report luncheon will be held Jan. 26.



At the glittering Hollywood invitational premiere of M-G-M's "I'll Cry Tomorrow," were (l to r) author Lillian Roth, producer Lawrence Weingarten and star Susan Hayward.



NOW-EVERYBODY'S IN THE ACT

...since Main Street learned about SHOWMANSHIP!

The competition's taken a lot of lessons from the showmen of America but you've got a lot more to teach 'em . . . and it's all to your profit. You've got a screen full of color and action, a front full of flash and a whole town full of your advertising . . . *if* you're using all the advertising and exploitation at your command. Check the NSSities of Showmanship at your nearest branch of National Screen . . . and be sure!



NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

TV Director Herbert Swope Bows With "Hilda Crane" Pic

By Richard Bernstein

"Pre-production investments in stage properties are one of the smartest investments a studio can make," declared 20th-Fox producer-director Herbert Bayward Swope, Jr., who's starting work on his first theatrical feature "Hilda Crane," based on a Samson Richardson play. Movie rights, he pointed out, can be obtained for what turns out to be a real bargain if the play is a smash, and "a stage property is just about the hottest pre-sold item possible."

Swope, one of the top award winners on television and producer of "Robert Montgomery Presents," is under long term contract at 20th-Fox as a producer-director. Experienced in both motion pictures and live television, he considers TV a major reservoir for the film industry—"which to me is still the big leagues."

Working on three other film properties also, Swope pointed out that the pace in the two media was different . . . "film-making seems more relaxed, but actually you find yourself devoting more time and concentration on your production."

Adult Story

His first endeavor is an adult story of an unhappily married woman who turns from her devoted husband to a secret affair, ending in degradation. The setting is her home town, a college town, to which she returns after two unsuccessful marriages. Her tragic third marriage results from her longing for respectability.

After "Hilda Crane," Swope hopes to direct "The Cheese Stands Alone," a story by Michael Drury. He also is at work on "The Heller," a successful novel by William Henning which appeared in the national magazines as well. In the back of his mind, Swope is nursing the idea of soon producing John O'Hara's novel, "Appointment in Samarra," which is a pet project and one that Swope did for the Montgomery show.

"Hilda Crane" will be directed by Phillip Dunne from his own screen play. It stars Jean Simmons in the title role, with Guy Madison and Jean Pierre-Aumont. Since he believes that continuity in shooting is TV's major strength, Swope hopes to apply this idea in the "Crane" production.

Swope has had a wide background in show business before his television experience. Starting as a manager of a little theatre in Long Island, Swope was successively a newspaper reporter, CBS radio staffer, director of Broadway's "The Fragile Fox," and finally a member of CBS television.

He stressed that while a wide screen has its advantage in scope, the important points in a story must not be sacrificed to it. It can be used for close-ups and it can capture movements that are minute but vital.

In concluding his view of his film future, Swope said that he hopes to learn a great deal from motion picture production and to bring to the screen much that he learned in TV.



HERBERT BAYARD SWOPE JR.

Rogers, Evans Honored

HOLLYWOOD.—Roy Rogers and Dale Evans will be honored at a testimonial dinner at the Masquer's Club in Hollywood Jan. 12. They will receive the George Spelvin Award for their humanitarian services.

Frank Gruber Hits Critics of Westerns

HOLLYWOOD.—Frank Gruber, who has had 15 of his 38 novels converted into feature films, disagrees emphatically with the recurrent outcry that the moviegoing masses are surfeited with the plethora of Westerns on both screen and TV.

"These critics who are constantly condemning the perennial popularity of the outdoor-action type of entertainment are in the same boat with those who pick flaws in the Ten Commandments because of their restrictions," declared the novelist-scenarist.

"The rugged frontier lore of America, like the Bible, will always be a fruitful source of material for popular entertainment — for screen, stage, radio and TV. This type of drama has always had, and will continue to have, a universal appeal, in every popular medium of entertainment."

Gruber's latest novel, 'Buffalo Grass," will be published in the spring by Rinehart & Company, and a price-tag of $100,000 has been placed on it for the film rights.—*R.B.*

Marilyn Monroe Signs

Marilyn Monroe has signed with 20th-Fox to make four pictures in the next seven years. The agreement between the top star and the studio was announced by production head Darryl F. Zanuck this week. The non-exclusive pact renews Miss Monroe's dealings with the company for which she made her last picture, "The Seven Year Itch." She reports in February.

. . . HOLLYWOOD

(*Continued from page 24*)

direct. . . . Bud Abbott and Lou Costello will make "Dance With Me, Henry," for UA release. Robert Goldstein will produce the film, which will go into production about March 1. . . . Figaro, Inc., company headed by Joseph Mankiewicz has purchased British author Graham Greene's current best seller, "The Quiet American," and Mankiewicz will produce and direct a film version of the book.

* * *

C. V. Whitney Productions, which made the John Wayne starrer, "The Searchers," which will be released by Warner Brothers, will do "Frontier Fury," as its second production, executive producer Merian C. Cooper announced. No release has been set as yet. . . . Warwick Productions, headed by Irving Allen and A. R. Broccoli purchased the Katherine Glasson Taylor novel, "Wards of the Outer Space." The science fiction story will be personally produced by Allen. . . . Bryan Foy's next production for Columbia release will be Jules Verne's "Mysterious Island," which will roll in March.

* * *

RKO Radio announced two other production deals. Studio announced the purchase of the novel, "Cash McCall," by Cameron Hawley, the story of an ingenious businessman. Ralph Dietrich and Martin Berkeley were also signed to produce and write "Misty," an award winning novel by Marguerite Henry. Shooting will start in July. Story deals with the wild ponies who live on the Islands off the Virginia Capes. Bert Friedlob Productions have also moved over to the studio and company has begun production preparations on its next picture, "Beyond A Reasonable Doubt," which will star Dana Andrews. Fritz Lang will direct.

* * *

Columbia has acquired the William Faulkner novel, "Soldier's Pay," Jerry Wald announced. Raphael Hayes is currently working on the screen play. . . . Basil Rathbone has been signed by Bel Air Productions and Aubrey Schenck and Howard Koch for their film, "Black Sleep," which will be made for UA release. . . . Bel Air also inked John Payne and Ruth Roman to co-star in their production of "Rebel in Town," which will roll this week, with Alfred Werker directing for UA release. . . . Dwight Taylor was signed at 20th Century-Fox to do the screen play for "Boy on a Dolphin," a novel by David Divine, which will be produced by Samuel Engel. The film will roll in April in the Greek Isles.

* * *

In another writing assignment, George Zuckerman was signed to script the film, "The Shrinking Man," which will be produced at U-I by Albert Zugsmith. . . . The Milner Brothers Productions, headed by Jack and Dan Milner, who produced "The Phantom From 10,000 Leagues," inked a four picture deal with president James H. Nicholson of American Releasing Corporation. Jack will produce and Dan will direct. The company will announce their first film under the new contract in the next few weeks. . . . Jerry Colonna joins Mickey Rooney and Wally Cox in "Hinky Dinky Parlez-Vous," which will roll at Republic Jan. 18 with Les Martinson directing.

REGIONEWS

ALBANY

State Civil Service Dept. will hold a written examination Feb. 18 for the post of inspector in the Motion Picture Div., State Education Dept., and will accept applications until Jan. 20. A vacancy exists in Syracuse. . . . Completely refurbished after last fall's floods, the Rosendale Theatre in Rosendale, Ulster Co., reopened with a graduated floor, new foam rubber seats, carpets and screen. . . . Variety Club went into 1956 with some 200 members, the largest in its history. A drive for additional barkers, regular or associate, continues under direction of chairman Gene Teper.

Geneva Barcomb, formerly with U-I, is now with Upstate Theatres, buying-booking organization. . . . Projectionists Local 324, IATSE, extended newspaper-insertion congratulations and best wishes to Colonial Theatre on reopening by Robert Theas., on lease from Dr. Brown of N.Y. . . . Fred G. Sliter, retired film rep. for 20th-Fox in Albany, is in Orlando, Fla., for treatment. . . . Fort Dix Drive-In mgnt., Ken Mosher, Llewellyn Wells and Moe Bittman, thanked patrons for attendance during past season and wished them a happy New Year via ads in Glens Falls dailies.

ATLANTA

Reported that Howco Film Exchange, with headquarters in Atlanta, will soon have a branch in Jacksonville, Fla. on E. Bay St. . . . Dick Johnson, formerly with Floyd Theas. Fla., appointed office mgr. and head booker for ABC Booking Service, replaces Cliff Wilson, who resigned to go with Paramount Gulf in New Orleans. . . . Permit was issued to Charles E. Myers of Pompano Beach, Fla. for a first drive-in there, to cost around $50,000. . . . U. of Ala.'s Bureau of Business Research reveals that theatres in Ala. were down 18.1 percent in Sept. as compared with Aug. . . . Mr. & Mrs. Arthur Cutter, new owners of Magnolia Theatre, Titusville, Fla., installed CinemaScope and all new equipment.

Bessemer, Ala.'s Mayor named the Rev. F. E. Jordan of 1st Presbyterian Church, chairman of a censor committee to check on motion pictures and other local forms of entertainment. . . . Mr. & Mrs. J. A. MacDougal were appointed to manage the State in Eustis, Fla., when Bill LeHeup left for Leesburg to become mgr. of the Palace there. . . . Closed for the winter: Martin Theas. Drive-In at Etowah, Tenn., and Bordeaux Drive-In, Nashville. . . . Norris Stephens, buyer and booker for a number of theatres in Ga., leased the Grand Theatre and Screven Drive-In at Sylvania, Ga. . . . Rose Theatre has been taken over by Nat Hardin, Lee Newton and Graham Wright from P. E. Shave.

Changes at Universal include transfer of salesman Bill Brower to the Cincinnati office, with office mgr. Ralph Bergquist taking over for Brower here. . . . Bob Dillon closed his Avon Theatre, Birmingham, Ala. . . . Revealed that Montgomery, Ala.'s historic Grand Theatre, dark for the past 15 years, was sold in 1950 and contract is now being executed. . . . Gulf Stream Drive-In, Hallendale, Fla., newest in the E. M. Loew chain, is being managed by Jim Frazier, who transferred from the circuit's Strand in Asheville, N.C. . . . Lester Neely, 39-year-old owner of the Neely Circuit in Ala., passed away after a heart attack. Charlie Colville, former owner of the Court Theatre, Loudon, Tenn., died at his home there.

Fred Lee, dist. mgr. for Florida Theas., has arranged with the Hollywood Beach Hotel in Hollywood, Fla. to show classics and art films there twice a week during the winter. . . . A new radio station has been authorized for Atlanta, to be built by Greater South B'casting Co., with call letters WYZE. Broadcasting will start March 1, according to v.p. Dick Granville. . . . An anonymous call, threatening blow-up of the Harlem Theatre, Tampa, Fla., was received just 30 minutes before the house was closed for not having a license. The Harlem opened in the old Rialto Theatre Bldg., a white neighborhood, but intended to show exclusively to Negroes.

BOSTON

Permit for a new drive-in has been issued to Stephen Minasian, Philip Scuderi and Robert Barsamian, to be located in Plaistow, N.H., 10 miles from the Mass. border near Haverhill. Construction on the 600-car project, to cost around $125,000, will start in the early spring. . . . Louis M. Gordon, pres. of L.&G. Ents., before leaving with Mrs. Gordon for a prolonged holiday in Cuba, announced his retirement from active participation in the circuit, of which he was gen. mgr. He will continue as consultant, director and officer, while dist. mgr. Douglas Amos takes over the gen. mgrship.

Following the successful opening of E. M. Loew's Gulf Stream Drive-In, Hallendale, Fla., designer Dick Rubin returned to Boston to work on plans for remodeling of the Lowell Drive-In, recently purchased by Norman Glassman. . . . Hud Conway closed the Gem, Vinal Haven, Me., for the winter. . . . Stan Davis, RKO salesman, named his new son Jonathan Mark. . . . Gertrude Colby of Claremont, N.H., one of the few women projectionists in this area, has been retained as operator for the new Gorham Theatre, Gorham, N.H. by owner John Voudoukis.

Center Theatre, Jamaica Plain, was destroyed in a five-alarm blaze which broke out at 12:30 A.M. and also ruined a block of adjacent stores. All were owned by Jack Saranga and damage is estimated at $200,000. . . . Roy Brown reopened the Park, Richford, Vt. for two changes weekly, playing Sun.-Mon. and Fri-Sat. . . . "Rebellion of the Hanged," an independent film shot in the jungles of Mexico with an English speaking cast, had its American premiere at the Center Theatre. Embassy Picts. are the New Eng. distributors.

CHARLOTTE

Ted Limberis became mgr. of E. M. Loew's Strand in Asheville, N.C., succeeding Jim Frazier, who transferred to the circuit's new Gulf Stream Drive-In at Hallen-



Exhibitors of the Washington, D. C. area attend a private preview of Columbia's "Picnic." L to R: (top) Jack Foxe, Loew's pub. dir.; Charles Grimes, Stanley-Warner dist. mgr.; John H. Hiser, Hiser Theatre; Ben Caplon, Columbia branch mgr.; Robert Rappaport, Rappaport Theas.; Louis Ribnitzki, S-W film buyer; (bottom) Ray Gingell. K.B. asst. gen. mgr.; Harley Davidson, Ind. Theatre Services booker-buyer; Marvin Goldman, K.B. gen. mgr.; Jack Fruchtman, Fruchtman Theas.; Ken McGuire, Playhouse mgr.; branch mgr. Caplon; Jerry Baker, RKO Keith's mgr.; Gerry Wagner, Lopert Theas. gen. mgr. in Washington.

CHARLOTTE (cont'd.)

dale, Fla.... Mrs. Lucille Price, exec. secy. of TOA of N. & S. Car., announced that 500 are expected to attend the Assn.'s annual convention at the Hotel Charlitte, Jan. 29-31. . . . Pauline Griffith, former secy., who re-entered the hospital, is improving and expects to head for home soon. . . . Roxy Brannon, RKO, returned to his office after a hospital stay.

After a stay in Fla., R. Glenn Davis, former Louisburg, N.C. exhibitor, returned to re-enter the business in association with Howell Theas. of Smithfield, N.C. He has bought the Colonial and Tar, Tarboro, from C. A. Dandelake, who is moving to Fla. to become v.p. of Makelim Prods. . . . W. T. Friddell's Berkeley Theatre at Moncks Corner, S.C. was destroyed by fire, with loss estimated at $60,000. . . . Nancy Wilson of M-G-M was elected pres. of Exchange Employes, Local F-33 and Margaret Russell of Warners, business agent.

CHICAGO

Judge Fred Wolfe appointed Master in Chancery Harold Madsen to hear partition case of Orpheum Theatre in Quincy, involving litigation between Donald C. McConnell and Perry & John P. Hoeffler. Building will probably be sold for business use. . . . Holly Theatre, Chicago, has been sold by Sol Best, veteran theatre owner who is retiring from business, to Pete and Tom Kostos. Nick Weinstein, who remains as mgr., was recently married to Phyllis Kerner. . . . B.&K. div. mgr. Abe Platt and office mgr. James Shields were in charge of the circuit's annual Xmas party in the Conrad Hilton for several hundred children of employees.

Jack Kirsch, pres. of Allied of Ill., will again act as chairman of Cook Co. Theatre Week for the 1956 March of Dimes and is making plans for lobby collections during week of Jan. 20-26. . . . Gordon Minter named v.p. in charge of film div. of Leo Burnett ad agency. . . . Dave Nelson reopened the State in O'Fallon after modernization. . . . John E. Dugan joined the IFE sales staff in St. Louis. . . . Francis David will reopen the State in Hamilton after installation of wide screen.

Paul Hermann, who took over mgmt. of the Ideal Theatre, Chicago, from Phil Bland, who is retiring, will be assisted by his wife, Rose Dunn, who retains mgmt. of Schoenstadt's Hyde Park Theatre. Booking for the Ideal will be handled by Allied. . . . Forest Park Theatre, Forest Park, reopened under mgmt. of Pete Nichols. . . . New Allance mgrs.: Robt. Jackson at the Embassy and Don Hammer at the Jefferson, both in Fort Wayne. . . . Felix Lambert circuit, which operates the Vogue and Adelphia, has added mgmt. of the remadeled Vogue Ballroom in the theatre bldg. . . . Warren Slee, formerly M-G-M transportation officer for Chicago, moved his family from Honolulu to Hollywood, where he is now connected with the sound dept. of M-G-M studios.

"Guys and Dolls" premieres have been set for late Jan. at Gus Coston's Avon, Decatur, and Castle, Bloomington; Kerasotes' Senate, Springfield, and RKO Orpheum, Champaign. . . . Bill Hollander, B.&K. pub. dir., and Elmer Immerman, personnel dir., both hospitalized. . . . Lawrence Stewart, Oakland Sq. Theatre, reports birth of a son. . . . Will Ellisburg, son of Roseland Theatre mgr. Herb, returned to Chicago after three years' Army service in the Far East.



Adolph Zukor, board chairman and founder of Paramount, with pres. Barney Balaban looking on, presents gold watches and scrolls to Paramount employees from the N. Y. metropolitan area who this year joined the company's 25 Year Club. New members include Alexander Blau, Marion Frejmann, Katherine Grzybowski, Evelyn Michaelson, William Ramage, Charles Schierenbeck, Armand Cardea, Harry Doldus, Aimee Elliott, Alexander Kiralfy, Milton Kirshenberg, Edward T. Cassidy, Jr., Joseph Coleman, Anna Isokait, Hugo Johnson, Max Klein, Vincent G. Marion, Alfred Nielson, Olympio Pagano, Frank Sudal, Hugh J. Hester, Barbara Schwab, William H. Struhs and Herbert Wissman.

Watch These Dates!

1956

Jan. 22: Los Angeles—Screen Producers Guild Milestone Award Banquet, honoring Cecil B. DeMille—Beverly Hilton Hotel.

Jan. 29-31: Charlotte—Theatre Owners of N. & S. Carolina annual convention—Hotel Charlotte.

Jan. 30-Feb. 3: Hollywood—I.A.T.S.E. midwinter meeting of General Executive Board—Hollywood-Roosevelt Hotel.

Feb. 7-9: Oklahoma City—United Theatre Owners of Oklahoma convention—Skirvin Hotel.

Feb. 21-23: Cleveland—National Drive-In Convention—Hotel Cleveland.

March 6-7: Kansas City—Kansas-Missouri Theatre Association annual convention.

March 21: Hollywood — 28th Academy Awards presentation.

May 9-12: New York—Variety Clubs International convention—Waldorf-Astoria.

Sept. 19-25: New York—Theatre Owners of America convention — New York Coliseum.

CINCINNATI

Ky. exhibitors Frank Carnahan, M. C. Hughes and J. M. Mahaffey are co-owners of a new drive-in to be erected between Mt. Vernon and Renfro Valley, Ky. . . . With acquisition of the Hi-Land Drive-In at Rogersville, Tenn., O. G. Roaden of Loyall, Ky. now operates 22 indoor and outdoor theatres. . . . The new ozoner which Joe Marshall, Danville, Ky. exhibitor, is building at Harrodsburg, Ky. will be ready for early spring opening. . . . Frank Schrieber, Universal branch mgr., became a granddad for the fourth time with arrival of a firstborn to his son Frank, Jr.

"Sheep Has Five Legs," distributed locally by Allam Moritz and Wm. Blum, opened at Hyde Park Art Theatre, Cincy, and shortly goes into the State in Charleston. Moritz also has distribution rights to "Diabolique." . . . The local Paramount sales force, headed by sales mgr. Stuart Jacobson, is plugging its "Billy Meier Short Subject Drive," to run Jan. 15-March 31. . . . Milton Gurian, Allied Artists branch mgr., plans to attend the AA regional meeting in Cleveland at the Statler Hotel. . . . Plans are under way for Variety Club's installation dinner, to be held in the new clubrooms at the Metropole Hotel, Jan. 21. Robt. McNabb will be re-installed as chief barker.

The rash of holiday auto accidents included several industryites. Exhibitor Wm. Onie's son Jack, who is associated with him, is receiving treatment for injuries at Jewish Hospital; Heywood Mitchissum, W. Va. salesman for RKO, was hospitalized for cuts and bruises; Ada Brock, Columbia telephone operator, escaped with minor bruises. . . . Judith Ann Wiethe, daughter of the suburban Valley Theatre owner, Louis H. Wiethe, will marry Capt. Carter Weldon Clarke, Jr., son of Gen. and Mrs. Clarke of Washington, D.C., in June. . . . A. N. Miles, veteran exhibitor of Eminence, Ky., disposed of his theatre to Arthur Light.

Reported that a new ozoner is to be erected between Shelbyville and Eminence, Ky. by Johnson and Head, operators of other drive-ins in Ky. . . . Max Millbauer of Belmont Auto Theatre, Dayton, had a novel souvenir for film row personnel—playing cards with picture of his theatre on the back. . . . Kenny Williams opened a deluxe restaurant, including a special room for teen-age gatherings, adjacent to his Royal Theatre, Paintsville, Ky. . . . Marie Donelson, bookkeeper for Screen Classics, underwent minor surgery.

DES MOINES

Anita Theatre in Anita reopened after being closed for one week because of poor patronage. Bill Proctor, owner and mgr., reopened the house after the Chamber of Commerce and other groups offered to support him in promoting attendance. . . . Mr. & Mrs. Stephen A. Oellerich were paid $23,500 for their one-fourth interest in the Starlite Drive-In on Hyway 216 in Waterloo. Deeds involved in the transaction show that Starlite Drive-In Theatre Co. of Des Moines, headed by Myron N. Blank, was formed to operate the Starlite in Waterloo.

Sam Watson, owner and operator of the Watson Theatre in Graettinger announced sale of the theatre equipment and Dairy Sweet equipment to George Basta of Alexandria, Minn. The new owner is slated to take possession March 1, when Watson will retire from active business life. . . . Holiday activities in the area included a free show for children at the Clarion Theatre in Clarion, with the American Legion distributing candy, and the annual show sponsored by merchants; free shows at the Coed in Fairfield and the Grand in Oelwein, sponsored by merchants.

HOUSTON

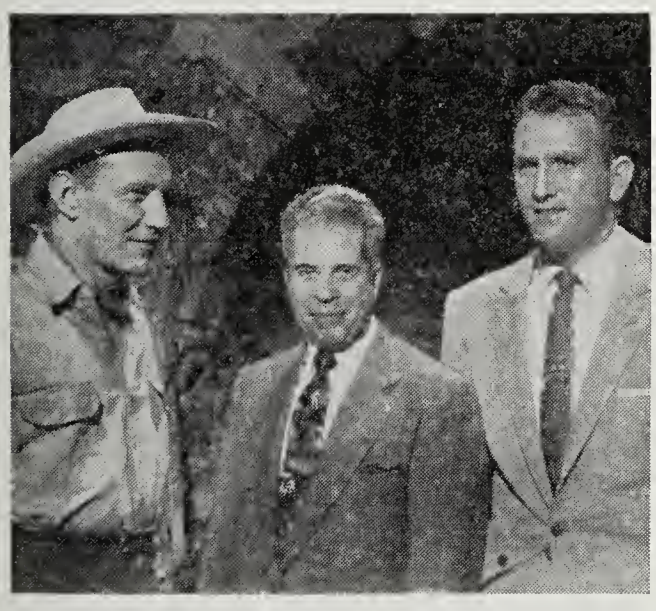
In Corpus Christi, theatres have adopted a charge-it plan under which patrons holding credit cards from major oil companies may defer payment of admissions and concession purchases. Bills are mailed monthly by theatres. . . . John D. Jones of the Texas Theatre in San Angelo is recuperating at home following a hospital stay. . . . All Interstate nabes in Houston are now opening at 12:45. . . . Fulton Theatre mgr. Buddy Gould's wife presented him with a baby girl. . . . Morris Konstantine is new mgr. of the Pasadena Drive-In. . . . Press amusement editor Paul Hockuli gave his annual gift to Interstate's Conrad Brady and Loew's State Homer McCallon by letting them write their own movie reviews.

J. L. Groves, in and out of movie business for over 30 years, sold his El Rancho Drive-In at Vernon and moved to Roswell, N.M. to be program director of his brother Woody's TV. . . . Variety pres. Mack Howard accepted Variety Boys Club part of the Bill Williams Capon dinner proceeds. $54,000 was the full amount for all boys. . . . Howard is dir. of entertainment for the 1956 Houston National Auto Show, Jan. 7-15 at the Coliseum. Many prizes will be given away, topped by four 1956 cars and proceeds go to Variety, Rotary and Little League boys clubs. . . . Karleen Schmitt of Houston Popcorn is chairman of the Service Committee of Houston WOMPI to select a girl from Bayland Home for Girls, who will receive at least $20 for clothing and some spending money.

Lowell Bulpitt of Boulevard Theatre, pres. of Houston ITA, has invited Councilman-at-large George Marquette to attend the Jan. meeting to advise exhibitors in their fight against the firecracker problem. . . . Nearly every theatre in the Houston area had midnight New Year's Eve shows. King Center Twin Drive-In had a dusk-to-dawn show, with 14 features and free coffee after midnight. Post Oak Drive-In served free coffee and doughnuts at 3 A.M. South Main and Shepherd Drive-Ins also had dusk-to-dawn shows.

INDIANAPOLIS

"Guys and Dolls" at Keith's Theatre has pulled more business than any film since showing of "The Robe" three years ago.



On a visit to the Churubusco Studio in Mexico City to view filming of the Russ-Field color-Superscope production, "Run For The Sun," Alfonse Valades, Mexico sales mgr. for United Artists, meets exec. producer Robert Waterfield and British actor, Trevor Howard, who co-stars with Richard Widmark and Jane Greer in the film.

Patrons are observant of the new multitrack hifi stereophonic sound system. . . . Joe Bohn of Realart, recovering nicely from a coronary attack, is home from the hospital. . . . Warner bookeeper, Theatte Arthur, resigned to await birth of her sixth child. . . . Peter Peterson of National Theatre Supply has fully recovered. . . . Joe Finneran of Syndicate Theas., whose home office is in Franklin, is back on the job following illness. . . . Joe Goldberg, who has been a salesman for Realart for 41 years, celebrated his 71st birthday on Jan. 1.

KANSAS CITY

KMTA pres. Ed Harris appointed George Baker of K.C. and Al McClure of Wichita as co-chairmen to assist Jim Cook of Maryville in planning the organization's forthcoming convention, March 6-7, in K.C. . . . First American Products Co. has absorbed Winoko Corp. of K.C., including Heart Drive-In. . . . After 4 years as office booking mgr. for Paramount, Fred Hellweg resigned to serve as Buena Vista dist. rep. out of Denver. . . . Herman LaVine, former operator of Admiral and Eastown theatres, is recovering from a heart attack. . . . Royal Theatre at Burden, Kans. closed after several years of operation by Mrs. Ellen Wingert.

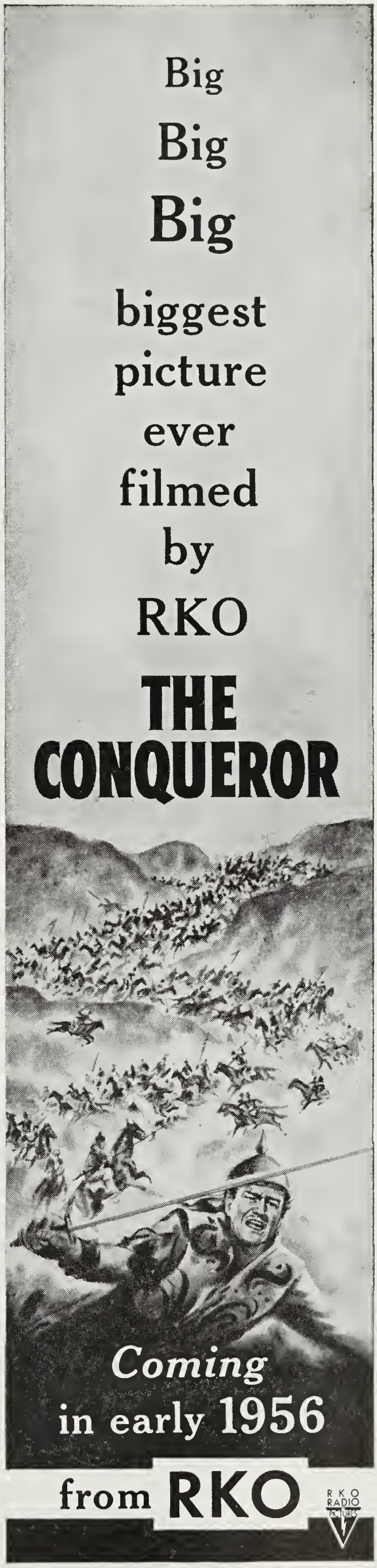
Mr. & Mrs. Joe Tilley bought the Grant Theatre at Adance, Mo. from the Harold Grants. . . . John E. Dugan is new salesman for IFE in St. Louis and K.C. territories. . . . Bob Harrell of United Film Exchange has distribution rights for "Two Gun Lady" and "Last of the Desperadoes." . . . Hugh McKee is new Universal salesman in Mo., transferring from Okla. City. . . . Dale Stammerjohn, recently discharged from Army, succeeded Earl Hayes as mgr. of Fox Midwest's Main St. at Lexington, Mo. . . . Bev Theatre at Leavenworth, Kans. is being dismantled by owner Bev Miller with sign and marquee to be rebuilt for giant sign at Cowtown Drive-In St. Joe, Mo.

MEMPHIS

A contact will be let in Jan. for construction of the new 1400-seat Whitehaven Plaza Theatre in the new Whitehaven Plaza shopping center just south of Memphis. It will be operated by Augustine Cianciola, also owner of the Plaza, Rosemary and Luciann in Memphis. . . . New owners of the Apollo and Concord in Springdale, Ark. are Mr. & Mrs. J. T. Hill. . . . Mrs. Grace Law, 20th-Fox inspectress, resigned her post for marriage. . . . R. M. Bowers closed his Pines Theatre, Mountain Pine, Ark. for the winter. . . . W. B. Stockwell is new owner of the 65 Drive-In, Conway, Ark. . . . Mr. & Mrs. B. J. Jackson bought the Ellis and Regent theatres in Cleveland, Miss. from Mr. & Mrs. George Davis. . . . Family Club, made up of 20th-Fox employees, elected new officers, naming Mrs. Margaret Bradley as pres.

MILWAUKEE

Angelo Provinzano, who recently took over the 700-seat Greendale Theatre in Greendale, had it completely redecorated and installed CinemaScope before reopening. . . . Louise Bergtold, Westby, has a new grandson, Thomas Anthony, born to her daughter, Mrs. Robert Drew of N. Y., whose



MILWAUKEE (cont'd.)

husband is currently appearing in a play in Washington, D. C. . . . Featured with "Guys and Dolls" at the Riverside Theatre here, are The Beckers on the electric organ and piano. It is 12 years since an organ was used in a Milwaukee theatre and mgr. Erv Clumb reports it is being well received. . . . Bob Gross, dist. mgr. for Smith Mgmt. in Wisc., Ill. and Ind., won first prize in the company's recent dist. mgrs. payroll contest. . . . Donal Kiel, asst. shipper at Columbia, is back at work after an appendectomy.

MINNEAPOLIS

Avron Rosen, formerly on the Allied Artists sales staff and now sales rep. for Buena Vista, replacing the late Charles Weiner, will cover Minnesota, the Dakotas and western Wisconsin. . . . Earl Fainblit, formerly with M-G-M in Winnipeg, Canada, is the new booker at AA, replacing Larry Wilk, who resigned to enter the U. of Minn. . . . Columbia booker Don Levy became the father of a baby girl, named Linda May. . . . John Watters is installing CinemaScope in his Family Drive-In, Fairmont, Minn., before opening in the spring. . . . Jeanette DuChene has been upped from booker's secy. to booker at Ind. Film Distributors, replacing Burt Zats, who left the Row. . . . Robert Buscher, 18, former operator of the Park, Carlton, Minn., was arrested at W. New York, N. J., on a grand larceny charge involving a $150 check. He was returned to Minn. and bound over for grand jury action.

Rose Theatre, Underwood, N. D., is experimenting with monthly discount books of tickets. A 9-show student book with a value of $3.15 is being offered for $2.05, and a $4.50 adult book for $2.55. . . . Ted Romig, projectionist at the Gilman, Gilman, Wisc., purchased the house from Frank Kinas. . . . Wilfred Windschitl bought the Comfrey, Comfrey, Minn. from Walter Breitling. . . . Variety Club of the Northwest will have its installation of officers at a dinner meeting in the Nicollet Hotel, Jan. 9.

Theatres in the area which have closed include I. R. Glesne's Swan, Mediapolis, Ia.; Home Theas. Royal, Park Rapids, Minn.; Buck Freck's Valley, Spring Valley, Wis. . . . Reopened are the Calmar, Calmar, Ia., under mgmt. of Walt Lechtenberg, who leased the house from Mrs. Myrtle Svendsen, and the Norka, Akron, Ia., which is being operated by Clifford Shearon. . . . Howard McGowan was named mgr. of John McKay's Lake, Pawaukee, Wisc.



Pert Caroline O'Donnell, gun-toting belle for United Artists' "Man With The Gun," draws a bead on manager Bill Zeiler of Loew's Penn Theatre in Pittsburgh before her invasion of the shopping district to trigger excitement for the Samuel Goldwyn, Jr. production.



Republic branch managers from four western states conclude a series of three regional sales conferences in Hollywood, presided over by pres. Herbert J. Yates. Shown here (l to r): L. T. Rosso, exec. asst. to Jack E. Baker, v.p. in charge of studio operations; Baker; George Mitchell, San Francisco branch mgr.; Jack Partin, Portland; Francis A. Bateman, western dist. sales mgr.; Yates; Gene Gerbase, Denver; James L. Ecker, Salt Lake City; Hy J. Glick, Republic secy-treas., and Jack Dowd, L.A. branch mgr.

NEW HAVEN

Taft Realty Corp., owner of the Shubert Theatre bldg., is suing the theatre operators for $100,000 damages, charging that they failed to keep the premises in good repair and did not make payments, as stipulated under the lease, on certain additional items of income, also asking the Superior Court to declare the present lease void. . . . RKO branch mgr. Barney Pitkin informed the Conn. trade that effective Jan. 13, boxoffice statements, collections and accounting matters will be handled at the N. Y. exchange, 630 Ninth Ave. . . . Jack Brownstein, pres. of Bronstein Drive-In Ents., Hartford, and associates are backing new 1000-car drive-in projects in Scranton, Pa. and Trenton, N. J., expected to be in operation by early spring.

Lou Gordon, partner in L&G Theas., reports that the Strand, Winsted, is set for complete remodeling. House was closed after last summer's floods. . . . In an effort to raise flood-recovery funds, the Conn. Legislature approved a tax-increase measure affecting many industries. Effective Feb. 1, the amusement tax is going up 25¢ to $8 a day for nine months, depending on seating capacities. . . . New England Theatres, AB-PT affiliate, consolidated their operation, dropped Harry Browning, v.p. & dist. mgr. for Conn. & Vt., with company 40 years, and Herbert Glidden, treas., with 30 yrs. experience. Glidden's department now headed by Jos. Plunkett and Browning's duties assigned to Robert Sternburg.

NEW ORLEANS

Abe Berenson, pres. of Allied Theatre Owners of Gulf States announced that their annual convention will be held at the Roosevelt Hotel in N. O., March 12-13. . . . Exhibitors T. V. Garroway and A. L. Royal, who also head Panorama Picts., are readying for release their second feature, which was filmed in Miss. . . . Clarence Hobbs, city mgr. for United Theas. in Morrilton, Ark., is serving temporarily as mgr. of the Conway Theatre there. Hobbs will continue to operate the Rialto and Rivervue Drive-In at Conway. . . . Park Theatre at Raymond, Miss., adopted a policy of Sunday matinees, starting at 2 p.m. and will show twice on that day.

Neal Robinson of the Fox, Crestview, Fla., took over the Dixie Drive-In there from Tom Barrow, to whom he had leased the theatre. Robinson closed his sub-run Elgin at Crestview. . . . Alfred Edmund Grosz, 76, theatre and real estate executive, died at his home here after a long illness. . . . McLendon circuit closed its Joy Drive-In, Milton, Fla. . . . Charles Cittadino reopened the Liberty Theatre, Independence, La., a few days after closing by Mrs. Annie Guzzardo. . . . Lewis H. Cox reopened the Bayouland Drive-In, Barton, La., after several months closing for renovations.

NEW YORK

A policy of foreign and art films was inaugurated at the new Pix Theatre, Far Rockaway, by Gilbert Josephson and Moe Goldman, foreign film importers and exhibitors. Josephson formerly operated the World, President and Belmont in N. Y.; Goldman presently operates 14 nabes in the metropolitan area. . . . Edward C. Dowden, 67, public relations director of Loew's Theas., passed away. He had been with the circuit for 27 years. During World War II, he was chairman of Special Events of the M.P. Industry's War Activities Committee, and in recognition of his charitable and philanthropic activities, he was name a Knight of St. Gregory by Pope Pius in June, 1954.

OKLAHOMA CITY

Marvin Bell, owner of the Palace Theatre, Sunray, Tex., is building a new drive-in in the Panhandle of Okla., near Eva, equipped with all the latest appointments. It will open around March 1. . . . R. Lewis Barton, who owns 15 theatres in Okla. City, purchased a site at 75th & So. Penn., in the new Hillcrest addition, for immediate construction of a drive-in, to be equipped with twin screens, back to back. . . . Delrose Sieber, owner of the Uptown at 1212 No. Hudson, announced closing of the theatre for conversion into offices. . . . "Guys and Dolls" doing outstanding business at the Warner Theatre here.

The Judy Theatre at Ft. Gibson, Okla. was destroyed by fire. . . . Ted Shriner of Hobart, Okla., has completed his first movie, a 90-minute feature in color, shot in Hobart with a 16mm camera and sound track. Ted is his own leading man and cast includes other members of the family and local business people. If successful, Ted expects to do another picture. . . . "Oklahoman and Times Sq. Theatre Tour," offered here this season for the first time, starts Feb. 20. It includes five nights at N.Y.'s Sheraton Astor, a prime seat at each of six top Broadway shows, TV studio visits, United Nations tour and after theatre party at Leone's restaurant.

PHILADELPHIA

An anti-trust suit, which will allege that major film companies are granting unreasonable clearance in favor of first-runs in Trenton, N.J., and seek better clearance, will be brought on behalf of Dix Drive-In, Bordentown. Complaint will seek an unspecified sum in damages, according to Norman Shigon, atty. for the plaintiff. . . . Tho the Rock'N Roll stage show did disappointing business at the Mastbaum, attributed to bad timing, promoter Bernie Binnick is planning future shows there about once a month, starting in Feb. . . . Ed Boyd, mgr. of Goldman's Strand in Pottstown, led some 200 patrons safely from the theatre when a fire on stage destroyed screen and curtains. . . . A suit by exhibitor Melvin Fox against distributor Joe Solomon resolved itself into a counter-suit by Solomon against Fox, each claiming that the other owes him money.

Screen Guild reports that its horror combination, "Beast with 1,000,000 Eyes" and "King Dinosaur" will open first-run in about 25 key theatres. . . . Adjourned meeting of stockholders of Allied M.P.T. Service will be held Jan. 10 in offices of Albert M. Cohen. . . . Front Office Exchange Employes Local F-7, IATSE, elected Max Bronow of Loew's pres.; George Evans of U-I business agt. . . . Eddie Gabriel reports that his Capital Films is now distributing 12 Hopalong Cassidys which are not being shown on TV. . . . Milgram Booking Serv. moved to 303 N. 13th St. . . . Milton Peterson, who operated Fenwick and Palace theatres in Salem, N.J., passed away; also Joe Feldman, S-W city mgr. for Chester, Pa.

Sandy Gottlieb's Tri-State Theatre Serv. is now booking Scavo Bros. new 1000-car Scranton Drive-In on Rt. 307 and the Garden Drive-In, Hunlock's Creek, owned by estate of Ted Cragle, who recently passed away. . . . Ted Schlanger, S-W zone mgr., became a grandfather thru his son Claude, who is an independent exhibitor. . . . On Jan. 9, Variety Tent 13 will hold its annual dinner in honor of retiring chief barker Louis J. Goffman and to welcome new chief baker Maxwell Gillis. . . . Penn State Board of Censors has given green light to "Man With the Golden Arm." UA cut out one scene before submitting film.



Actress Ursula Lyn and producer-director Paul Heard on location in Berlin, 1955, for his production of "What Price Freedom."

PITTSBURGH

Operators of Twin-Hi-Way Corp. drive-in have filed a million dollar damage suit against 27 motion picture producers and distributors, charging the nation's largest producers and distributors with monopolizing the industry by withholding first runs from the outdoor theatre. . . . It was a daughter, Linda, for the Harry Russells, National Theatre Supply salesman. . . . Joe Freeman, manager of the State Theatre in Johnstown, was elected chairman of the Cambria County Board of Assistance. . . . Squirrel Hill Theatre celebrated its fourth birthday with cake and demitasse for patrons. . . . Paramount branch mgr. Dave Kimelman plans to re-enter the hospital for surgery on his ulcer. . . . "Artists and Models" gave the Stanley the best week before Christmas it ever had.

PORTLAND

Martin Foster, exec. mgr. of the Guild Theatre, announced a $50,000 modernization program, to include new seats, screen projection, sound equipment and a new lounge and lobby. Outstanding domestic and foreign films have been featured at the Guild for the past seven years.

ST. LOUIS

David G. Arthur, F&M head booker, was elected chief barker of Variety Tent #4 for a third consecutive term. . . . John Nepote started on his new job as field rep. for Frisina. . . . Maurice Schweitzer, Allied Artists mgr., reported lining up 125 theatres in saturation bookings for "Gun Point," which will premiere at the Fox here on Jan. 17. . . . Mrs. J. G. Probstein, Nat and Sol Koplar of Chicago, sister and brother of the late Harry Koplar, pioneer theatre owner, donated $18,702 to the Jewish Hospital here in his memory.

E. V. Rhoden Ents. of Kansas City plans construction of a shopping center in Joplin, Mo., to cost about $1,500,000. . . . Tom Curley, St. L. exhibitor, is recovering from his illness at St. Johns Hospital. . . . Rev. Patrick J. Holloran, S.J., who has appeared at MITO meetings and made invocations at banquet sessions, was transferred to Wichita, Kans. as head of a new Jesuit school. . . . Lyric at E. Prairie, Mo. closed with no date set for reopening; also the 240-seat Barks at Bell City, Mo. . . . The closed 1200-seat Kentucky Theatre at Paducah will probably be used for spot bookings.

Betty Wendt, elected business agt. for Film Exch. Employees Local F-1, will alternate with newly-elected pres. Louis Lavata of Allied Artists in representing F-1 as a delegate to the union council. . . . The John Edmundsons sold their Edmundson Theatre at Bloomfield, Mo. to Edw. D. Kirby, who changed name to Semo Theatre. . . . Plymouth at Plymouth, Ill., dark since Nov. 3, reopened with a Christmas party for the town's children by owners Morris Nooner, Jr. and Carroll Johnson. . . . Boomer's Ritz Theatre at Belleville, Ill. was remodeled during the holiday slump and now boasts a seamless CinemaScope screen. . . . Milton S. Harris returned here after an absence of 21 years to become mng. dir. of the Ambassador, where "Cinerama Holiday" continues to do big business after a year's stay.

MITO pres. A. J. Williams announced that officers and directors will hold their first 1956 meeting on Jan. 10. . . . Edw. Peters, with Confection Cabinet for 20 years, was upped to mgr. of the St. L. office. . . . Herman Levy, TOA gen. counsel, surprised the girls who registered guests at the recent MITO convention with gifts of miniature roller skates and charm bracelets. . . . Paul Beisman, mgr. of the Municipal and American theatres, was honored for his 25 years of service to the former, and given a watch.



While shooting on location near Phoenix for their current starring picture, Paramount's "Pardners." Dean Martin and Jerry Lewis invited exhibitors to visit the location ranch and are shown here with Mabel Mitchell, ad-pub head of Arizona Paramount Theatres.

SALT LAKE CITY

Fox Wasatch chain, under general direction of Jack McGee and city mgr. John Drennen used considerable newspaper space to announce holiday matinees at all its theatres. The Villa, Southeast and Murray usually have an evening policy only. . . . Clair Harvey, operator of the Central Theatre in Mountain View, Wyo., spent a few days on the Row arranging for new product and lined up some Allied Artists releases. . . . Variety Tent 38's Christmas party at the clubhouse was a big success for the youngsters. It was dedicated to the Cerebral Palsy children and arranged by chief Barker Dick Stafford, under gen. chairmanship of Russel Daughterman.

Sidney Cohen, mgr. of Film Service co. returned from Chicago where he attended the national convention and was selected pres. of the national organization. He also went to NYC to take care of some TV business. Cohen handles buying and booking for theatres in Utah, Idaho, Nevada, and Montana. . . . Dan Kostopulos, who recently sold his theatre interests to the Swanson Brothers and now is associated with Irving Gillman, gave his 28th annual Christmas party for children at the Colony Theatre. . . . Annual Christmas party given by the American Legion Post 125 at the neighborhood Camark Theatre, operated by the Overman family, who cooperated.

Some early Jan. competition to theatres here will be the Globetrotters, scheduled at the Fairgrounds Coliseum Jan. 10. They will be in Ogden Jan. 9. . . . Much is expected from presentation of "The Conqueror," made in southern Utah by Columbia, according to branch mgr. S. S. McFadden, who, incidentally, is recuperating at home from an appendectomy.

(*Continued on page 34*)

Independent Trade Reviews

"Ransom!"

(M-G-M) 104 Min.

Cast: Glenn Ford, Donna Reed, Leslie Nielson, Juano Hernandez, Robert Keith, Richard Gaines, Mabel Albertson, Alexander Scourby, Bobby Clark, Ainslie Pryor.

Credits: Produced by Nicholas Nayfack; Directed by Alex Segal; Written by Cyril Hume and Richard Maibaum.

One of Metro's top offerings of the year, "Ransom!" is a gripping, tremendously powerful drama about a rich man whose son is kidnapped, and who then refuses to pay the ransom money. Highly critical of accepted behavior about kidnapping—the film makes the point that ransom should *never* be paid—this M-G-M production will generate word-of-mouth and editorial comment, both beneficial at the box office, and will prove once again that a thought-provoking and enlightening film can also be first-rate entertainment. With a good marquee boost from the names of Glenn Ford and Donna Reed, who play the victim's parents with great effectiveness, the film is produced in the black-and-white, semi-documentary style of two earlier M-G-M/Glenn Ford films, "Blackboard Jungle" and "Trial." "Ransom!," however, is less melodramatic and—despite M-G-M's luxury trappings of a wealthy society which will make the film more palatable to the general audience—is closer to the emotions and experience of the average family than either "Jungle" or "Trial."

The opening minutes of "Ransom!" are devoted to establishing the industrialist Stannards as a warm, decent family—and incidentally showing some passionate clinches between Miss Reed and Ford. But then, after young Bobby Clark fails to return home from day school, one scene after another registers with terrifying impact. The parents reach the inevitable dread conclusion that the boy has been kidnapped; the police arrive, tap the phones, prepare to trace the kidnapper's phone call; the abductors make the first contact with the family; the half-million dollar ransom money is assembled overnight. . . . Then, convinced by a pessimistic police chief and reporter that the odds on getting his child back alive will be no better if he pays the ransom, Ford decides to withhold the money. He appears on a television program to announce that the ransom money will become a reward for the criminals' capture if the boy is not returned unharmed.

His wife, under sedatives, deserts him, as do his brother and business associates, and a mob of indignant curiosity seekers surrounds the house. Finally, in one of the film's most successful scenes, Ford, exhausted and alone, falls sobbing into the arms of his Negro butler, superbly played by Juano Hernandez. The film's ending is indeed overpowering, as the frightened kidnappers release the boy unhurt, justifying Ford's courage and reuniting the family.



Glenn Ford and Donna Reed star in M-G-M's "Ransom!".

"The Lieutenant Wore Skirts"

(20th-Fox) CinemaScope-De Luxe 99 Min.

Cast: Tom Ewell, Sheree North, Rita Moreno, Rick Jason, Les Tremayne, Alice Reinheart, Gregory Walcott, Joan Willes, Sylvia Lewis, Edward Platt.

Credits: Produced by Buddy Adler; Directed by Frank Tashlin; Screenplay by Albert Beich and Frank Tashlin; Based on a story by Beich.



Sheree North and Tom Ewell (left) in 20th-Fox's "The Lieutenant Wore Skirts," CinemaScope-De Luxe.

Containing a multitude of pulchritude all appropriately proportioned and everyone clothed or unclothed so as to make their appearance as exciting as possible, this latest release in CinemaScope and in color by DeLuxe shapes up as highly humorous film fare guaranteed to tickle the funnybones and entertainment palates of audiences everywhere. The on-screen happenings are not to be taken seriously and with such in mind, fun will be had by all. Since Tom Ewell is starred and since it is a comedy and since he does get involved with attractive members of the opposite sex, no doubt this release will be compared with "The Seven Year Itch" and there is a basis for favorable comparison in many instances. Sheree North comes off very well in the film, showing she can act as well as look attractive. The slight story about a civilian husband and an Army wife is interesting as well as amusing and the direction and production fall in the better category. To sum up, this is good, humorous entertainment for the masses.

When Ewell, successful TV writer and World War II hero, receives a notice to report for duty, wife Sheree North reenlists as a WAF lieutenant. Ewell fails because of a bad knee but North is accepted and shipped to Hawaii. Jealous of attention being paid her by Captain Rick Jason, Ewell pulls strings either to get in the Air Force or to get North out but to no avail. He wants to live on the base with her but she is reluctant until he arranges for an attractive girl to keep house and cook for him. The other officers become jealous of Ewell's contacts with their wives while they are away during the day. His agent, Les Tremayne, suggests he try to get North out via an insanity discharge and he embarks on a campaign to make her think she is losing her mind. Discovered by the base psychiatrist, Ewell tries apologizing to Sheree. He is accepted by the Air Force. As Sheree is about to be transferred, she learns that she is to become a mother and the news not only patches things up between them but also sets Ewell's knee off again. Later they are shown home again in Beverly Hills with a son to make sure of a more stable future.

"The Lone Ranger"

(Warner Bros.) CinemaScope-WarnerColor 86 Min.

Cast: Clayton Moore, Jay Silverheels, Lyle Bettger, Bonita Granville, Perry Lopez, Robert Wilke, John Pickard, Frank de Kova, Michael Ansara.

Credits: A Jack Wrather Production; Produced by Willis Goldbeck; Directed by Stuart Heisler; Screenplay by Herb Meadow based on the "Lone Ranger" legend.

Once again, "from out of the past comes the thundering hoofbeats of the great horse Silver," and it's sure to mean silver at the till—for the Lone Ranger is riding again. With twenty years of pre-selling behind him, plus a resplendent WarnerColor setting, the masked rider of the plains should beckon strongly to the millions of kids and their parents who've been living with the radio classic for two decades. From the opening bars of the unmistabable "Ranger" overture right down to the tried-and-true closing line, "why, that ain't no masked man, Martha, that's . . ., it's all there. There's the redoubtable masked man himself, pleasantly played by Clayton Moore, his silver bullet and his tale of dedication, his faithful Indian companion Tonto, the owl-hoots and varmints, the aged Indian chief and the ruthless empire-builder. It's packed with tumbling violence and garrulous humor and whipped into a neat pace. No efforts at psychology here, no look-see at the "real" Ranger. And few will care. It's old fashioned foolery, but a vast majority should have the sentimental fun of seeing an old radio buddy (and now TV) making the cinematic grade.

The Lone Ranger and Tonto (Jay Silverheels) ride into a hotbed of Indian trouble inspired by empire-builder Lyle Bettger. Intent on owning the Indian's sacred mountain (which is almost solid silver), he dresses his men as Indians to create numerous tensions preventing statehood for the cattle country. The Lone Ranger finally learns who is behind the trouble, but before he can act, Bettger's little girl is kidnapped by the Indians. He retrieves the little girl, and convinces the Indians to stay at peace by throwing militant



Clayton Moore (masked) is the "The Lone Ranger," from Warner Bros., CinemaScope-WarnerColor.

buck Angry Horse over a cliff. However, Bettger and his men are on their way looking for war. Through great effort and ingenuity, the Ranger and Tonto keep the two war parties apart with a rain of dynamite until the cavalry rides in to take command and arrest the evil Bettger.

"The Houston Story"

(Columbia) 80½ Min.

Cast: Gene Barry, Barbara Hale, Edward Arnold, Paul Richards, Jeanne Cooper, Frank Jenks, John Zaremba, Chris Alcaide.

Credits: A Clover Production; Produced by Sam Katzman; Directed by William Castle; Screenplay and Story by James B. Gordon.

This melodrama about an oil driller, who moves in with the syndicate on a five-million dollar idea to pipe stolen oil and sell it, is strictly a programmer. Jeanne Cooper plays the only sympathetic character in the whole picture but sometimes you wonder about her. Film has the cliches and trite dialogue characteristic of this type of thriller. Title isn't too much of a sales factor, but with some exploitation tags, it should be okay. Gene Barry is effective and Barbara Hale surprises as she turns in the best performance in the film as a blonde menace.

Oil Driller Barry bluffs his way to meeting local syndicate wheel Edward Arnold. He relates his scheme for siphoning off oil by pipeline and selling it through a dummy corporation. When the syndicate goes for the idea, Barry gets more ambitious. His ambition causes the death of Richards and Arnold before he decides to run away with his gains and Barbara Hale, a moll-night club singer. Trapped, Barry runs back to one of his old haunts to wait for Barbara, who is killed by mobsters en route. Holed up in a cafe near the oil wells, Barry, wounded, gives himself up to the police after Jeanne Cooper, hash slinger girl friend, convinces him that all is lost.

"Paris Follies Of 1956"

(Allied Artists) DeLuxe 73 Min.

Cast: Forrest Tucker, Margaret Whiting, Dick Wesson, Martha Hyer, Barbara Whiting, Lloyd Corrigan, Wally Cassell, Frank Parker, The Sportsmen.

Credits: Produced by Bernard Tabakin; Directed by Leslie Goodwins; Screenplay and Story by Milton Lazarus.

"Paris Follies of 1956" was based on a very good idea: to shoot a musical film inside Hollywood's famous Frank Sennes' Moulin Rouge and utilize the acts and the talent in the show there. Unfortunately, the screen play lacks freshness and all the entertainment in the film, aside from Margaret Whiting, one of our top songbirds, is derived from the nightclub's fine variety show, as captured on film. Color photography is excellent, and the film's snappy, catchy title should help.

Ex-GI Forrest Tucker is opening a new lavish theatre-restaurant in Hollywood backed by millionaire Lloyd Corrigan. With him is his ex-GI buddy Dick Wesson. Tucker has lured singing star Margaret Whiting into the show under the pretext that he is in love with her, although he really cares for scenic designer Martha Hyer. Just as the show goes on, Tucker is informed that Corrigan is a fundless, harmless lunatic. To make matters worse, Margaret learns that Tucker is in love with Martha and walks out. Margaret's little sister, Barbara, tells Tucker that she knows all the numbers and will go on in place of Margaret. She tries, but get stage fright and can't go on. Relenting, Margaret goes on, the show is a success, and Tucker will be able to pay off the debts that he owes.

"Too Bad She's Bad"

(Getz-Kingsley) ITALIAN 95 Min.

Cast: Sophia Loren, Vittoria DeSica, Marcello Mastroianni, Umberto Melnati, Mario Passante, Walter Bartoletti.

Credits: A Documento Film; Directed by Alessandro Blasetti; Screenplay by Suso Cecchi D'Amico, Ennio Flaiano and Alessandro Continenza from a story by Alberto Moravia.

Making her comedy debut before American film audiences, Sophia Loren reveals herself (and truly she does) as a skillful comedienne in this charming and often hilarious Italian farce that should build a large following for her among both the general and art house crowds. The farce snares a simple and honest cab driver into the madcap adventures of a delightfully unscrupulous family of thieves—Miss Loren, her father who specializes in luggage theft, superbly played by Vittoria DeSica, her wallet-snatching grandmother and a host of tire-lifting brothers. Before Miss Loren finally gives up her chosen profession for the cabbie she loves, a wonderful melee of complications harass the poor hackie who just doesn't appreciate the pranks and practices of these off-beat Romans. Light and bright in story and performance, "Too Bad" is a pleasure. From Miss Loren's nonchalant "Bongo Bongo Bongo" ditty in her opening swimming scene to DeSica's masterful tour de force of comic confusion at the close, it radiates sunny wit. Excellent sub-titles.

Paul (Marcello Mastroianni), attempting to find Miss Loren and the culprits who tries to steal his cab, locates her and threatens to turn her over to the police. But weeping, she protests that it would kill he father. Convinced to take her home, he is charmed by the father (DeSica) who shows him the family of thieves is good and honest. Taken in, he takes Miss Loren for a fiancee, and receives a gold cigarette from her as a gift. The next day, however, he discovers it was stolen and races to the station where the father and daughter are practising their trade on loose luggage. Circumstances force him to help DeSica's escape before he can talk with Miss Loren . . . and in the flight they crash into a Hindu diplomatic car. Paul ends up owing heavy damages despite the false testimony of the family. In an effort to raise money for him, DeSica and Miss Loren go out pickpocketing—but Paul, angrily misunderstanding the situation, turns them into the police. A wild scene develops in the station house. The police are totally confused by DeSica's smooth talk and the victim ends up paying Paul money to cover the car crash. Miss Loren and cabbie are united for a future honest life.

"Day The World Ended"

(American) SuperScope 80 Min.

Cast: Richard Denning, Lori Nelson, Adele Jergens, Touch Connors, Paul Birch, Raymond Hatton, Paul Dubov.

Credits: A Golden State Production; Produced and Directed by Roger Corman; Screenplay and story by Lou Rusoff.

"Day The World Ended" is a good science fiction entry which is aided by SuperScope. Executive producer Alex Gordon along with Producer-director Roger Gorman have given the film good production mounting although the story line borders on the fantastic at times. Based on the premise that an A-bomb has destroyed virtually all life on earth, the film then relates what happens to seven people who have managed to survive their destruction. Cast toppers Richard Denning, Adele Jergens, and Lori Nelson handle their chores well with Paul Birch turning in the best performance in the film. Picture has plenty of exploitation gimmicks and fits in well with "The Phantom From 10,000 Leagues," which American Releasing Corporation has paired with this entry.

Retired Navy captain Birch has prepared a sanctuary for himself and his daughter in case of complete destruction of the world. When this happens, an assorted array of outsiders who managed to survive disaster move in on him. They are a gangster and his stripper moll, Adele Jergens; a geologlist, Richard Denning; a radioactive victim of the atomic radiation, and an old prospector. In close confinement, friction developes between Adele and the gangster, when Adele notices that he has an eye for Lori, whom Denning likes. It also becomes apparent that one guest is turning into a mutant and goes on prowls seeking other mutants, who seem to thrive on the holocaust. The mutant is killed, the gangster kills Adele, the prospector dies from atomic gas and the gangster is shot by the captain, who later dies from atomic burns. Shortly after it is apparent that others in the world have survived. Denning with Lori goes out to find them.

"The Phantom From 10,000 Leagues"

(American) 80 Min.

Cast: Kent Taylor, Cathy Downs, Michael Whalen, Helene Stanton, Philip Pine, Rodney Bell.

Credits: A Milner Brothers Prod.; Produced by Jack Milner; Directed by Dan Milner; Screenplay by Lou Rusoff Story by Dorys Lukather.

"The Phantom From 10,000 Leagues," is a companion feature in a horror bill being released by American Releasing Corporation. An interesting exploitation entry, the film has good underwater shots and good performances from Kent Taylor, Michael Whalen and Helene Stanton. Dealing with an underwater phantom that guards an atomic pile under the sea, the film has all the ingredients necessary to appeal to the science fiction fan and the moppet trade. First production of the Milner Brothers, the film shows production know-how and also has a strong marquee title that should help. Dan Milner's direction brings out all the points of the story and also keeps the film's action paced well.

Oceanographer Kent Taylor arrives at the Pacific College of Oceanography just as Defense Dept. investigator Rodney Bell comes along to check on stories of an undersea phantom that is killing people. After a dead fisherman is discovered, Taylor goes to see Prof. Michael Whalen and meets his daughter, Cathy Downs. It is soon revealed that there is really a phantom, a mutant, guarding the nuclear stockpile, under the sea. Soon after, Whalen's secretary, who is working with Bell to solve the mystery of the phantom and his creator, is killed. The finger of suspicion points to Philip Pine, Whalen's assistant, who is working with spy Helene Stanton. However Taylor uncovers Whalen as the monster's creator just as a tanker crosses the atomic light and is destroyed. Realizing the evil he has created, Whalen goes into the Phantom's lair with a bomb and as it explodes, dies with the evil thing he created.

"Castles in the Air"

(President) 85 Min.

Cast: Molly Picon, Symche Fostel, Max Bozyk, Leon Liebgold, Dora Fakiel.

Credits: Produced and directed by Joseph Green; Screenplay by Konrad Tom and Green; Lyrics adapted by Miss Picon; Music by Abraham Ellstein.

Recreating the famous folk classic, "Yiddle with his Fiddle," Molly Picon, one of the all-time greats of the Jewish stage, stars in the English language edition of the 1937 film of a band of Polish Jews seeking fame and fortune as itinerant musicians. Miss Picon, disguised as a boy, gets all the opportunities to strut and pout, dance and sing, in her famous

way and she should be a delight to her fans. English lyrics have been adapted to the tuneful array of folk music and plenty of farcical slapstick keeps the simple and high-spirited tale on its way. Unfortunately, English dubbing is far from perfect and the lack of coordination is often disturbing in the dialogue scenes. However, this criticism doesn't hold for the substantial musical end of the program. A great favorite on Second Avenue, the famous Yiddle should be as simply pleasing as ever.

Unsuccessful as musicians in their own town, Yiddle (Miss Picon) and her father plan to move on and see the world. In the next town, Yiddle is disguised as a boy so that she will be respected. The couple join forces with another pair of traveling soloists and form a "philharmonia." They achieve great success in the small towns and cities. However, difficulties arise when Yiddle begins to fall in love with the other violinist. Yiddle becomes a musical comedy star, reveals her true identity, wins her violinist and the whole company settles down to less wandering ways.

"House of Ricordi"

(Manson) ITALIAN Technicolor 112 Min.

Cast: Marta Toren, Micheline Prelle, Danielle Delorme, Mario Del Monaco, Renata Tebaldi, Tito Gobbi, Italo Tajo, Nelly Coradi.

Credits: A Documento Film; I.C.S. and Comoran Films Prod.; Directed by Carmine Gallone; Screenplay by Leo Benvenuti, Furio Scarpelli, Age, and Nino Novarse. English subtitles.

This Technicolor co-production is a top art house attraction. At times slow-moving dramatically, it is well-produced, and a musical delight with such great voices at Tito Gobbi, Mario Del Monaco, Renata Tebaldi, and Anna Maria Canali heard in portions of great operas, such as "The Barber of Seville," "Otello," "The Puritans," "The Masked Ball," "Sonnabyla," "Elisir D'Amore," and "La Boheme." "The House of Ricordi" is a cavalcade-like story of the Italian family, founders and proprietors of one of the country's greatest music publishing houses, which has helped composers such as Rossini, Verdi, Bellini, Donizetti and Puccini get their works heard. Starring in the film are Marta Toren, Micheline Prelle and Danielle Delorme, all well-known to art house audiences. The film's subtitles are well-done.

The House of Ricordi, a music publishing firm, is started by Paolo Stoppa, who encourages Roland Alexandre, who is Rossini, to continue with his career. From this encouragement comes "The Barber of Seville." Generation after generation, the Ricordis continue to help new talent and present new operas. Interwoven are important moments in the lives of Verdi, Bellini and other composers. The film ends with Andrea Checchi as a Ricordi looking forward to the House of Ricordi going on for years to come, and thinking back about its glorious past.

"One Way Ticket to Hell"

(Eden) 65 Min.

Cast: Barbara Marks, Robert A. Sherry, Robert Norman, Elaine Lindenbaum, Bamlet L. Price.

Credits: Produced, directed and Written by Bamlet L. Price; Narrated by Kurt Martell.

While this hastily-contrived "documentary" about narcotics addiction will benefit from the interest engendered by "Golden Arm," and the current controversy over the fitness of this subject for the movies, it actually offers little more than some frighteningly grim statistics tacked on at its conclusion. Regardless of the attacks of "sensationalism" it is bound to receive, "One Way" has neither the sensation to appease the thrill-seeker nor the wisdom to attract the more adult audience. Relying wholely on narration in place of dialogue, the film presents a pantomime array of painfully sick people on the road to narcotic self-destruction, all under an unsuccessful guise of authenticity. The audience is sure to get the feeling that it's sitting out in left field observing the proceedings from a dull and muddy distance. While heavy exploitation might win an initial draw, the possibility of damaging the prospects of future film material on the same topic should be considered.

The story follows average teen-ager, Cassandra (Barbara Marks) through the marijuana stage in school, an unhappy marriage, and early addiction to her role as a pawn in the drug traffic racket and as a heroin addict. Around her story is documented many of the disturbing circumstances affecting the addict, his drive for drug supply and the lawlessness he fosters.

"The Battle Of Gettysburg"

(M-G-M) CinemaScope-EastmanColor 30 Min.

Produced by Dore Schary; Directed by Herman Hoffman; Written by Dore Schary.

This excellent short subject should be a strong Academy Award contender. Utilizing a technique of actor-less documentary, telling a story with the use of sound effects, paintings, and statuary, the film has tremendous impact as it depicts the fury, the tragedy and the drama of the famous Battle of Gettysburg. Filmed in CinemaScope and EastmanColor at the Gettysburg National Military Park at Gettysburg, Pennsylvania, the picture has a smooth narration by Leslie Nielsen and is expertly directed by Herman Hoffman, who has used a great deal of imagination in the filming of this featurette and utilized a fine Dore Schary script. CinemaScope is perfect for this type of subject, adding to the scope and depth of the scenes and highlighting them powerfully. Incidentally, this excellent depiction of the Battle of Gettysburg will be accepted equally well in both the Northern and Southern sections of the United States.

(*Continued from page* 31)

SAN FRANCISCO

Northern Calif.'s worst floods cut sharply into the holiday season. In bad shape were the Yuba City; Palo Alto Drive-In and the Millbrae Theatre on the Peninsula; Concord Drive-In; Marin Motor, San Rafael; KaVon Drive-In, Napa; Klamath Theatre, Klamath; Mirabelle Theatre, Weott; Majestic, Reno, and the Del Mar, Santa Cruz. . . . George Mann was sending film by chartered planes, along with replacement equipment of the utility companies to his Redwood theatres of flood isolated Eureka.

Irving Ackerman, pres. of Ackerman-Rosener Theas., reports the marquee and front of the Regal Theatre are being remodeled. . . . Dick Jeha, owner and mgr. of the Park Theatre, El Sobranti, has added a new projector and sound equipment. . . . The Stan Lefcourts, Principal Theatre Circuit and Royal Theas. Ltd., have adopted a baby girl. . . . Mr. & Mrs. Scott Chesnutt, owners of the Columbia Theatre, Firebaugh, are vacationing in L.A.

SEATTLE

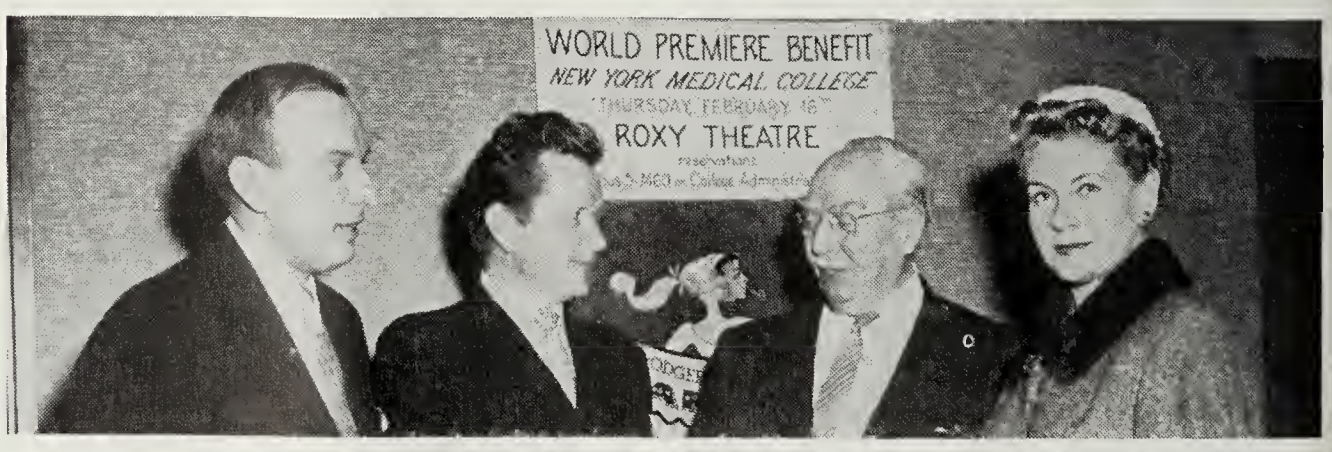
Variety Club of the Pacific Northwest will hold its inaugural ball the evening of Jan. 20 in the Windsor Room of the New Washington Hotel. . . . Bob Clark, who bought the 45th St. theatre from Jack Neville, is holding special Kiddie Matinees every Saturday afternoon in cooperation with the neightborhood PTA and merchants of the district for prizes and giveaways. . . . Glenn Haviland resumed his duties at 20th-Fox after recovering from a second heart attack.

With the booking of "Heidi and Peter" at the Music Box Theatre, Cass Smith and Douglas Forbes are continuing the policy of the late Herbert Sobottka of catering exclusively to children at one Hamrick theatre during the holidays. Smith and Forbes took over Sobottka's duties. . . . Hugh Bruen of the B. F. Shearer Co. died of a heart attack at Whittier, Calif., where he was serving as partner and gen. mgr. of Bruen's Whittier Theatres. . . . J. Willis Sayre, drama critic for the Post Intelligencer, who retired recently after serving the paper for 54 years, is recovering from a slight stroke.

Ninth Cannes Festival Schedules April Outing

The 1956 Cannes Film Festival has been scheduled for the weeks of April 10 to 24. Marking the ninth year of its establishment, the International Festival will retain its general organizational scheme, with countries annually producing less than 100 films entering one film and those producing more than 100 entering two films. The administrative council of the Festival also has the authority to invite pictures in addition to those selected by the participating nations.

Countries wishing to enter must contact the administrative council by Jan. 15. A list of films for competition in the Festival must be submitted by Feb. 15, with prints supplied to the council by March 15.



Plans for the gala benefit world premiere of 20th-Fox's first CinemaScope 55 production, "Carousel," were set at a special meeting at New York's Medical College which will receive proceeds from the Feb. 16 event at New York's Roxy Theatre. Pictured at the conclave, attended by leading civic, social, business and medical figures are, L to R: Dr. Ralph Snyder, Dean of N. Y. Medical College; Robert Rounseville, star of "Carousel"; Dr. J. A. W. Hetrick, president of the college; and Claramae Turner, topcast in the Rodgers & Hammerstein musical.

SHORTS—Calendar of Releases

COLUMBIA

1955-56

Series	Prod. No.	Title	Reels	Release Date	Time (Min.)
All Star	8411	One Spooky Night	2	Sept. 15	16
"	8412	He Took A Powder	2	Oct. 27	17
Color Favorites	8601	Tooth or Consequences	1	Sept. 1	6½
(Tech. Re-issue)	8602	Up'n Atom	1	Oct. 6	6
Assorted Favorites	8421	Honeymoon Blues	2	Sept. 8	17
World of Sports	8801	Stable Stakes	1	Sept. 29	10
Screen Snapshots	8851	Hollywood Bronc Busters	1	Sept. 22	9
"	8852	The Great Al Jolson	1	Oct. 20	11
Comedy Favorites (Re-issue)	8951	Louis Prima & Orch.	1	Sept. 22	10
Candid Microphone	8551	No. 3 (Series No. 2)	1	Sept. 15	11
U.P.A. Assorted (Tech.)	8501	Christopher Crumpet's Playmate	1	Sept. 8	6½
Thrills of Music (Re-issue)	8431	Pardon My Lamb Chop	2	Oct. 13	17
Serials—15 Chapters	8120	The Sea Hound	..	Sept. 22	....
Mr. Magoo (Tech.)	8701	Stage Door Magoo	1	Oct. 6	7
Stooge Comedies	8401	Wham-Bam-Slam	2	Sept. 1	16
"	8402	Hot Ice	2	Oct. 6	16½

METRO-GOLDWYN-MAYER

Cartoons (Tech.)	*W-642	Mouse For Sale	1	May	21/55	7
Gold Medal Reprint Cartoons (Tech.)	*W-666	Mouse In The House	1	May	7/55	8
"	*W-667	Little Tinker	1	May	14/55	7
"	*W-668	Slap Happy Lion	1	May	28/55	7
Pete Smith Specialties	*S-657	Global Quiz (Tech.)	1	May	14/55	10
"	*S-658	Animals In Action	1	May	21/55	9
"	*S-659	Historical Oddities	1	May	28/55	9
"	*S-660	The Fall Guy	1	June	4/55	9

* NOTE: Suitable for screens up to 1.75.1 ratio.

PARAMOUNT

1955-56

Cartoon Champion (Tech.)	S15-1	The Mite Makes Right	1	Sept.	30	8
"	S15-2	The Old Shell Game	1	Sept.	30	7
"	S15-3	The Little Cut Up	1	Sept.	30	6
"	S15-4	Hep Cat Symphony	1	Sept.	30	6
"	S15-5	Little Red School Mouse	1	Sept.	30	7
"	S15-6	Leprechaun's Gold	1	Sept.	30	10
"	S15-7	Quack-A-Doodle Doo	1	Sept.	30	7
"	S15-8	Teacher's Pest	1	Sept.	30	7
"	S15-9	Tarts and Flowers	1	Sept.	30	7
"	S15-10	Pleased to Eat You	1	Sept.	30	6
"	S15-11	Goofy Goofy Gander	1	Sept.	30	7
"	S15-12	Saved by the Bell	1	Sept.	30	6
Speaking of Animals	A15-1	Tain't So	1	Sept.	30	10
"	A15-2	Monkey Shines	1	Sept.	30	9
"	A15-3	Be Kind to Animals	1	Sept.	30	8
"	A15-4	From A to Zoo	1	Sept.	30	9
Popeye (Tech.)	E15-1	Mister and Mistletoe	1	Sept.	30	6
"	E15-2	Cops Is Tops	1	Nov.	4	6
"	E15-3	A Job For A Gob	1	Dec.	9	6
"	E15-4	Hill Billing and Cooing	1	Jan.	13	6
Noveltoon (Tech.)	P15-1	Rabbit Punch	1	Sept.	30	6
"	P15-2	Little Audrey Riding Hood	1	Oct.	14	6
"	P15-3	Kitty Cornered	1	Dec.	30	6
Sportlight	R15-1	Sporting Dogs Afield	1	Oct.	7	9
"	R15-2	A Nation of Athletes	1	Nov.	18	9
Topper	M15-1	Three Kisses	1	Oct.	7	10
"	M15-2	Reunion in Paris	1	Nov.	11	10
"	M15-3	Animals A La Carte	1	Jan.	27	10
Casper (Tech.)	B15-1	Red, White and Boo	1	Oct.	25	6
"	B15-2	Boo Kind To Animals	1	Dec.	23	6
Herman & Katnip (Tech.)	H15-1	Mousieur Herman	1	Nov.	25	6

RKO-RADIO

1955-56

Wild Life Album	63001	The Whitetail Buck (Tech.)	3	Oct.	21	27½
RKO Pathe Specials	63101	The Future Is Now	2	Sep.	9	15
"	63102	Golden Glamour	2	Oct.	14	15
Screenliners	64201	Gold*	1	Sep.	16	10½
"	64202	Black Cats and Broomsticks	1	Oct.	14	8
"	64203	Make Mine Memories	1	Nov.	11	8
"	64204	Teenagers on Trial	1	Dec.	9	8
"	64305	Headpin Hints	1	Dec.	23	8

* Not released in Canada.

Series	Prod. No.	Title	Reels	Release Date	Time (Min.)
Sportscopes	64301	Game Warden	1	Sep. 2	8
"	64302	Gym College	1	Sep. 30	8
"	64303	Bonefish and Barracuda	1	Oct. 28	8
"	64304	Canadian Carnival	1	Nov. 25	8
My Pal (Re-releases)	63201	Dog of the Wild	2	Oct. 7	21
	63202	Pal, Canine Detective	2	Nov. 11	22
Gil Lamb (Re-releases)	63301	Groan and Grunt	2	Sep. 23	17
	63302	Bashful Romeo	2	Oct. 28	16
Ray Whitley (Re-releases)	63401	Musical Bandit	2	Oct. 28	16
	63402	Bar Buckaroos	2	Dec. 2	16
Edgar Kennedy (Re-releases)	63501	No More Relatives	2	Sep. 16	18
	63502	How to Clean House	2	Oct. 21	18
"	63503	Dig that Gold	2	Nov. 25	17
"	63504	Contest Crazy	2	Dec. 30	17
Brown-Kirkwood (Re-releases)	63601	Heart Troubles	2	Sept. 30	16
	63602	Put Some Money in the Pot	2	Nov. 4	17
Leon Errol (Re-releases)	63701	Wife Tames Wolf	2	Sep. 9	17
	63702	Dad Always Pays	2	Oct. 14	18
"	63703	The Spook Speaks	2	Nov. 18	19
"	63704	In Room 303	2	Dec. 23	17
Specials	63901	Football Headlines	2	Dec. 9	15½

REPUBLIC

Serials	5581	King of the Carnival	13 Ep.	June 27	....
"	5582	Dick Tracy's G-Men	15 Ep.	Sept. 19	....
"	5583	Manhunt of Mystery Island (Re-release)	15 Ep.	Jan. 2	....

TWENTIETH CENTURY-FOX

(CinemaScope) (Color)	7515	Naughty Mermaids	1	Aug.	7
"	7516	Winter Jamboree	1	July	10
"	7519	Survival City	1	July	10
"	7518	That Others May Live	1	Sept.	10
"	7520	Gods of the Road	1	Sept.	10
"	7521	Desert Fantasy	1	Sept.	8
"	7513	Clear The Bridge	1	Oct.	10
Terrytoon (Tech.)	5532	Good Deed Daly	1	July	7
"	5533	Bird Symphony	1	Aug.	7
"	5534	The Little Red Hen	1	Sept.	7
"	5510	Phony News Flashes	1	July	7
"	5511	Foxed by a Fox	1	Aug.	7
"	5512	The Last Mouse of Hamelin	1	Sept.	7
See It Happen	7522	Water Wizardry	1	Oct.	7
"	7523	Cariocia Carnival	1	Nov.	8
"	7524	Lady of the Golden Door	1	Nov.	9
"	7425	Queens Guard	2	Dec.	17

UNIVERSAL

Color Parade Featurette	1385	Swing Hi, Swing Lo	1	June	6	9
Musical Featurette	1308	Webb Pierce and His Wanderin' Boys	2	June	20	16
Woody Woodpecker Cartune (Tech.)	1327	Sh-h-h	1	June	6	6
"	1328	Bedtime Bedlam	1	July	4	6
"	1329	Paw's Night Out	1	Aug.	1	6

WARNERS

Technicolor Specials	2009	Festival Days	2	Aug.	13	20
"	2012	Uranium Fever	2	July	16	20
Featurettes	2106	The Glory Around Us	2	July	2	20
M. M. Cartoons (Tech.)	2720	Double or Mutton	1	July	23	7
"	2721	Jumpin' Jupiter	1	Aug.	6	7
"	2722	A Kiddie's Kitty	1	Aug.	20	7
Bugs Bunny Specials (Tech.)	2729	This Is a Life?	1	July	9	7
"	2730	Hyde and Hare	1	Aug.	27	7
Sports Parade	2509	Italian Holiday	1	July	9	10
"	2510	Aqua Queens	1	Aug.	6	10
Varieties	2607	Gadgets Galore	1	July	30	10

1955-56

Technicolor Specials	3001	Movieland Magic	2	Oct.	8	20
" "	3002	The Golden Tomorrow	2	Nov.	5	17
" "	3003	Behind the Big Top	2	Dec.	3	....
Featurettes	3101	Small Town Idol	2	Sept.	24	21
"	3102	It Happened To You	2	Dec.	31	....
Blue Ribbon (Tech.)	3301	Doggone Cats	1	Sept.	10	7
"	3302	The Rattled Rooster	1	Oct.	22	7
"	3303	Fair and Wormer	1	Nov.	5	7
"	3304	Mousemerized Cat	1	Nov.	26	7
"	3305	The Foghorn Leghorn	1	Dec.	24	7
Joe McDoakes	3401	So You Want To Be A Vice Pres.	1	Oct.	29	....
"	3402	So You Want To Be A Policeman	1	Dec.	17	....
Sports Parade (Color)	3501	Picturesque Portugal	1	Oct.	15	7
	3502	Fish Are Where You Find Them	1	Jan.	14	....
Specials	3601	An Adventure To Remember	1	Oct.	1	....
"	3602	Shark Hunting	1	Nov.	12	....
"	3603	Faster and Faster	1	Jan.	21	....
M. M. Cartoons (Tech.)	3701	Dime To Retire	1	Sept.	3	7
"	3702	Speedy Gonzales	1	Sept.	17	7
"	3703	Two Scents Worth	1	Oct.	15	7
"	3704	Red Riding Hoodwinked	1	Oct.	29	7
"	3705	Heir Conditioned	1	Nov.	26	7
"	3706	Guided Muscle	1	Dec.	10	7
"	3707	Pappy's Puppy	1	Dec.	17	7
"	3708	One Froggy Evening	1	Dec.	31	7
Bugs Bunny Specials (Tech.)	3723	Knight-Mare Hare	1	Oct.	1	7
"	3724	Roman Legion-Hare	1	Nov.	12	7

: Hollywood Production :

ALLIED ARTISTS

Shooting

MAGNIFICENT ROUGHNECKS
Cast: Jack Carson, Mickey Rooney, Nancy Gates, Jeff Donnell.
Producer .....Herman Cohen
Director .....Sherman A. Rose

Cutting

MOTHER-SIR
Cast: Joan Bennett, Gary Merrill, Shirley Yamiguichi, Judy Nugent, John Craven.
Producer .....Walter Wanger
Director .....Edward Bernds

THE FRIENDLY PERSUASION
(Eastman Color) (Wide Screen)
Cast: Gary Cooper, Dorothy McGuire, Marjorie Main.
Producer-Director .....William Wyler

THE FIRST TEXAN
(CinemaScope)
Cast: Joel McCrea, Felicia Farr, Jeff Morrow, Wallace Ford.
Producer .....Walter Mirisch
Director .....Byron Haskin

CRIME IN THE STREETS
Cast: James Whitmore, John Cassavetes, Sal Mineo.
Producer .....Vincent M. Fennelly
Director .....Don Siegel

SCREAMING EAGLES
Cast: Tom Tryon, Jan Merlin, Alvy Moore, Martin Milner, Edward G. Robinson, Jr., Jacqueline Beer.
Producers .....Samuel Bischoff and David Diamond
Director .....Charles Haas

THE FOUR SEASONS
(Eastman Color)
Cast: David Wayne, Keenan Wynn, Jim Backus, James Barton, Marcia Henderson, Myrna Dell, Denver Pyle.
Producer-Director .....Josef Shaftel

THE COME ON
(SuperScope)
Cast: Anne Baxter, Sterling Hayden.
Producers .....Lindsley Parsons and John H. Burrows
Director .....Russell Birdwell

COLUMBIA

Shooting

BEYOND MOMBASA
(CinemaScope) (Technicolor)
(Tondon Productions)
Cast: Donna Reed, Leo Genn, Ron Randell.
Producer .....Tony Owen
Director .....George Marshall

ZARAK KHAN
(Warwick Pictures)
(CincemaScope) (Technicolor)
Cast: Victor Mature, Michael Wilding, Anita Ekberg.
Exec. Producers .....Irving Allen and A. R. Broccoli
Producer .....Phil C. Samuel
Director .....Terence Young

PORTRAIT IN SMOKE
(Film Locations Prod.)
Cast: Arlene Dahl.
Producer ..... Maxwell Setton
Director .....Ken Hughes

Cutting

IT HAPPENED ONE NIGHT
Cast: June Allyson, Jack Lemmon, Charles Bickford, Charles Gilbert.
Producer-Director .....Dick Powell

HE DIED LAUGHING
(Technicolor)
Cast: Frankie Laine, Lucy Marlow, Richard Long.
Producer .....Jonie Taps
Director .....Blake Edwards

SECRET OF TREASURE MOUNTAIN
Cast: Valerie French, William Prince, Raymond Burr.
Producer .....Wallace MacDonald
Director .....Seymour Friedman

PORT AFRIQUE
(Technicolor)
Cast: Kathryn Grayson, Phil Carey, Dennis Price.
Producer .....David E. Rose
Director .....Rudy Mate

ODONGO
(CinemaScope) (Technicolor)
Cast: Rhonda Fleming, McDonald Carey.
Exec. Producers .....Irving Allen and A. R. Broccoli
Producer .....Max Varnell
Director .....John Gilling

SOLID GOLD CADILLAC
Cast: Judy Holliday, Paul Douglas, Fred Clark, John Williams.
Producer .....Fred Kohlmar
Director .....Richard Quine

THE HARDER THEY FALL
Cast: Humphrey Bogart, Rod Steiger, Mike Lane, Joe Walcott, Carlos Montalban.
Producer .....Phil Yordan
Director .....Mark Robson

THE EDDY DUCHIN STORY
(CinemaScope) (Technicolor)
Cast: Tyrone Power, Kim Novak, James Whitmore, Victoria Shaw, Rex Thompson.
Producer .....Jerry Wald
Director .....George Sidney

THE WAY WE ARE
(William Goetz Productions)
Cast: Joan Crawford, Cliff Robertson, Ruth Donnelly.
Producer .....William Goetz
Director .....Robert Aldrich

STORM CENTER
(Phoenix Productions)
(Shooting at Santa Rosa, Calif.)
Cast: Bette Davis, Kim Hunter, Brian Keith, Joe Mantell, Paul Kelly.
Producer .....Julian Blaustein
Director .....Dan Taradash

BLACKJACK KETCHUM, DESPERADO
Cast: Howard Duff, Victor Jory, Margaret Field, Angela Stevens, Robert Roark.
Producer .....Sam Katzman
Director .....Earl Bellamy

SAFARI
Director .....Russell Birdwell
(CinemaScope) (Technicolor)
(Warwick Productions)
(Shooting in Africa)
Cast: Victor Mature, Janet Leigh, John Justin, Roland Culver, Orlando Martins.
Exec. Producers .....Irving Allen and A. R. Broccoli
Producer .....Adrian D. Worker
Director .....Terence Young

GAMMA PEOPLE
(Warwick Productions)
(Shooting in Austria)
Cast: Paul Douglas, Eva Bartok.
Exec. Producers .....Irving Allen and A. R. Broccoli
Producer .....John Gossage
Director .....John Gilling

"JUBAL" TROOP
(CinemaScope) (Technicolor)
Cast: Glenn Ford, Ernest Borgnine, Rod Stieger, Valerie French, Felicia Farr, Basil Ruysdael, Charles Bronson.
Producer .....William Fadiman
Director .....Delmer Daves

JOE MACBETH
(Film Locations Inc.)
Cast: Paul Douglas, Ruth Roman, Bonar Colleano.
Exec. Producer .....Mike Frankovich
Producer .....George Maynard
Director .....Ken Hughes

1984
(Holiday Productions)
Cast: Edmond O'Brien, Jan Sterling.
Exec. Producer .....N. Peter Rathvon
Producer .....John Croydon
Director .....Michael Anderson

44 SOHO SQUARE
(Film Locations)
Cast: Faith Domergue, Lee Patterson, Martin Benson.
Exec. Producer .....Mike Frankovich
Producer .....George Maynard
Director .....Vernon Sewell

INDEPENDENT

Shooting

THE WEAPON
(Alliance Films)
Cast: Steve Cochran, Lizabeth Scott, Herbert Marshall, Nicole Maurey.
Producer .....Hal E. Chester
Director .....Val Guest

Cutting

HIT AND RUN
(Hugo Haas Prod.)
Cast: Cleo Moore, Hugo Haas, Vince Edwards.
Producer-Director .....Hugo Haas

AROUND THE WORLD IN 80 DAYS
(Michael Todd Prods. Todd-AO)
Cast: David Niven, Cantinflas, Martine Carol, Noel Coward, Finlay Currie, Luis Dominguin, Fernandel, Sir John Gielgud, Hermoine Gingold, Trevor Howard, Glynis Johns, Beatrice Lillie, A. E. Matthews, John Mills, Robert Morley.
Producer .....Michael Todd
Director .....Michael Anderson

SWAMP WOMEN
(CinemaScope) (Pathe Color)
Cast: Carole Mathews, Marie Windsor, Beverly Garland, Touch Connors, Jil Jarmyn, Susan Cummings.
Producer .....Barney Woolner
Director .....Roger Corman

FIRE MAIDENS FROM SPACE
Cast: Tony Dexter, Susan Shaw.
Producer-Director .....Cy Roth

THE PEACEMAKER
Cast: James Mitchell, Rosemarie Bowe, Jan Merlin, Jess Barker.
Producer .....Hal R. Makelim
Director .....Ted Post

THE SUMMER GAME
(Eastman Color)
(Canyon Pictures)
Cast: Arthur Franz, Doris Dowling, Murvyn Vye, Myron Healey, Charles Delaney, Dick Reeves.
Producers.Jack Couffer and Conrad Hall
Assoc. Producer..Nicholas Rutgers, Jr.
Director .....Marvin Weinstein

PLEASE MURDER ME
(Gross-Krasne Prods.)
Cast: Angela Lansbury, Raymond Burr, Dick Foran.
Producer .....Donald Hyde
Director .....Peter Godfrey

DAN'L BOONE
(Gannaway-Ver Halen Prods.)
Cast: Bruce Bennett, Lon Chaney, Faron Young.
Producer-directors .....Al Gannaway and Ismael Rodriquez

Lippert PICTURES, Inc.

Cutting

TWO GUN LADY
(Lyon and Bartlett Productions)
Cast: Peggie Castle, William Talman, Marie Windsor, Robert Lowery, Ian McDonald.
Exec. Producer .....Earle Lyon
Producer-Director ....Richard Bartlett

METRO-GOLDWYN-MAYER

Shooting

THE CATERED AFFAIR
Cast: Bette Davis, Ernest Borgnine, Debbie Reynolds, Barry Fitzgerald.
Producer .....Sam Zimbalist
Director .....Richard Brooks

THE LIVING IDOL
(CinemaScope) (Color)
Cast: Steve Forrest, Lilliane Montevecchi.
Producer-Director .....Al Lewin

Cutting

THE SWAN
(CinemaScope) (Eastman Color)
Cast: Grace Kelly, Alec Guinness, Louis Jourdan, Brian Aherne, Agnes Moorehead.
Producer .....Dore Schary
Director .....Charles Vidor

THE RACK
Cast: Paul Newman, Walter Pidgeon, Wendell Corey, Edmond O'Brien, Anne Francis, Lee Marvin, Cloris Leachman.
Producer .....Arthur M. Loew, Jr.
Director .....Arnold Laven

LUST FOR LIFE
(CinemaScope) (AnscoColor)
(Shooting in France)
Cast: Kirk Douglas, Anthony Quinn, Niall MacGinnis, Pamela Brown, Roger Livesey.
Producer .....John Houseman
Dircctor .....Vincente Minnelli

TRIBUTE TO A BADMAN
(CinemaScope) (Eastmancolor)
Cast: James Cagney, Irene Pappas, Vic Morrow, Stephan McNally.
Producer .....Sam Zimbalist
Director .....Robert Wise

MEET ME IN LAS VEGAS
(CinemaScope) (EastmanColor)
Cast: Dan Dailey, Cyd Charisse, Oscar Karlweis, Lily Darvas.
Producer .....Joe Pasternak
Director .....Roy Rowland

GABY
(Eastman Color) (CinemaScope)
Cast: Leslie Caron, John Kerr, Sir Cedric Hardwicke, Taina Elg.
Producer .....Edwin H. Knopf
Director .....Curtis Bernhardt

Paramount Pictures

Shooting

PARDNERS
(VistaVision) (Technicolor)
Cast: Dean Martin, Jerry Lewis, Lori Nelson, Agnes Moorhead, Jeff Morrow, Philip Tonge.
Producer .....Paul Jones
Director .....Norman Taurog

THE TEN COMMANDMENTS
(VistaVision) (Technicolor)
Cast: Charlton Heston, Yul Brynner, Anne Baxter, Yvonne De Carlo, Debra Paget, Nina Foch, Edward G. Robinson, Sir Cedric Hardwicke, Vincent Price, John Carradine, John Derek, Oliver Deering, Peter Hanson, Baynes Barron.
Producer-Director ....Cecil B. DeMille

Cutting

WAR AND PEACE
(VistaVision) (Technicolor)
(Ponti-De Laurentiis Prod.)
Cast: Audrey Hepburn, Henry Fonda, Mel Ferrer, Milly Vitale, Barry Jones, Jeremy Brett, May Britt.
Producer .....Dino de Laurentiis
Director .....King Vidor

THE MOUNTAIN
(Technicolor) (VistaVision)
Cast: Spencer Tracy, Robert Wagner, Claire Trevor, Richard Arlen.
Producer-Director ....Edward Dmytryk

THAT CERTAIN FEELING
(VistaVision) (Technicolor)
Cast: Bob Hope, George Sanders, Eva Marie Saint, Pearl Bailey, Al Capp.
Producers-Directors ...Norman Panama and Melvin Frank

THE PROUD AND THE PROFANE
(VistaVision)
(Shooting in the Virgin Islands)
Cast: William Holden, Deborah Kerr, Dewey Martin, Thelma Ritter, Marion Ross, Ann Morriss, Nancy Sinatra.
Producer .....William Perlberg
Director .....George Seaton

THE MAN WHO KNEW TOO MUCH
(VistaVision) (Technicolor)
Cast: James Stewart, Doris Day, Chris Olsen, Bernard Miles.
Producer-Director.....Alfred Hitchcock

ANYTHING GOES
(VistaVision) (Technicolor)
Cast: Bing Crosby, Donald O'Connor, Jeanmaire, Mitzi Gaynor, Phil Harris, Kurt Kasznar, Walter Saunde.
Producer .....Robert Emmett Dolan
Director .....Robert Lewis

Hollywood Production

THE BIRDS AND THE BEES
(VistaVision) (Technicolor)
Cast: George Gobel, Mitzi Gaynor, David Niven, Fred Clark, Reginald Gardiner, Harry Bellaver.
Producer .....Paul Jones

KRO RADIO PICTURES

Cutting

MAN BETRAYED
(Todon Productions)
Cast: Richard Basehart, Mary Murphy, Constance Cummings.
Exec. Producer .....Tony Owen
Producer .....Alec C. Snowden
Director .....Joseph Walton

PORTRAIT OF ALISON
Cast: Terry Moore, Robert Beatty, William Sylvester, Josephine Griffin, Geoffrey Keen, Henry Oscar, Alan Culbertson.
Exec. Producer .....Tony Owen
Producer .....Frank Godwin
Director .....Guy Green

THE WAY OUT
(Todon Prods.)
Cast: Gene Nelson, Mona Freeman.
Producer .....Tony Owen
Director .. ..Montgomery Tully

SLIGHTLY SCARLET
(SuperScope) (Technicolor)
(Benedict Bogeaus Productions)
Cast: John Payne, Rhonda Fleming, Arlene Dahl.
Producer .....Benedict Bogeaus
Director .....Allan Dwan

GREAT DAY IN THE MORNING
(SuperScope) (Technicolor)
Cast: Robert Stack, Virginia Mayo, Ruth Roman, Alec Nicol, Raymond Burr.
Producer .....Edmund Grainger
Director .....Jacques Tourneur

Republic

Shooting

LISBON
(Trucolor) (Naturama)
Cast: Ray Milland, Maureen O'Hara, Claude Rains.
Assoc. producer-Director ...Ray Milland

Cutting

AND SUDDENLY YOU RUN
Cast: Scott Brady, Joan Vohs, Frank Faylen, John Dehner.
Assoc. Producer .....Rudy Ralston
Director .....Franklin Adreon

COME NEXT SPRING
(Trucolor)
Cast: Ann Sheridan, Steve Cochran, Walter Brennan, Edgar Buchanan, Sonny Tufts, Sherry Jackson.
Director .....R. G. Springsteen

TREACHERY
Cast: Marie Windsor, John Archer, Nancy Gates, Patric Knowles, Jil Jarmyn, Richard Crane.
Associate Producer .....Rudy Ralston
Director .....Franklin Adreon

A SHOT IN THE DARK
Cast: Marjie Millar, Tom Drake.
Assoc. producer..William J. O'Sullivan
Director .....R. G. Springsteen

20th CENTURY FOX

Shooting

THE REVOLT OF MAMIE STOVER
(CinemaScope) (Color)
Cast: Jane Russell, Richard Egan, Agnes Moorhead, Joan Leslie.
Producer .....Buddy Adler
Director .....Raoul Walsh

23 PACES TO BAKER STREET
(CinemaScope) (Color)
Cast: Van Johnson, Vera Miles, Patricia Laffan.
Producer .....Henry Ephron
Director .....Henry Hathaway

THE MAN IN THE GRAY FLANNEL SUIT
(CinemaScope) (Color)
Cast: Gregory Peck, Jennifer Jones, Fredric March.
Producer .....Darryl F. Zanuck
Director .....Nunnally Johnson

THE SIXTH OF JUNE
(CinemaScope) (Color)
Cast: Robert Taylor, Richard Todd.
Producer .....Charles Brackett
Director .....Henry Koster

THE KING AND I
(CinemaScope) (Color)
Cast: Deborah Kerr, Yul Brynner, Rita Moreno, Yuriko.
Producer .....Charles Brackett
Director .....Walter Lang

Cutting

CAROUSEL
(CinemaScope) (Color)
Cast: Gordon MacRae, Shirley Jones, Cameron Mitchell.
Producer ....Henry Ephron
Director .....Henry King

THRESHOLD OF SPACE
Cast: Guy Madison, John Hodiak, Virginia Leith.
Producer .....William Bloom
Director .....Robert Webb

BOTTOM OF THE BOTTLE
(CinemaScope) (Color)
Cast: Van Johnson, Joseph Cotten, Ruth Roman, Jack Carson.
Producer .....Buddy Adler
Director .....Henry Hathaway

UNITED ARTISTS

Shooting

RUN FOR THE SUN
(SuperScope) (Eastman Color)
Cast: Richard Widmark, Trevor Howard, June Greer.
Exec. Producer .....Robert Waterfield
Producer .....Harry Tatelman
Director .....Roy Boulting

Cutting

EMERGENCY HOSPITAL
(Bel Air Prods.)
Cast: Margaret Lindsay, Walter Reed, Byron Palmer.
Exec. Producer .....Aubrey Schenck
Producer .....Howard Koch
Director .....Lee Sholem
Director .....Maxwell Shane

BED OF FEAR
(Harris-Kubrick Prods.)
Cast: Sterling Hayden, Coleen Gray, Vince Edwards, Jay C. Flippen, Marie Windsor, Ted de Corsia, Elisha Cook, Jay Adler.
Producer .....James B. Harris
Director .....Stanley Kubrick

BANDIDO
(Eastman Color) (CinemaScope)
Cast: Robert Mitchum, Ursula Theiss, Gilbert Roland, Zachary Scott.
Producer .....Robert L. Jacks
Director .....Richard Fleischer

ALEXANDER THE GREAT
(CinemaScope (Technicolor)
Cast: Richard Burton, Fredric March, Danielle Darrieux, Claire Bloom.
Producer-Director .....Robert Rossen

TRAPEZE
(CinemaScope) (Technicolor)
(Hecht-Lancaster Prod.)
Gina Lollibrigida, Katy Jurado, Thomas Gomez, Johnny Puleo.
Thomas Gomez, Johnny Puleo.
Producer .....James Hill
Director .....Sir Carol Reed

HUK
(Eastman Color)
(Pan Pacific Pictures Inc.)
Cast: George Montgomery, Mona Freeman, John Baer, James Bell.
Producer .....Collier Young
Director .....John Barnwell

NIGHTMARE
(Pine-Thomas-Shane)
Cast: Edward G. Robinson, Kevin McCarthy, Connie Russell.
Producer .....Pine-Thomas-Shane

COMANCHE
(Carl Krueger Co.; EastmanColor)
(CinemaScope)
Cast: Dana Andrews, Nester Paiva, Stacy Harris.
Producer .....Carl Krueger
Director .....George Sherman

THE BROKEN STAR
(Bel Air Productions)
Cast: Howard Duff, Lita Baron, Bill Williams.
Exec. Producer .....Aubrey Schenck
Producer .....Howard W. Koch
Director .....Lesley Selander

FOREIGN INTRIGUE
(Sheldon Reynolds Prod.)
Cast: Robert Mitchum, Genevieve Page.
Producer-Director ...Sheldon Reynolds

A KISS BEFORE DYING
(Crown Productions)
(CinemaScope) (Color)
Cast: Robert Wagner, Jeff Hunter, Joanne Woodward, Virginia Leith, Mary Astor.
Producers .....Robert L. Jacks and Robert Goldstein
Director .....Gerd Oswald

THE BEAST OF HOLLOW MOUNTAIN
(Nassour Studios)
Cast: Guy Madison, Sarita Montiel.
Producers.William and Edward Nassour
Director .....Edward Nassour

Universal International

Shooting

JOHNNY SALVO
Cast: Ray Danton, Leigh Snowden, Grant Williams.
Producer .....Albert J. Cohen
Director .....Jack Arnold

THE GENTLE WEB
(Technicolor)
Cast: Esther Williams, George Nader.
Producer .....Gordon Kay
Director .....Harry Keller

APACHE AGENT
(CinemaScope) (Technicolor)
Cast: Audie Murphy, Anne Bancroft, Pat Crowley, Charles Drake.
Producer .....Aaron Rosenberg
Director .....Jesse Hibbs

WRITTEN ON THE WIND
(Technicolor)
Cast: Rock Hudson, Lauren Bacall, Robert Stack, Dorothy Malone.
Producer .....Albert Zugsmith
Director .....Douglas Sirk

Cutting

TOY TIGER
(Technicolor)
Cast: Jeff Chandler, Laraine Day, Tim Hovey, Cecil Kellaway.
Producer .....Howard Christie
Director .....Jerry Hopper

RAW EDGE
(Technicolor)
Cast: Rory Calhoun, Yvonne De Carlo, Rex Reason, Mara Corday.
Producer .....Albert Zugsmith
Drector .....John Sherwood

CRY INNOCENT
Cast: Merle Oberon, Lex Barker, Charles Drake, Gia Scala.
Producer .....Howard Christie
Director .....Abner Biberman

CONGO CROSSING
(Technicolor)
Cast: Virginia Mayo, George Nader, Peter Lorre, Michael Pate, Rex Ingram, Tonio Selwart.
Producer .....Howard Christie
Director .....Joseph Pevney

RED SUNDOWN
(Technicolor)
Cast: Rory Calhoun, Martha Hyer, Dean Jagger, Robert Middleton, James Millican, Lita Baron.
Producer .....Albert Zugsmith
Director .....Jack Arnold

A DAY OF FURY
(Technicolor)
Cast: Dale Robertson, Mara Corday, Jock Mahoney, Carl Benton Reid, Jan Merlin, Sheila Bromley, Dayton Lummis.
Producer .....Robert Arthur
Director .....Harmon Jones

NEVER SAY GOODBYE
(Technicolor)
Cast: Rock Hudson, Cornell Borchers, George Sanders, Shelley Fabares.
Producer .....Albert J. Cohen
Director .....Jerry Hopper

WORLD IN MY CORNER
Cast: Audie Murphy, Barbara Rush, Jeff Morrow, John McIntire.
Producer .....Aaron Rosenberg
Director .....Jesse Hibbs

GUN SHY
Cast: Jock Mahoney, Martha Hyer, Lyle Bettger.
Producer .....Howard Christie
Director .....Charles Haas

WARNER BROS.

Shooting

BABY DOLL
(Newtown Productions)
Cast: Karl Malden, Carroll Baker, Eli Wallach.
Producer-Director .....Elia Kazan

SANTIAGO
Cast: Alan Ladd, Rosanna Podesta, Lloyd Nolan, Chill Wills, L. Q. Jones, Royal Dano, Baynes Barron.
Producer .....Martin Rackin
Director .....Gordon Douglas

THE SPIRIT OF ST. LOUIS
(CinemaScope) (WarnerColor)
Cast: James Stewart.
Producer .....Leland Hayward
Director .....Billy Wilder

Cutting

THE OLD MAN AND THE SEA
(WarnerColor) (CinemaScope)
Cast: Spencer Tracy.
Producer .....Leland Hayward

SERENADE
(WarnerColor)
Cast: Mario Lanza, Joan Fontaine, Sarita Montiel, Vincent Price, Vince Edwards.
Producer .....Henry Blanke
Director .....Anthony Mann

THE BAD SEED
Cast: Nancy Kelly, Patty McCormack, William Hopper.
Producer .....Mervyn LeRoy

A CRY IN THE NIGHT
(Jaguar Productions)
Cast: Edmond O'Brien, Natalie Wood, Brian Donlevy, Richard Anderson, Raymond Burr.
Producer .....Jaquar Prods.
Assoc. Producer .....George Bertholon
Director .....Frank Tuttle

GIANT
(WarnerColor)
Cast: Elizabeth Taylor, Rock Hudson, James Dean, Jane Withers, Chill Wills, Mercedes McCambridge, Judith Evelyn, Paul Fix, Carroll Baker.
Producers .....George Stevens and Henry Ginsberg
Director .....George Stevens

SEVEN MEN FROM NOW
(WarnerColor)
Cast: Randolph Scott, Gail Russell, Lee Marvin, Don Barry.
Producer .....Batjac
Director .....Budd Boetticher

THE LONE RANGER
(WarnerColor)
Cast: Clayton Moore, Jay Silverheels, Bonita Granville, Lyle Bettger, Robert Wilke, Perry Lopez.
Producer .....Willis Goldbeck
Director .....Stuart Heisler

GOODBYE, MY LADY
Cast: Walter Brennan, Brandon de Wilde, Phil Harris, William Hopper.
Producer .....Robert Fellows
Director .....William A. Wellman

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The Battle Of Illyria
The Battle Of Cheronea
The Rape Of Olynthus
The Siege Of Miletus
The Battle Of Issus
The Battle Of Granicus
The Battle Of Gaugamela

THE INFAMIES–

The Captured Women Of Miletus
The Assassination Of Phillip Of Macedonia
The Debauched Grecian Maidens
The Burning Of The Palace At Persepolis
The Victory Orgy At The Gateway To Athens
The Macabre Jig Of Triumph Among The Battlefield De

THE SPECTACLES

The Forced Marriage Of Thousands Of Persian Women
The Human Juggernaut Of Shield, Sword And Spear
The 11,000-Mile Route Of Conquest
The Charge Of The Knife-Studded Chariots
The Court Of Darius At Babylon
The Macedonian Fleet Crosses The Hellespont
The Cutting Of The Gordian Knot
The Statued Agora At Athens
The Shrine Of Zeus-Ammon
The Decadent Palace At Pella
The Awesome Siege Machines Of Macedonia
The Massive Stone Gods Of Babylon

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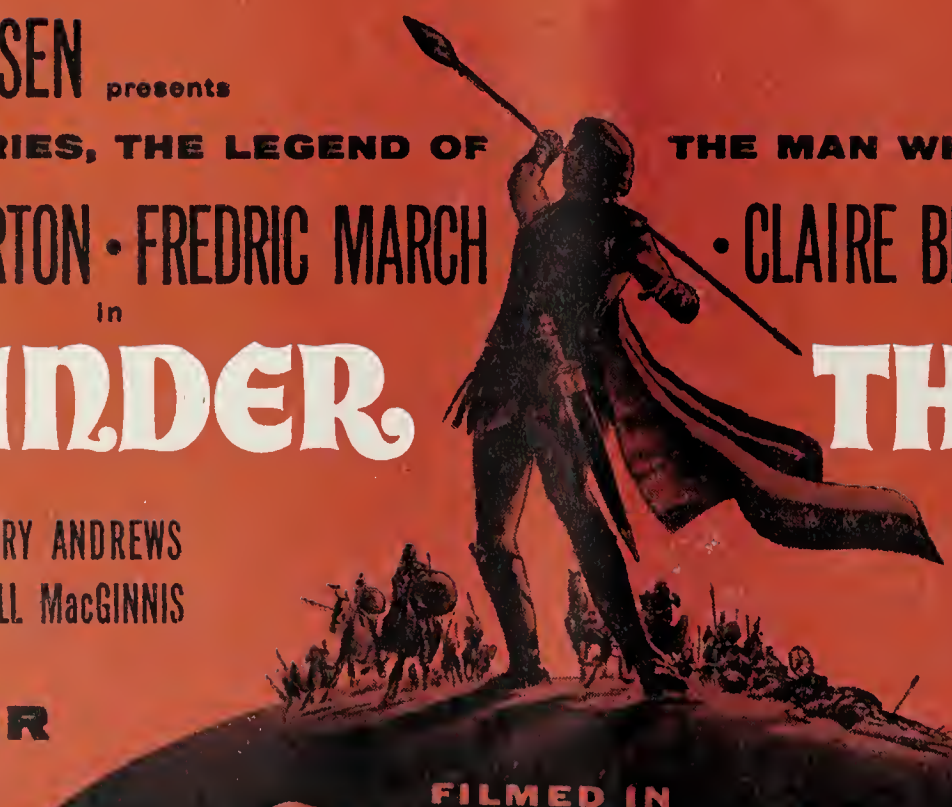
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ALEXANDER THE GREAT

with

BARRY JONES · HARRY ANDREWS
STANLEY BAKER · NIALL MacGINNIS

in COLOR by TECHNICOLOR



FILMED IN

with the French star

DANIELLE DARRIEUX

Written, Produced and Directed by

ROBERT ROSSEN

THE Independent FILM JOURNAL

DEVOTED *to the* BEST INTERESTS *of the* MOTION PICTURE INDUSTRY

In this issue

WS

-PT PLAN FOR TOP FILMS
END "ORPHAN PERIODS"

OPOSED D.C. MOVIE TAX
AWS FIRE AT HEARINGS

HIB GROUPS PREPARE
MO FOR SENATE UNIT

W ANTI-TRUST SUITS
K $45 MILLION

N PRODUCT
ge 12

IEWS
ges 39-40

No. 1 January 21, 1956

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FAITH IN THE FUTURE

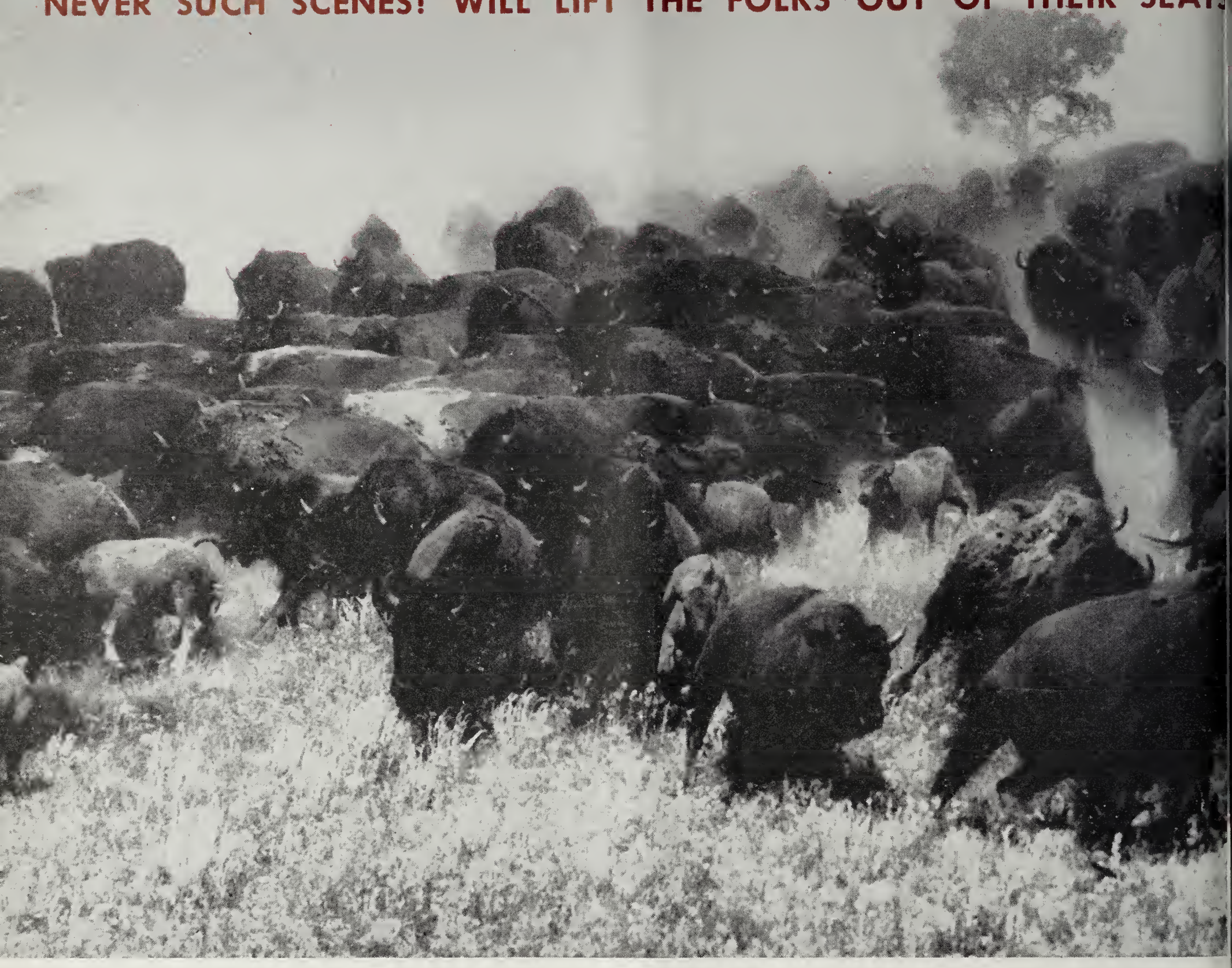
SPYROS P. SKOURAS, president of Twentieth Century-Fox, is convinced that television will never take the place of the theatre box office. This is not just lip service in the face of declining patronage . . . this belief has been supported with dramatic action and money. The company's recent announcement demonstrates unbounded optimism and faith in the future of the motion picture industry that warrants editorial attention from all segments of the lay and trade press.

Theatre owners will be heartened by the fact that Twentieth Century-Fox is presently engaged in an amplified production and distribution program of 34 CinemaScope feature films this year budgeted at $70,000,000!

(See Page 5)

STAMPEDE OF 100

NEVER SUCH SCENES! WILL LIFT THE FOLKS OUT OF THEIR SEATS



When this thundering herd comes stampeding at your audience and your theatre trembles with the terror of frantic, pounding hoofs; when Robert Taylor, as the kill-crazy hunter, and Stewart Granger, who foresees the extermination of the buffalo, come to grips over a beautiful Indian girl; when the thrills of "THE LAST HUNT" and the majesty of its backgrounds in CinemaScope and Color unfold on your screen, you'll know you have one of the year's BIGGEST!

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; GREAT! M-G-M's "THE LAST HUNT" FILMED IN DAKOTA BAD LANDS!



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"THE LAST HUNT"

Starring

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Screen Play by RICHARD BROOKS
Based On the Novel by MILTON LOTT • Photographed in EASTMAN COLOR
Directed by RICHARD BROOKS • Produced by DORE SCHARY

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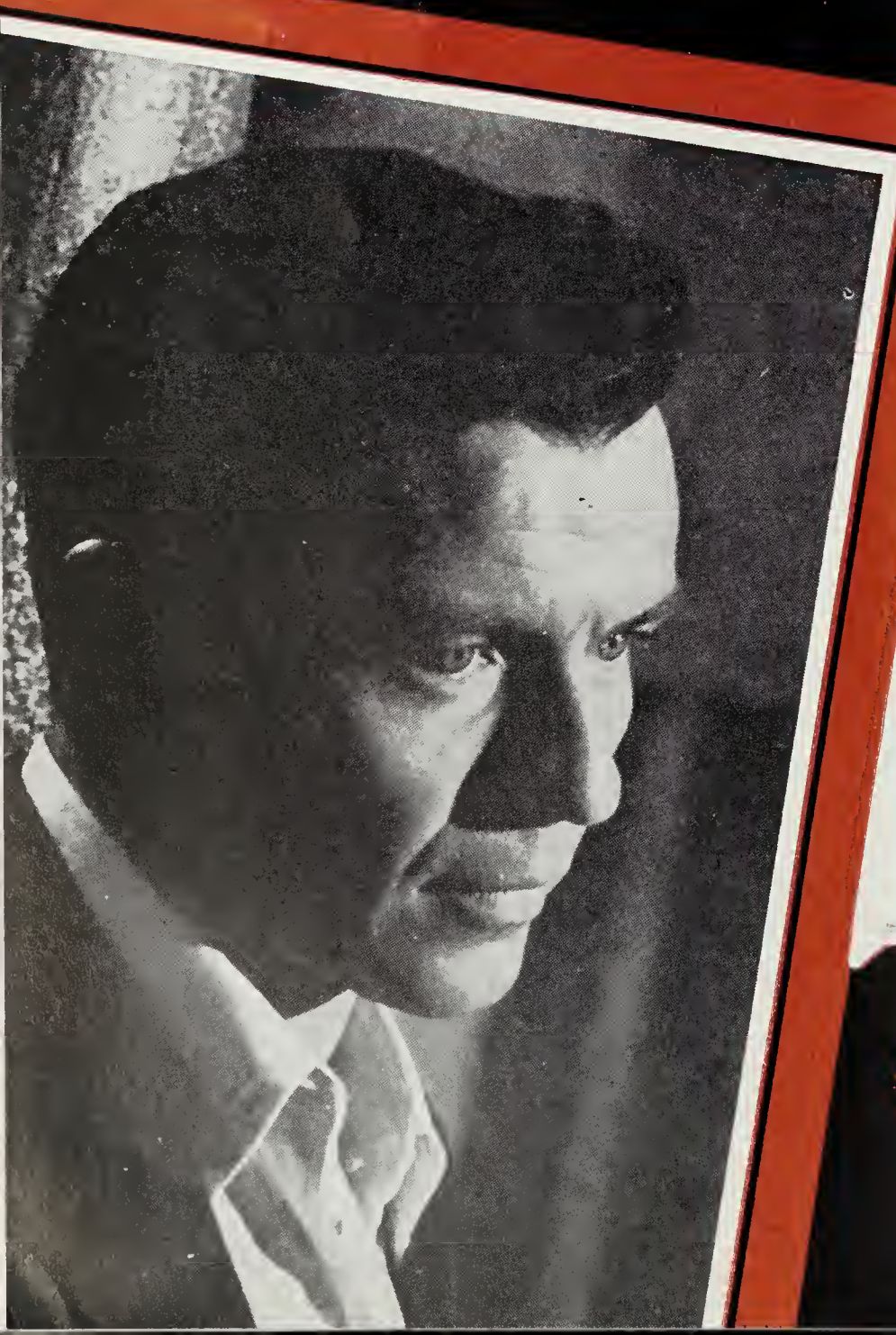
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NUMBER 1 IN A PRODUCTION PROGRAM INCLUDING 6 MOTION PICTURES IN 4 YEARS

January 21, 1956
Vol. 37 No. 1

THE Independent FILM JOURNAL

Editor: MORTON SUNSHINE

DEVOTED TO THE BEST INTERESTS OF THE MOTION PICTURE INDUSTRY

Faith In The Future

(*Continued from cover*)

This huge investment comes at a time when film business is off as compared to a year ago and press notices are downbeat. It represents a bold and constructive attempt to recapture patronage by bringing to theatre screens a calibre of entertainment . . . in the finest technical form . . . unobtainable in any other media.

In much the same manner as General Motors' current action in allocating two billion dollars for plant and production expansion, thereby demonstrating a faith in the continuing prosperity of the American economy, the move by Messrs. Skouras, Darryl F. Zanuck, Al Lichtman and Charles Einfeld to prime the pump of film production, distribution and promotion represents a progressive effort to meet the challenge of the times.

Appropriately, the program comes at a time when the company is readying its CinemaScope 55 process which is a tremendous advance in motion picture presentation and likely to be a potent business stimulant.

Harlow Curtice, president of General Motors, was selected as Time Magazine's "Man of the Year." There can be no question as to our industry's "Man of the Year." Again, he has taken the first step and set a pattern for other companies to follow. Increased production and the release of more pictures in an enthusiastic atmosphere is welcome news to all of exhibition. Who's next?

* * * * *

Which brings us to another concrete demonstration of faith in the future. At a trade press conference, reported elsewhere in this issue, Leonard Goldenson and Edward L. Hyman, president and vice-president respectively of American Broadcasting—United Paramount Theatres, made some very cogent points.

Goldenson predicted that the industry has an opportunity to become even more prosperous than at any time in its history and called upon all industry segments to cooperate for their mutual benefit and to halt internal dissension. The blame for the various ills that have beset the industry must be shared, he stated, and industry attention should be focussed on joint efforts to cure these ills.

Citing chapter and verse, Hyman highlighted the shortage of quality product during the three "orphan" periods of May and June, the pre-Christmas slump following Thanksgiving and the newest 1955 "orphan" —the post Labor Day period. Like the weather, this was something everybody talked about but nobody did anything too much about it.

Goldenson and Hyman apparently have done something about it and have obtained an unprecedented statement of intention subscribed to by 11 film companies contemplating the distribution of quality product fifty-two weeks a year and looking to an end of practises which resulted in the blanket release of all top attraction for special holiday periods —and which generally resulted in the most harmful spacing of releases.

To obtain quality pictures for these "orphan" periods, AB-PT is pledging playing time, rentals and circuit promotion worthy of top features in order to prove that profits can be achieved in theatres the year round. They urge other exhibitors to do the same and we heartily endorse the recommendation.

The present situation must be changed at all costs and the public must once again be educated that quality pictures may be seen at motion picture theatres at any time of the year.

It is not beyond the recollection of anybody who has spent a couple of years in this business to think back to the days when July and August were the dog-days and distributors jockeyed their releases accordingly. A combination of circumstances including air-conditioning, cessation of important TV programs for the summer, drive-in business and, of course, quality product has made a considerable change.

This summer period "orphan" was adopted by the industry and is now treated with loving care. There is no reason why we do not adopt the other "orphans" and set all the factors in motion which will make them a welcome part of the family and not periods to be shunned.

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Need Relief: Coyne

Proposed Capitol Admissions Tax Draws Fire At Hearings

WASHINGTON.—Efforts to prevent the tax pendulum from swinging back toward additional excises brought top industry representatives to Washington this week to testify in opposition to two new taxes proposed for the District of Columbia. The joint Senate-House District of Columbia committee heard Julian Brylawski, president of the Metropolitan Theatre Owners Association, Robert Coyne, COMPO special counsel, and Albert Sindlinger, industry researcher, aver to the inadvisability of such levies.

The two taxes call for a one cent levy per 50 cent admission plus a two percent levy on film rentals. Coyne, who piloted earlier admission tax reduction bills through the House, declared that the industry urgently seeks relief, not more tax.

'Fair Share Okay'

Film theatre operators in the District are willing to pay their fair share of taxes, but don't want to be hit with special levies, Brylawski stated.

The Stanley-Warner executive, appearing as president of the local theatre owners association, objected to a proposed admissions tax as discriminatory and as potentially damaging to an industry desperately struggling to keep its head above water. He also objected to the proposed taxation of film rentals as tangible personal property, terming such a tax "a pernicious precedent and of doubtful legal value."

COMPO research consultant Albert L. Sindlinger told the Committee that motion picture grosses in the last quarter of 1955 were down 15.2 percent nationally, and were down in the District by 21.7 percent since October 1. He said that the estimate of $500,000 receipts from a 2 percent admissions tax would require a $25 million gross, but that based on the usual motion picture contribution of 75 percent of admission tax receipts, it would be found that the gross would not exceed $10,700,000.

Others Protest

Other voices, representing the legitimate stage, concert music and professional baseball, were also raised in protest over the District tax proposals. The joint Committee heard Scott Kirkpatrick, manager of the National Theatre; Patrick Hayes, concert bureau head; and John E. Powell, secretary of the Washington Senators ballclub, testify against the new excises.

Brylawski told the Committee, "if any tax rate goes up, we will pay our share of it willingly, but we do not wish to be singled out for any special tax, especially if this tax would be imposed on an industry that is literally and actually fighting for survival at this time."

He pointed out that reduction of the Federal admissions tax had saved 1,000 U.S. theatres from bankruptcy, and said "we are hopeful that the Congress will remove the Federal excise tax on all admissions in the near future."

The S-W executive pointed out that only one theatre has been built in Washington during the last five years, while between 10 and 12 have closed. Meanwhile, 13 large modern theatres have been built in the suburbs, plus 12 drive-ins, immeasurably weakening the theatrical position within the District.

Faced with "terrific competition" from TV, night baseball, and other sports, "the motion picture industry is really surviving only by the skin of its teeth. Any additional expense, no matter how small, may be the straw that breaks the camel's back."

Brylawski pointed out, as to the "tangible personal property" proposal for a new tax, that "the 'tangible' personal property involved is merely the celluloid film which serves as a carrier for the production; its value is but a few cents; and, its lease value is too little to be computed.

"The principal of this valuation has many precedents. Films imported into the U.S. are not taxed on the literary value of the film, but only on the value of the stock on which they are printed. Even the District of Columbia in their personal tax imposts do not regard the subject matter on the film as taxable, but this is exactly what we lease and the inclusion of such tax on film leasing would be an indefensible and pernicious precedent and of doubtful legal value."

The admissions tax is one of a number of excises proposed by the city commissioners to raise revenue, which has been presented to the Congress by Rep. Howard Smith (D. W.Va.). Brylawski noted that the revenue gains from the theatre tax has been overestimated and that the District's 56 theatres would not be able to stand the loss of business that would result from the tax. Brylawski told reporters that the TOA board is giving full backing to the local group in its fight, and that it would ask its members to get in touch with their own Congressional representatives asking defeat of the tax.

EDITORIAL

With the industry planning a campaign for total repeal of the Federal admissions tax nationally, Bill HR 8168, now before the Joint Senate and House Committee, calling for a one cent (1¢) levy for each fifty cent (50¢) admission, plus a two percent (2%) levy on film rentals in the District of Columbia, should be objected to by exhibitors all over the nation.

Members of the committee are Senators Albert Gore (Tenn.), Alan Bible (Nevada) and J. Glenn Beall (Md.); Representatives are Howard W. Smith (Va.), Oren Harris (Ark.), William L. Dawson (Ill.), John Bell Williams (Miss.), J. T. Rutherford (Tex.), Joseph P. O'Hara (Minn.), Henry O. Talle (Iowa), James C. Auchincloss (N.J.), John J. Allen, Jr. (Calif.).

In our previous tax campaign, it should be noted, seven of these gentlemen were for total repeal. Two are newly elected.

Drop these Congressmen a line, telling them why this legislation is unfair and discriminatory and would impair the forthcoming national repeal effort. The industry needs relief—not further taxation.

US Tax Figures Forecast Added Exhibitor Burden

With the 1956 tax repeal campaign under way, and with industry officials fighting further excise inroads (see column left), the Federal government released figures this week throwing some startling light on the extent of the future tax burden the American exhibitor will be expected to carry. The Administration expects to collect $110 million for the fiscal year starting July 1, 1956, exceeding expected revenue for the current fiscal year by $2 million. During the 1955 fiscal year, exhibitors contributed the major portion of the U.S. admissions revenue of $106 million. In the past quarter ending Sept. 30, 1955, the Government collected over $26 million in admissions excises.

Eisenhower Message

The President's Bureau of the Budget bases the rise from $108 to $110 million on continuing high employment and high national income. In his budget message to Congress, Eisenhower labeled the excise taxes a necessary revenue source, and voiced determination to keep taxes at their present level. Under the Administration's efforts to balance the national budget, 13 cents on the Treasury dollar must now come from excise revenue.

Despite the President's apparently adamant position on the excise question, remarks by Speaker of the House Sam Rayburn late this week indicated that the tax situation was by no means a closed issue in top political circles. Rayburn voiced his intention to "recommend a tax cut" to this session of Congress. The elder Democratic statesman added, "Mark my words, in an elections year liko 1956, I predict before Congress adjourns, that the Administration itself will recommend a tax cut."

With the President's budget message throwing darker shadows over American exhibition, the importance of the COMPO repeal campaign is rapidly emerging in sharper relief. Additional light on the campaign was thrown by TOA officials in a press conference this week, attended by president Myron Blank, Pat McGee and Herman Levy.

COMPO Campaign

Certainty that Allied as well as TOA will support COMPO in the admission tax repeal fight was voiced by McGee, who was co-chairman of the first repeal campaign. Commenting on President Eisenhower's known opposition to further excise tax reduction this year, and on the possibility that personal tax reductions would be granted in an election year, McGee said: "We don't know whether this is the right time, but we must try everything." He said that even an unsuccessful campaign this year would make it easier to get relief in 1957. Furthermore, he said, "Congressmen feel very sympathetic toward sick industries." Blank added that support would come from merchants who find that thriving theatres help the business and social life of a community.

The budget message also calls for almost a three-fold increase in funds for overseas film program of the U.S. Information Agency, from this year's $4,077,573 to $12,883,000 for fiscal 1957. The over-all budget appropriation for the agency boosts the outlay by $48 million, to $138 million for the year.

Republic Renting Features To TV; TOA "Concerned"

Shortly after TOA president Myron Blank issued a statement attacking the recent actions of RKO and Columbia in "dumping" their film backlogs on television, and predicting that similar moves were "pending," Republic Pictures announced that it would rent 76 of its top films to TV. Blank, who issued his statement following a meeting of officers of the exhibitor organization, said:

"We are gravely concerned by the knowledge that Columbia and RKO have sold motion pictures to television . . . The move must harm the box-office . . . We realize that the distributors are within their rights in making this move, but we feel that it represents poor economic judgment.

"The effect . . . must shrink the potential return on pictures today and in the future," Blank said. "Some theatres will be forced to close due to the greed of some distributors to pick up a 'fast buck.' We feel certain," he concluded, "that the companies that have concern for their customers will refrain from selling their product to television during these trying times."

Offer "A" Pix

Republic is offering for "rental" through its subsidiary, Hollywood Television Service, 24 films which he said to be in the $1-2 million dollar class, starring John Wayne, Susan Hayward and others, with another 50 films in the action-adventure mode. The company estimates that the entire package represents a $40 million production investment.

Because Republic, like Columbia, is "renting" their films, they will retain the theatrical reissue rights. Previously, Republic had made some 300 low-budget westerns available to television.

Blank met the press together with TOA executives Pat McGee and Herman Levy, and among the subjects discussed were the forthcoming tax repeal campaign, TOA's need for an executive director, and a proposal to invite foreign distributors to the U.S.

Blank also revealed that he has already spoken personally with Eric Johnston, president of the MPEA, concerning the advisability of inviting the heads of foreign trade associations to visit the Hollywood production centers and to attend the 1956 TOA convention next September.

Asked whether TOA would consider changing its Fall convention date for 1958 in order to meet with TESMA, which may hold its convention in the Spring of that year, Blank said that he personally would have no objections.

See TV Price Tumble

CHICAGO.—Initial skepticism in TV circles toward Matty Fox's acquisition of the huge RKO film library seems borne out here as TV film buyers report Fox's film offerings to be out of line with current film prices and that they constitute too large a supply for the needs of TV stations at this time. At the time of the sale, TV insiders warned that film prices would tumble with the increased availability of product.

Gather Information

Exhib Associations Preparing Ammunition For Senate Unit

With hearings scheduled to begin early next month, both TOA and National Allied are busily preparing ammunition for their appearances before a subcommittee of the Senate Small Business Committee in Washington. Along with Southern California Theatre Owners Assn. and Independent Theatre Owners Assn., these exhibitor groups will air testimony about industry conditions before Sen. Hubert Humphrey's group. Hearings begin on Feb. 2.

Myron Blank, president of TOA, has announced that a detailed questionnaire about vital industry problems has been mailed to TOA members, and that the answers will be compiled and presented to the sub-committee. His organization, he said, will be guided at the hearings by the decisions of the rank-and-file on all points, including Government regulation of film rentals.

Meanwhile, inquiries made of its membership by National Allied were revealed in the latest service bulletin of the Independent Theatre Owners of Ohio, an Allied Affiliate.

It is expected that the two organizations will present conflicting points of view at the hearings with TOA and ITOA Metropolitan Motion Picture Theatres Assn. charging that the Allied position for Government regulation of film rentals does not represent a true cross section of industry opinion. The opposition of TOA to Federal regulation is well known; Harry Brandt, president of ITOA, has reiterated his views in opposition to Federal controls of any sort; and Emanuel Frisch, president of MMPTA, said he personally was strongly opposed to Government regulation.

Myers Raps TOA

Meanwhile, Abram F. Myers, Allied general counsel, has already expressed criticism of the TOA questionnaire. Stating he was "glad TOA has got around to consulting its members on important issues," Myers called the question which dealt with regulation of film rentals as "irrelevant" and "calculated to influence members."

Those questions were:

1. What are your views on Federal Governmental regulation of the entire motion picture industry?

2. What are your views on Federal Governmental regulation of film rentals?

Also asked in the five-page document were questions asking members' opinions about product shortage, arbitration, trade practices, competitive bidding, decrees in the Paramount case (divorcement, block-booking), expansion of the divorced circuits by acquisition of new theatres and reduction of the Federal admissions tax.

In the ITOO service bulletin, letters were requested from Allied members who had any evidence that:

1. The film companies had confiscated most of the gains resulting from the elimination of cutting of the admission tax.

2. Certain pictures did not play certain communities because the exhibitor could not meet the distributor's terms.

Relative to the second question, the ITOO bulletin reports that movie columnist Mitchell Woodbury had carried an item saying he had received many inquiries about when *Guys and Dolls* would be shown in Toledo. He was unable to answer them, the bulletin states, except to say that because Mr. Goldwyn was asking 90 percent of the gross for his picture, the exhibitors were balking at the terms and not even any of the first run houses was willing to pay this. "A Congressmen or Senator would certainly be interested in this type of thing," ITOO states, "because it involves all the people who vote for him."

Several representatives to the Washington hearings have also been announced by exhibitor organizations.

TOA has selected Albert Forman, head of the Oregon Theatre Owners Assn.; George Kerasotes, president of United Theatres of Illinois; and Richard M. Kennedy, chairman of the Alabama Theatres Assn. President Myron Blank and TOA general counsel Herman M. Levy have announced they will make themselves available at the hearings, but do not expect to testify.

SCTOA has selected Harry C. Arthur Jr., board chairman; Albert Hanson, board member; and James H. Arthur, SCTOA counsel, to attend the hearings.

ITOA is expected to announce its representatives shortly. The designees of National Allied have not been announced.

MMPTA, which bans trade practices in its by-laws, is not expected to participate, but reportedly may send an observer.

Arbitration Draft To Small Business Committee?

Trade indications are that the industry arbitration plan may be presented at the hearings of the Senate Small Business Committee, starting Feb. 2, as well as to the Dept. of Justice.

Reasoning is that a previous Small Business Committee, in 1953, asked for an arbitration draft, and submission at this time would prove distribution's willingness to work out exhibitor-distributor grievances.

Film Clips Violating TV Advertising Code?

WASHINGTON.—Whether showings of clips of new Hollywood films may be in violation of the TV Code advertising restrictions will be investigated by the NARTB Code Review Board in San Francisco Jan. 26-27.

The question revolves around whether these clips on such shows as the MGM, Warner and Fox programs as well as on variety shows like Ed Sullivan's are actually advertising and whether added to regular advertising on the programs they bring the total ad time over the total permitted under the Code.

The Code Review Board will be asked to decide, in effect, whether these clips are ads or entertainment.

NATIONWIDE DEMONSTRA

CINEMASCOPE 55

MORE THAN YOUR EYES HAVE EVER SEEN

Your first chance to see for yourself:

- the images are radiantly bright and sharp
- the backgrounds are as clearly in focus as the foregrounds
- the illusion of depth is breathtaking
- no distortion, no fading at extreme sides or top and bottom of screen
- the same fine quality when viewed from any seat in the theatre



NO CHANGES REQUIRED IN THE BOOTHS OF THEATRES EQUIPPED FOR STEREOPHONIC SOUN

ONS BEGIN JANUARY 23!

Below is a list of the cities, theatres and dates on which these demonstrations will be held:

CITY	THEATRE	DATE	CITY	THEATRE	DATE
ALBANY	Palace	Feb. 6	LOUISVILLE	Rialto	Feb. 18
ALBUQUERQUE	Sunshine	Feb. 19	MEMPHIS	Malco	Feb. 3
ATLANTA	Fox	Jan. 30	MIAMI	Carib	Feb. 1
BALTIMORE	New	Feb. 10	MILWAUKEE	Wisconsin	Feb. 7
BIRMINGHAM	Alabama	Feb. 15	MINNEAPOLIS	Radio City	Feb. 6
BOSTON	Memorial	Jan. 24	MISSOULA	Fox	Jan. 30
BUFFALO	Center	Jan. 31	NEW HAVEN	Poli	Feb. 7
CHARLESTON, W. VA.	Kearse	Feb. 15	NEW ORLEANS	Saenger	Feb. 2
CHARLOTTE	Carolina	Jan. 27	NEW YORK	Roxy	Jan. 23
CHATTANOOGA	Tivoli	Feb. 10	OKLAHOMA CITY	Criterion	Feb. 8
CHICAGO	Uptown	Jan. 23	OMAHA	Orpheum	Feb. 2
CINCINNATI	Albee	Jan. 25	PHILADELPHIA	Fox	Jan. 25
CLEVELAND	Palace	Jan. 27	PHOENIX	Fox	Feb. 21
COLUMBUS	Palace	Feb. 16	PITTSBURGH	Fulton	Jan. 30
DALLAS	Palace	Feb. 7	PORTLAND	Fox	Jan. 25
DENVER	Center	Feb. 1	RICHMOND	Byrd	Feb. 13
DES MOINES	Des Moines	Feb. 3	ROANOKE	Grandin	Feb. 14
DETROIT	Fox	Jan. 26	ROCHESTER	Palace	Feb. 2
FT. WAYNE	Paramount	Feb. 14	ST. LOUIS	St. Louis	Feb. 10
GRAND RAPIDS	Majestic	Feb. 15	SALT LAKE CITY	Villa	Jan. 31
HARRISBURG	State	Feb. 9	SAN FRANCISCO	Fox	Jan. 24
HOUSTON	Metropolitan	Feb. 6	SEATTLE	5th Avenue	Jan. 26
INDIANAPOLIS	Indiana	Jan. 24	SHREVEPORT	Don	Feb. 14
JACKSONVILLE	Florida	Jan. 31	SPOKANE	Fox	Jan. 27
KANSAS CITY	Orpheum	Feb. 9	SPRINGFIELD, ILL.	Lincoln	Feb. 13
KNOXVILLE	Tennessee	Feb. 9	SYRACUSE	Paramount	Feb. 3
LEXINGTON	Ben Ali	Feb. 17	TORONTO	Imperial	Feb. 1
LITTLE ROCK	Capitol	Feb. 13	WASHINGTON	Palace	Jan. 26
LOS ANGELES	Village	Jan. 23	WICHITA	Miller	Feb. 17
			WILKES BARRE	Paramount	Feb. 8

All showings begin promptly at 9:45 a. m., except Roxy, N. Y., which begins at 9:15 a. m.



"It's always a pleasure to do business with 20th!"

New Anti-Trust Rash

Wave Of New Exhibitor Suits Seek $45,000,000; Bid Rights

A new rash of anti-trust suits, totalling approximately $45 million, were launched by exhibitors this past fortnight in eight exchange areas in the country.

In Pittsburgh, George P. Madros, operator of the Metropolitan Theatre, filed a suit in District Court against the major distributors claiming treble damages of $90,000, charging that the defendants discriminated against Metropolitan from Oct. 1951 to August 1954 in favor of Warner Theatres. Seymour Simon and Sheldon Collen represent Madros.

Filed in Federal Court, Atlanta, Ga., and also in Federal Court, Newark, N. J., another anti-trust action saw attorneys Simon, Collen and Sidney Krieger filing suit against the majors on behalf of the Lee Theatre, Fairmont, West Va. The complaints contend that the plaintiff was damaged from June 1940 to Jan. 1, 1949, and claim a sum in excess of $170,000 or treble damages of $510,000.

Double Sues

In Chicago, the Double Drive-In theatre, operated by Marks and Rosenfield, filed suit against the majors and Balaban and Katz, demanding the right to bid for films against B&K's Southtown and Tivoli Theatres, also Warner's Capital and Avalon Theatres for first outlying runs. At present, Double must bid against Twin and Starlite drive-ins, the management complains, even though these ozoners are not competitive. Seymour Simon, attorney for plaintiff, has asked that a special master be appointed to receive bids for films for the territory involved and that management be present when bids are opened.

In Denver, Denver Kar-Vu Theatres, operating Centennial and Monaco drive-ins, have filed suit in the U.S. District Court asking that an order be issued allowing them to bid on first run product. Kar-Vu does not ask any set amount of damages, leaving that matter to the Court. They have asked for a special master to handle the bids for Denver area theatres and for a restraining order to prevent the defendants from carrying out the alleged conspiracy. Defendants are eight majors plus Fox Inter-Mountain Theatres and Consolidated Theatres.

Miami Action

Claiming distributors have conspired with theatre owners to monopolize early runs in Miami, Fla. Miami-Drive-In Theatre, Inc., filed an anti-trust action in Federal Court in Miami.

Seeking an injunction and unspecified trebled damages, the theatre names Columbia, Loew's, Paramount, RKO, 20th-Fox, Warners, United Artists, Universal and ABPT as defendants, and specifies Florida State Theatres, Paramount Enterprises and Wometco as co-conspirators.

Five anti-trust cases totalling $8,220,000 in treble damages were filed in the U.S. Federal District Court in Atlanta. Involved in the actions are Charles A. Adams, operating the Avon Theatre, Avondale Estates, claiming one million dollars in actual damages; John H. and Ruth Carter, former operators of the Brook Haven Theatre, Atlanta, claiming $400,000 damages; Buckhead Theatre Corp., operating the Buckhead Theatre, Atlanta, claiming $500,000 damages; the Garden Hills Theatre, Atlanta, claiming $300,000 damages; and the Jet Drive-In of Montgomery Alabama, which claims $600,000 damages.

Defendants in the first four cases are the same: the eight major distributors and Atlanta Enterprises, Inc.; Georgia Theatre Co.; Publix-Lucas Theatres Inc.; Wilbey-Kincey Service Corp.; Robert B. Wilbey; Rhodes Theatre Operating Co.; Evins Amusement Co.; West End Theatre Corp.; East Point Amusement Co.; Storey Theatre, Inc. and Evans Theatre Corp. Plaintiffs attorneys in the first four cases are George S. Ryan and W. Bradley Ryan. Four other industry anti-trust actions were filed in recent months in this court.

$32 Million Sought

A suit for treble damages of $32,100,000 against nine major motion picture distributors has been filed by the operators of five Buffalo community theatres The lawsuit was filed in U.S. District Court in New York by attorneys for Koneczakowski Theatres, headed by Mieczyslaw M. Koneczakowski and his wife, Marya. They operate the Circle, Marlowe, Senate, Regent, Main and Utica, and formerly operated the Grand, all in Buffalo.

The suit, one of the largest brought by a relatively-small theatre owner, charges illegal monopoly on the part of the defendants and alleges discrimination by the defendants in the runs and clearances of motion pictures. The suit asks $7,800,000 for each theatre, except the Grand, for which an additional $900,000 is asked.

Named as defendants are Paramount, American Broadcasting-Paramount Theatres, Buffalo Theatres Inc., Warner Bros., Universal, Columbia, United Artists, Loew's Inc., and Buffalo Paramount Corp.

Seeks $350,000

Philadelphia's Arcadia Theatre here is seeking $350,000 in damages plus statutory penalties in its anti-trust suit filed against seven of the major companies and two circuits. The first-run situation is also asking for an injunction enabling the plaintiffs to license motion pictures "free from discrimination in favor of defendant exhibitors." Defendants in the case are the Stanley-Warner Management Corp. and William Goldman Theatres, plus the majors excluding Loew's. Damages date from June 1950 to the present.

Claiming that the Arcadia is "worthy of exhibiting quality first-run films in Philadelphia," the suit charges that the defendants did not negotiate with the theatre in good faith when it became a first run theatre for Loew's product. Instead, the suit claims, the defendants continued to confine their product for first-runs to their own circuits.

The new Federal law making the statute of limitations four years led St. Lawrence Investors, Inc., operating A. Papayanakos' American in Canton, to institute a second

(*Continued on page* 21)

Settle Five Cases Out Of Court

Five anti-trust suits brought by exhibitors have been settled out of court in various areas of the country.

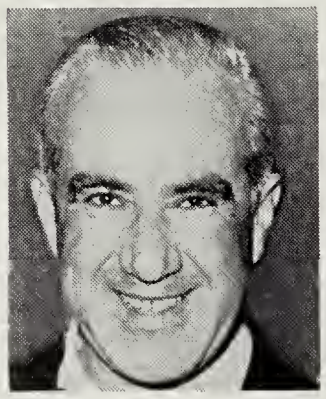
As a result of a Minneapolis out-of-court settlement, the suburban Edna Theatre will have the right to negotiate for a non-competitive 28-day run. The Edna Theatre suit for $1,911,000 against the eight majors, and the Minn. Amusement Co. and RKO Theatres was instigated more than two years ago by the late Ben Friedman, owner of the house. The Friedman estate is the current plaintiff in the action. Financial settlement of the case was not revealed by Edna Theatre attorney Samuel Halpern. Before the settlement, The Edna had to bid against other houses in the southwest Minneapolis area for early run.

The anti-trust case of the Lee Theatre, Joliet, Illinois was also settled out of court by attorney Richard Orlikoff for the plaintiff and film company attorneys.

After eight days of trial before a special master, three Rhode Island anti-trust suits filed in Federal District Court by Narragansett Amusement Corp., Artcraft Pictures, and Joseph, Meyer and Max Stanzler were settled for an unannounced figure. The actions and counter-claims in the case were dismissed upon the financial settlement. Defendants in the suit were the eight majors, Republic and Monogram, and the Loew's Theatres and RKO Rhode Island Corp.

$100,000 Bonus Melon Offered By Republic In Altschuler Salute

Republic Pictures branch manager, salesmen and bookers will compete for slices of the $100,000 bonus melon offered by the company as a stimulas in "Republic's 1956 Salute to Dick Altschuler," company director of world-wide sales. In announcing the bonus offer, president Herbert J. Yates noted that the sales drive would be backed by a roster of top productions.



R. W. ALTSCHULER

Among the highlights of the six-month release schedule are *Come Next Spring,* starring Ann Sheridan, Steve Cochran and Walter Brennan, *Doctor At Sea,* with Dirk Bogarde, in VistaVision and Technicolor, and *Magic Fire,* starring Yvonne DeCarlo, Carlos Thompson and Rita Gam.

The company's initial productions in Naturama include *The Maverick Queen,* with Barbara Stanwyck, Barry Sullivan, Scott Brady and Mary Murphy, and *Lisbon,* with Ray Milland, Maureen O'Hara and Claude Rains. Other films to follow are *Stranger At My Door,* starring MacDonald Carey and Patricia Medina, *Dakota Incident,* with Linda Darnell, Dale Robertson, John Lund and Skip Homier, and *Acapulco,* with Ralph Meeker, Paul Henreid and Janice Rule.

Incubate These Stars!, Says Goldenson

"You need minor leagues in baseball, and you need incubators for chickens." That's how AB-PT president Leonard Goldenson illustrated the need for young stars in movies at the meeting where his company's ten-point plan was announced.

New young stars will help to build new young audiences, Goldenson insists. Four and a half million children reach the age of 12 every year, and become potential customers, he said. They must have stars they can grow up with.

Among the "chickens" Goldenson has been "gratified" to see on the screen are Kim Novak and Jack Lemmon from Columbia, and Tab Hunter and the late James Dean from Warners.

AB-PT Suggests Broad Program

Nine other points followed the AB-PT proposal for a more orderly distribution of quality product, as revealed by AB-PT vice president Edward L. Hyman. They are:

1. **The need to equalize advertising rates and contracts between TV and theatres.** ("... in 1955 TV advertisers have become much more aggressive ... check the TV advertising rates ... to see how they compare with the theatre lineage rate ... it is important we make certain our advertising is equally effective and not overshadowed by TV.")

2. **The need for effective trailers.** ("Some trailers are too long—some reveal too much—some do not reveal the proper ingredients. ... United Artists seems to be doing something about trailers that we think should be greatly enlarged, not only for TV presentation, but also for theatres.")

3. **The need to recapture the women audience through better public relations.** ("This plan, which was proposed by Leonard H. Goldenson, has won the enthusiastic support of COMPO. ... As soon as complete information ... is available, it will receive the widest possible circulation. ...")

4. **The need to concentrate on increasing attendance.** ("With a more orderly distribution of quality product ... we should redouble our efforts to attract the youngsters.")

5. **The need for developing new faces and talent.** ("It can eliminate the shortage of boxoffice names ... can enhance the movie interest of teenagers. ... The current situation wherein about a dozen stars practically are in control of the industry ... would be considerably alleviated by the appearance and development of fresh personalities on theatre screens.")

6. **The need for better publicity coverage for Hollywood and theatres.** ("... in the last six months, the most insignificant event in TV is heralded, whereas important events that take place in our industry are mentioned insignificantly. ... We believe much can be done ... to correct this. ...")

7. **The need to keep Audience Awards**

(*Continued on page* 21)

Plan For Top Quality Films To End "Orphan Period" Ills

For the first time since the consent decrees were passed, theatre owners should be assured of an orderly distribution of quality product next year. The scheduling of new films, if the plans of the major distributing companies are realized, should make top quality pictures available through the "orphan periods" of May-June, post Labor Day, and Thanksgiving-Christmas.

This important announcement—one of the most encouraging for industry welfare in many months—was made as part of a 10-point program by AB-PT president Leonard Goldenson and AB-PT vice president Edward L. Hyman. Hyman, who had approached 11 major companies with a request for more orderly distribution next year, has compiled answers from the distribution executives, and a 20-page document, containing Hyman's findings and other AB-PT suggestions for "the good of the industry," has now been released to the trade press.

While attacking the traditional practice of directing quality pictures toward the major holidays of Easter, July 4th and Christmas, while by-passing other periods, Hyman made it clear that the blame for "lull" periods—or other industry problems—could not be placed on distribution or production or exhibition alone. Exhibition, "if given a quality picture with 'legs,' should guarantee the maximum playing time and the best film terms so that the return to the distributor would warrant the release of such a quality picture during such a period, Hyman said. He also called for outstanding advertising and exploitation campaigns.

The industry today has a tremendous opportunity to become as prosperous as at any time in the past, Goldenson said. Plenty of quality pictures will be available in 1956. The "lull" periods, however, when nothing is available, have caused the movie-going habit to be broken, and even good pictures that play thereafter suffer. Orderly distribution, Goldenson said, is one way to recapture the audience.

Eleven producers have "subscribed in intent" to the AB-PT request, according to Hyman.

Warner Bros. has set *The Spirit of St. Louis* with James Stewart for release on June 2, and *The Searchers* (John Wayne) or *Giant* (Elizabeth Taylor-James Dean) in September and will make available for Thanksgiving a picture from the following list:



GOLDENSON



HYMAN

Elia Kazan's *Baby Doll; The Big Brass* (Bogart-Bacall); Hitchcock's *The Wrong Man* (Fonda); *Toward The Unknown* (Holden); Fred Zinnemann's *The Old Man and The Sea* (Spencer Tracy); *The Bad Seed, Band of Angels, Pajama Game, No Time For Sergeants.*

From Paramount, approval has already been obtained on an "outstanding" release for Thanksgiving. "We are advocating Hitchcock's *The Man Who Knew Too Much,* Hyman said, noting that when George Weltner returns from the Coast after viewing the new product, definite information would be obtained as to releases set for other orphan periods.

Charles Reagan has informed Hyman and Goldenson that in the first week in February, after he has viewed all of Metro's new product, he will advise them of specific pictures and release dates for the Summer and Fall months.

Twentieth-Fox, Hyman said, is endeavoring to offer *Bus Stop* and/or *Anastasia* (Ingrid Bergman) to theatres during the May-June period. *The King And I* will be re-

(*Continued on page* 21)

Quality Will Beat the Lull: Hyman

Here's what AB-PT's Edman L. Hyman thinks of the "orphan periods" of 1955 and what might be made of them next year:

May-June:

"... the very time to come forward with quality rather than ... withhold them. Here is a season ... when the big TV programs have just gone off the air. ... May-June is one of the Drive periods for exhibition and this would be of extreme help to the release of quality pictures."

Post Labor Day:

"... right after Labor Day, we saw quite a lull in business ... the most effective factor was the reaction ... which set in following the tremendous pictures which were released in July and August. On top of this big TV programs came back on the air this year with a tremendous fanfare of advertising and exploitation. ... Department stores ... do not rest after the big Christmas rush but follow it with their big January White Sales. We must also follow our biggest seasons with our own "White Sales." We should not have been caught without good product following Labor Day."

Thanksgiving-Christmas:

"We are convinced that, if the biggest picture of the year were released at Thanksgiving, we in exhibition could assure distributors of greater playing time and top terms in our best and most important theatres. It does not take any great imagination to realize that a quality picture with 'legs' and with the proper advertising and exploitation can, in many instances, play from Thanksgiving until the year-end attraction is available. What a difference this would make in the month of December!"



Richard Burton and Fredric March star in Robert Rossen's $4 million production of "Alexander The Great," CinemaScope-Technicolor. Spectacle also stars Claire Bloom and Danielle Darrieux.



Burt Lancaster, Gina Lollobrigida and Tony Curtis in Hecht-Lancaster's "Trapeze," CinemaScope-Technicolor.

Faith In The Future

Quality And Quantity Film Fare Due From United Artists In '56

Featuring the greatest concentration of top calibre stars ever presented in a single year's program, the United Artists product slate for 1956 ranks as the finest in the company's 37-year history, the studio says. Twenty-nine features already set, with additional films to be announced in the coming months, will be released at the rate of three or four a month.

A promotional budget of at least $7,500,000, a 25 per cent increase over the 1955 outlay, will back an intensive ad-publicity-exploitation program, assuring exhibitors all-media pre-selling designed to reach the widest possible audience.

Among the films slated for release in the first half of the year is Robert Rossen's massive production of *Alexander the Great,* a $4,000,000 CinemaScope-Technicolor spectacle filmed entirely on location in Spain. The epic drama, three years in the making, stars Richard Burton, Fredric March, Claire Bloom and Danielle Darrieux. Employing a cast of 7,500 for key scenes, the film will be backed by a $1,000,000 promotional campaign.

Otto Preminger's *The Man With The Golden Arm,* one of the most widely-discussed motion pictures of recent years, is expected by the studio to earn a place with the greatest UA money-makers of all time. The screen version of Nelson Algren's prize-winning novel stars Frank Sinatra, in the title role, with Eleanor Parker and Kim Novak.

Hecht & Lancaster's *Trapeze,* a CinemaScope suspense thriller with an international circus background, boasts the star trio of Burt Lancaster, Gina Lollobrigida and Tony Curtis. The multi-million-dollar production was directed on location in Paris by Sir Carol Reed. Also made on location in the French capital is *The Ambassador's Daughter,* Norman Krasna's CinemaScope romantic comedy starring Olivia de Havilland, John Forsythe and Myrna Loy.

Stanley Kramer's *The Pride and the Passion,* VistaVision drama to star Cary Grant, Frank Sinatra and Sophia Loren, is now in preparation for April location filming in Spain. One of the costliest screen projects ever undertaken, the historical drama is slated for release in the latter part of 1956.

Other important productions on the UA program include Carl Krueger's *Comanche,* CinemaScope adventure starring Dana Andrews; and Jed Harris-Michael Myerberg production of *Patterns,* film version of the smash TV drama, starring Van Heflin and Everett Sloane; *The Killer Is Loose,* Crown Productions' suspense drama starring Joseph Cotten and Rhonda Fleming; Cornel Wilde's *Storm Fear,* starring Wilde and Jean Wallace; and Sheldon Reynolds' *Foreign Intrigue,* filmed on location in Europe with Robert Mitchum starred.

(*Continued on page* 40)



Olivia de Havilland and John Forsythe in Norman Krasna's "The Ambassador's Daughter," CinemaScope.



Frank Sinatra stars in Otto Preminger's "The Man With the Golden Arm," also starring Kim Novak and Eleanor Parker.



Joseph Cotten in Crown Production's "The Killer Is Loose."



Van Heflin and Everett Sloane in Harris-Myerberg's "Patterns."



Robert Mitchum and Genevieve Page in Sheldon Reynolds' "Foreign Intrigue."

COMING!

THE
ULTIMATE
IN
MOTION
PICTURE
ENTERTAINMENT!

DEEPER!
RICHER!
CLEARER!

CINEMASCOPE 55

THE NEW DIMENSION IN SIGHT AND SOUND !!

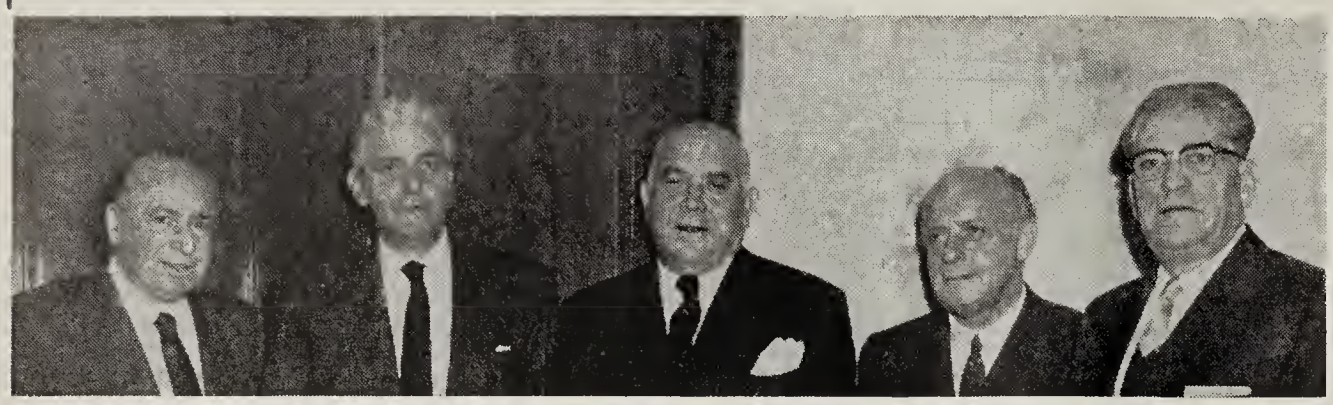
More Than
Your Eyes
Have Ever
Seen!

Reduced to
35mm prints



No changes required in the booth for theatres equipped for Stereophonic Sound!

Personalities In The News



At a 20th-Fox two-day national sales conference called by distribution director Al Lichtman, plans for the national launching of CinemaScope 55 and "Carousel," and the merchandising and promotion of an amplified production and release program of 34 major C-S attractions were evolved. L to r: Lichtman; Buddy Adler, producer and aide to Darryl F. Zanuck; president Spyros P. Skouras; Murray Silverstone, president of 20th-Fox's International Corp.; and W. C. Gehring, exec. asst. gen. sales mgr.



Michael Todd (seated), United Artists president Arthur B. Krim (right), and board chairman Robert S. Benjamin sign an agreement setting worldwide distribution by UA of the multi-million dollar Todd-AO 65mm production, Jules Verne's "Around the World in Eighty Days."



Walt Disney and old associates host veteran animated motion picture producer Max Fleischer, creator of "Betty Boop" and "Popeye," at a luncheon in the Disney studio commissary. Now 72, Fleischer is still active as a producer of training films for the Armed Forces. Reading clockwise: Gerry Geronimi, Disney, Ben Sharpsteen, Ted Sears, Max Fleischer, Dick Huemer, George Stallings, director Richard Fleischer (Max's son), Andy Engman and Wilfred Jackson.



Plans for Variety Clubs International Convention, to be held at the Waldorf-Astoria May 9-12, get underway at a meeting held at New York's Tent 35. Seated, 1 to r: Ira Meinhardt, chmn. of operations; Martin Levine, general convention chmn.; and Harold Klein, chief barker of Tent 35; Rear, 1 to r: Edward Emanuel, international convention coordinator and Jerry Sager, publicity chmn.



Leading industryites join Shirley Jones, star of Rodgers & Hammerstein's "Oklahoma!" in song as they celebrate the Mid-West premiere of the Todd-AO presentation at the McVickers Theatre. L to r: James Coston; John J. Jones, of Jones, Linick and Schaefer; Jack Kirsch, president, Allied Theatres of Illinois; Shirley Jones; John Balaban; George P. Skouras; and Arthur Wirtz, headman of the Chicago Stadium.



The boards of directors of Theatre Equipment and Supply Manufacturers Assn. and TOA lunched together to discuss projected plans for the International Trade Show, Fair and Exposition to take place next September at the New York Coliseum. Among those present, (seated 1 to r): Larry Davee, M. H. Stevens, TESMA; Herman Levy, TOA general counsel; Walter Reade, Jr., former TOA president; Wm. A. Gedris, TESMA; Lee Jones, TESMA president; Myron Blank, TOA president; Merlin Lewis, TESMA executive secretary; Horace Denning, TOA vice-pres.; Robert Livingston, TOA sec'y.; Joe Alterman, TOA; (standing, 1 to r:) Carl Anderson; Albert Pickus, Pat McGee, and Julian Brylawski, TOA vice-presidents; George Gaughan, TOA field representative; Ernest Stellings and George Kerasotes, assistants to the TOA pres.; Tom La Vezzi, TESMA vice-pres.; V. J. Nolan and Joe Fetherston, TESMA.

$70 Million For Production, Plus . . .

Fox Plans "Carousel" Pre-sell Via Unique Network Project

Implementing 20th-Fox's increased appropriation of $70 million for the production of 34 CinemaScope pictures this year, was the announcement this week that the company has signed an unprecedented advertising contract marking the first sponsorship of full network radio programs by a motion picture company.

The contract, signed with the Columbia Broadcasting Company, is part of the campaign pre-selling the first CinemaScope 55 production, Rodgers & Hammerstein's *Carousel,* and will see Bing Crosby, Amos and Andy, Edgar Bergen, Jack Carson, Galen Drake, and three other national personalities heralding the picture on their respective programs during a three-week period starting the first week of February.

Two A Month

Distribution director Al Lichtman had previously announced that the company plans to release 24 studio-produced films, at the rate of two per month, during 1956. Other outstanding C-S and standard ratio films will be acquired for release to assure exhibitors a continuous flow of product, Lichtman said.

The Fox line-up, Lichtman declared, is the strongest in the history of the company, boasting two box office "blockbusters" in *Carousel* and another R & H musical, *The King and I,* also filmed in CinemaScope 55. Scenes from both these films were demonstrated to a large exhibitor, distributor and press audience this week at the Roxy Theatre.

Narrated by studio chief Darryl F. Zanuck, the half-hour demonstration kicked off a series of CinemaScope 55 showings in 59 domestic cities during the next few weeks.

The benefit world premiere of *Carousel,* for the benefit of the New York Medical College, is set for Feb. 16 at New York's Roxy Theatre, and other key cities will premiere the film in mid- and end-February.

Relative to the radio sponsorship contract, Fox vice president Charles Einfeld pointed out that while motion picture companies have purchased spot and local radio time in past years to promote new films, the 20th-Fox deal marks the first sponsorship of complete programs by a film corporation. The programs, selected to appeal to both family and younger age groups, will be augmented by a series of promotional activities keyed to theatre engagements, to be announced soon.

Other elements of the CinemaScope 55 and *Carousel* campaign, as noted by the company, are these:

1. The overall promotional campaign is the biggest since *The Robe* and budgeted at more than $1,200,000. With holdover week advertising, it could hit $2 million, the studio says.
2. A national magazine advertising campaign, centering in more than 25 top circulation consumer and fan magazines and Sunday supplements, kicks off on Feb. 1. Ads are full-page and in color and will score 269 million impressions during the month of February.
3. Saturation effect of the drive is targeted to achieve a record one billion audience impressions from combined use of magazines, newspapers, TV and radio, billboards, etc.
4. The Ed Sullivan Show on CBS-TV is giving multiple plugs to *Carousel.*

Also noted were important publicity breaks, a Capitol recording of the film soundtrack, and extensive pre-premiere activities.



Signing the contract marking the first sponsorship—for "Carousel"—of full network radio programs by a film company are Charles Einfeld, 20th-Fox vice-president, and Arthur Hull Hayes, CBS radio network prexy. Looking on, L. to R.: Irving Fein, CBS radio v.p.; William Shaw, network sales mgr., CBS radio; Abe Goodman, 20th-Fox ad mgr., Rodney Bush, exploi mgr.; and Martin Michel, TV-radio director.

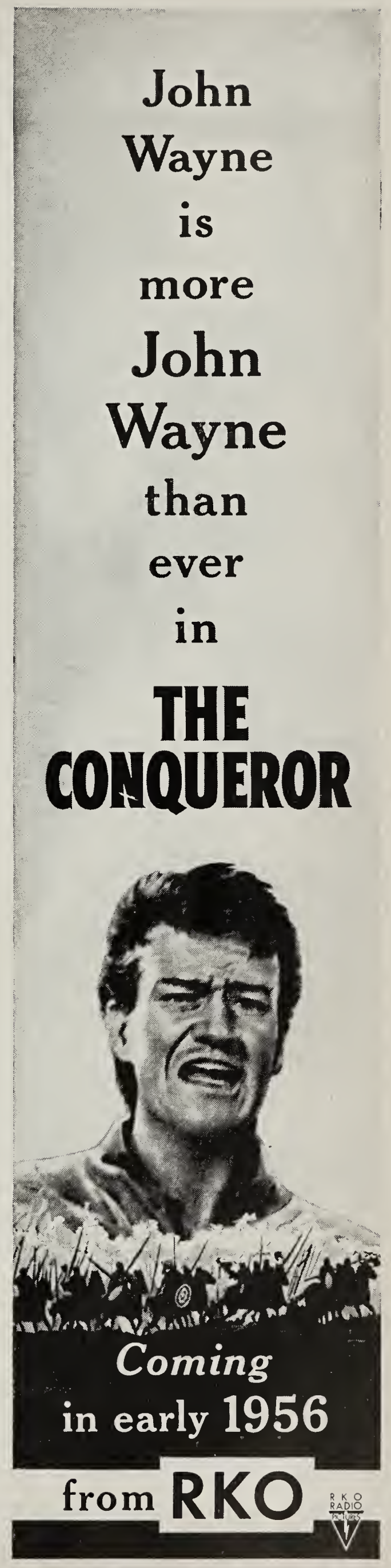
UA Signs Goldstein

United Artists will release a quartet of pictures this year produced by Bob Goldstein, as the company reached final arrangements with the independent producer this week. Shooting the four films continuously from March through July, Goldstein's first for UA will be the Abbott & Costello comedy, *Dance With Me Henry,* followed by *Brass Legend,* a suspense western, *Showdown Creek,* a western adventure and *Love Story,* a murder melodrama. The latter two properties have been turned over to Don Martin and Jo Eisinger respectively for screen treatment.

Merge B-B Combine

PHILADELPHIA.—One of the largest booking and buying combines in this exchange territory has been formed by the merger of Roy Sullender and Sandy Gottlieb's independent firms into the Tri-State Theatre Service.

The new theatre service already is handling over 50 accounts, 40 of which are drive-ins. Sullender claims that these ozoners are located in or near every key town within the exchange area. The combine is soliciting new accounts, plans to expand.



Loew's Profits, Operating Income Takes Dip In '55

Loew's Inc. and subsidiaries, including theatre subsidiaries, reports for the fiscal year ended August 31, 1955 consolidated net profit after taxes of $5,311,733, equivalent to $1.03 per share, compared with $6,577,311, equivalent to $1.28 per share in the preceding year.

Operating revenue amounted to $170,952,-059 compared with $183,142,486 in the prior year.

The report to stockholders states that "while the earnings for the first three quarters of the fiscal year ended August 31, 1955 were approximately the same as in the corresponding period of the prior year there was a decided drop in operating revenue in the last quarter of said 1955 fiscal year, resulting largely from disappointing box office returns on pictures distributed in that quarter as compared with more successful pictures distributed in the corresponding quarter of the previous year. This decline in operating revenue with resulting diminishing earnings has continued in the current fiscal year."

12-Week Statement

The statement for the first 12 weeks ended November 24, 1955 which accompanies the annual report indicates net profit after all taxes and charges (subject to year-end adjustment) of $248,161, equivalent to 5 cents per share compared with $1,521,349 or 30 cents per share in the corresponding period of the preceding year.

It is pointed out that prior to July 1955, the Company had earnings in Japan, part of which, because of exchange restrictions, cannot yet be remitted to this country. By agreement with the Japanese government in the current period, there was loaned to a government operated ageney out of these unremittable yen an amount equivalent to $1,072,000 (at the current exchange rate) which is repayable over a three year period starting in 1958 and remittable at rates of exchange current at time of repayment.

If this sum of $1,072,000 was included in income for the current period the net earnings would have been approximately 16¢ per share.

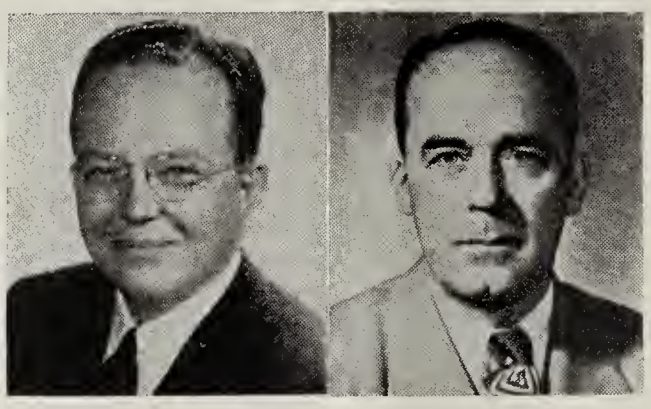
Capitol's Star Critic Carmody Gets Honors

HOLLYWOOD.—Francis J. Carmody, film editor of the Washington, D.C. Evening Star will be honored by the Screen Directors' Guild "as the critic whose reviews during the past year are judged to be the most perceptive and conducive to the betterment of motion pictures." Carmody will receive the annual Critics' Award at the Guild's Award Dinner at the Biltmore Bowl on Jan. 29.

Carmody, film editor on the Evening Star since 1937, has had a distinguished career as a journalist, serving on many papers including the Washington D. C. Daily News, of which he was managing editor. Past winners of the award include Bosley Crowther of the N. Y. Times and Harold V. Cohen of the Pittsburg Post-Gazette.

. . . . NEW POSITIONS

J. ROBERT HOFF, vice-president and sales manager of the Ballantyne Co., will assume the presidency of the Omaha organization upon the imminent resignation of R. S. BALLANTYNE, founder and present president. Ballantyne will become chairman of the board.



J. ROBERT HOFF PERRY LIEBER

PERRY LIEBER will join 20th-Fox's publicity dept. in Hollywood, handling assignments on the studio's top product. Lieber's resignation as national director of RKO publicity and advertising is effective Feb. 1.

WILLIAM BLOOM, former 20th-Fox producer, will join RKO Radio in the capaeity of producer. At 20th-Fox, Bloom produced *On the Threshold of Space.*

ROBERT KEITH has been elected recording secretary of the Screen Actors Guild by unanimous vote, succeeding the late Paul Harvey. EDWARD ARNOLD was named chairman of the union's membership adjustment committee and LEON AMES was appointed to fill Harvey's place on the board of trustees of the Motion Pieture Relief Fund.

BERNHARD SMITH has joined Robert Rossen's independent company as a vice-president and producer. Smith formerly served as executive assistant to Harold Hecht and Burt Lancaster, and was previously affiliated with Paramount and Samuel Goldwyn.

CHARLES A. "CHUCK" MOSES, formerly United Artists European publicity supervisor, has been named ad-pub-exploi director for Bel-Air Prods. Moses served with Eagle-Lion and RKO Radio previously.

DAVID SHATTUCK, treasurer of Technicolor Motion Picture Corp., has been appointed treasurer of Technicolor Inc. He is a member of the board of directors of both organizations.

WILLIAM GOODNIGHT has been named Alexander Film Co. distr. mgr. of Virginia, Maryand, Delaware and Washington, D. C. succeeding Frank Wolf Jr., retired. He continues as mgr. of the Kentueky and West Virginia areas as well.

JOHN KANE, formerly executive in charge of copyright protection for Columbia Pictures, has been transferred to the company's TV subsidiary, Screen Gems, in an executive capacity. BEN MORRIS sueceeds Kane in the copyright post, with MORTON SALTZMAN replacing Morris as mgr. of the service dept.

AL LEVY has been promoted to division mgr. of the northwest division of 20th-Fox. WELDON WATERS takes over Levy's position as head of the Boston exehange. In other company switches, ROBERT L. CONN, former Indianapolis branch mgr., has been named assistant to Chieago branch mgr. TOM R. GILLIAM. Conn is sueceeded by RAY SCHMERTZ in the Indianapolis slot.

TED SPIEGEL, a member of Columbia Pictures exploitation dept. for seven years, has been moved to Col. Int'l's publieity dept. DICK KAHN replaces Spiegel in the exploitation slot, with JAMES GREGORY succeeding Kahn in the company's press book dept.

SIEGFRIED "SIEG" HOROWITZ has been named I.F.E. Philadelphia sales mgr. He previously served as Universal sales mgr. in that city from 1954. IRVING SHIFFMAN has been transferred to the company's Boston office. He formerly was I.F.E. representative in Philadelphia.

B. J. BIRD was appointed acting director of public relations and advertising for Technicolor Motion Pictures Corp. Bird was a staff executive for the past four and a half years in the Los Angeles office of the National Association of Manufacturers.

CLAYTON PRUITT has been appointed mgr. of the Brooklyn RKO Albee Theatre, succeeding Leon Kelmer, retired. JACK REISS replaces Pruitt as RKO's Coliseum Theatre mgr., with ROCQUE CASAMASSINE taking over managership of the RKO Royal.

Production Design Most Economical: Kramer

To save one of the millions in a multi-million dollar production — try Production Design. That's the advice of producer-director Stanley Kramer, long-time advocate of economical pre-planning of films, who waxed forth on its advantages at a press preview of production designs made for his latest film held at the Associated American Galleries, New York.

The several hundred sketehes shown, principally of action sequences, have been placed on public display to help promote the film —*"The Pride and the Passion,"* starring Cary Grant, Frank Sinatra and Sophia Loren, a United Artists release.

Kramer, who has been preparing the film in Spain for the past year, estimated that his savings on the $3.5 million VistaVision-Technicolor production would excess 20 percent. His full-time sketch artists, working under the supervision of Rudolph Sternad, work closely with the writers, and their visualizations prevent overshooting and also "characterize" the film for future eorrection —as the script alone cannot.

Italian Verdi To A-PA

Rights for American release to the Italian-made Technicolor *Giuseppe Verdi* has been aequired by Artists-Produeers Associates, Inc., according to APA president A. W. Schwalberg. The film was produced by P.A.T. Films of Rome, and stars Pierre Cressoy, Anna Maria Ferrero and Gaby Andre. It achieved both eritical and popular acclaim in France, Italy and England. U.S. release plans are expected shortly.

Destined to spearhead
the parade of hits coming
from the new RKO



THE CONQUEROR

The new RKO will grow stronger in 1956, release after release...when these fine pictures hit the screens...each backed by an *advanced-type* of pre-selling

JANUARY 11 RELEASE

GLORY

MARGARET O'BRIEN • WALTER BRENNAN • CHARLOTTE GREENWOOD

SUPERSCOPE Print by TECHNICOLOR

JANUARY 13 RELEASE

POSTMARK *for* DANGER

TERRY MOORE • ROBERT BEATTY WILLIAM SYLVESTER

JANUARY 25 RELEASE

CASH ON DELIVERY

SHELLEY WINTERS • PEGGY CUMMINS • JOHN GREGSON

FEBRUARY 8 RELEASE

SLIGHTLY SCARLET

JOHN PAYNE • ARLENE DAHL • RHONDA FLEMING

SUPERSCOPE Print by TECHNICOLOR

FEBRUARY 15 RELEASE

The Brain Machine

PATRICK BARR • ELIZABETH ALLAN • MAXWELL REED

FEBRUARY 22 PRE-RELEASE • MARCH 28 GENERAL RELEASE

HOWARD HUGHES presents

THE CONQUEROR

JOHN WAYNE • SUSAN HAYWARD

CINEMASCOPE® PRINT BY TECHNICOLOR

MARCH 7 RE-RELEASE

DAVID O. SELZNICK presents

Rebecca

LAURENCE OLIVIER • JOAN FONTAINE
GEORGE SANDERS • JUDITH ANDERSON

MARCH 14 RELEASE

The Bold and the Brave

WENDELL COREY • MICKEY ROONEY • DON TAYLOR • NICOLE MAUREY

SUPERSCOPE

MARCH 21 RE-RELEASE

ONE MINUTE TO ZERO

ROBERT MITCHUM
ANN BLYTH

APRIL 4 RELEASE

GREAT DAY IN THE MORNING

VIRGINIA MAYO • ROBERT STACK • RUTH ROMAN

SUPERSCOPE
Print by TECHNICOLOR

APRIL 11 RELEASE

THE WAY OUT

MONA FREEMAN
GENE NELSON

APRIL 18 RE-RELEASE

THE BIG SKY

KIRK DOUGLAS • DEWEY MARTIN
ELIZABETH THREATT • ARTHUR HUNNICUTT

APRIL 25 RELEASE

While the City Sleeps

DANA ANDREWS • RHONDA FLEMING • IDA LUPINO • GEORGE SANDERS • THOMAS MITCHELL • SALLY FORREST

and that's only the beginning...from the neW

RKO

Goal of Picture On Every Screen For MGM Week

Nearing its universal booking goal during "M-G-M Week," Feb. 5-12, Loew's has announced that 19 out of 38 U.S. and Canadian branches have already slated M-G-M product in all theatres in their areas for the tribute drive. Remaining offices report 80 to 99 percent success in the world-wide effort. The company aims for at least one play-date of an M-G-M feature, short or newsreel on every screen in the world during the Week.

Israel and South Africa were the first of the overseas territories to report 100 percent play-date representation. Many other countries have notified the home office that they are approaching completion of the drive in their territory. The festival will extend even above the Arctic Circle with Admiral Byrd's men viewing several M-G-M films in Little America. The drive coincides with the International Conference Week in Hollywood which will be attended by over 100 representative from foreign and domestic offices.

As foreign reports continue to pour in at press time, six other nations have reported full play-date representation. They are: France, Italy, Finland, Norway, Sweden and Switzerland. Of 398 theatres in London, all but 17 have been booked by M-G-M headquarters there. In other world locales, Formosa, Belgium and Spain report 80 percent representation to date, Austria and Holland, 75 percent, and Portugal, 70 percent.

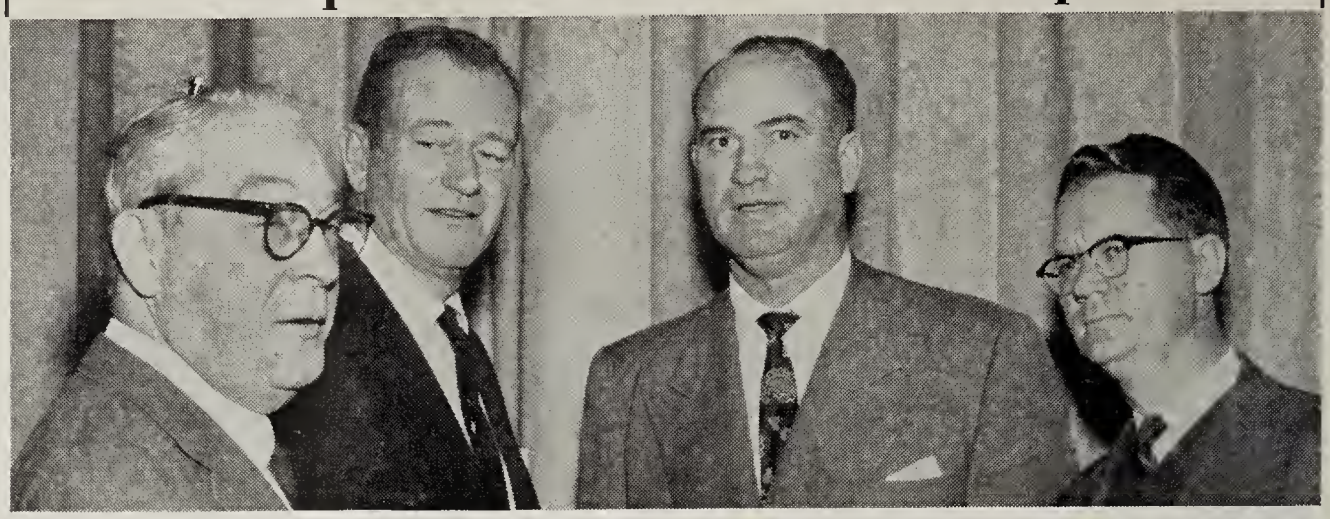
Brotherhood Week Date And Regional Exhibitor Chairmen Are Named

Co-chairmen of the National Brotherhood Week drive, William J. Heineman and Spyros S. Skouras will co-ordinate more than 18,000 U.S. theatres plus film production, distribution and equipment companies and all segments of the television, stage and radio industries in the annual observance of Brotherhood Week, marking the tenth anniversary of the amusement industry's participation in the campaign. Brotherhood Week will be celebrated this year from Feb. 19 to 26. Amusement industry efforts will take the form of national publicity and fund-raising on behalf of Brotherhood Week objectives. The Week is sponsored by the National Conference of Christians and Jews.

New local exhibitor chairmen are: Eddie Arthur, St. Louis; Jack Beresin, Philadelphia; Bill Connors, Seattle; Harry Feinstein, New Haven; Lou Fensky, Jacksonville; Moe Horwitz, Cleveland; George Kerasotes, Springfield, Ill.; Charles Kurtzman, Boston; Irving Long, Louisville, Ky.; Ted Mann, Minneapolis; Moe Mesher, Portland, Ore.; Frank Ricketson, Denver, and Morton Thalhimer, Richmond, Va.

Also Myron Blank, Des Moines; Joseph Blumenfeld, San Francisco; Harold Brown, Detroit; M. A. Lightman, Sr., Memphis; and Charles Smakwitz, New York; Henry Plitt, New Orleans; Ted Schlanger, Philadelphia; Sol Strausberg, New York; David Wallerstein, Chicago; and Ed Zabel, Los Angeles.

"Conqueror" Set For Global Triumphs



Prior to leaving for Europe, where he will make personal appearances at the Paris, Rome, Berlin and London premieres of Howard Hughes' "The Conqueror," star John Wayne discusses the global charity openings of the $6 million spectacle with (l to r) RKO president Daniel T. O'Shea, RKO board chairman Thomas T. O'Neil, and Ed Pettitt, MBS commentator who will cover for the four capital debuts for network broadcasts. Other premieres are scheduled for Bombay, Mexico City, Tokyo, Hong Kong, Manila, Caracas, and Washington, D.C.



LEFT: Preparing for "The Conqueror's" appearance in Italy is Alberto Sordi, shown being "made up," as he discusses with famed actor-director Vittoria De Sica the details of the Rome opening of the film. RIGHT: Attracting attention to the opening of the film in Bombay was a small figure of Ghengis Kahn displayed at the recent Pottery and Glass Exhibition. L to r: N. C. Pupula, mayor of Bombay; G. J. Husted, U.K. trade commissioner, and I. H. Padamsee, partner of the firm sponsoring the exhibition.



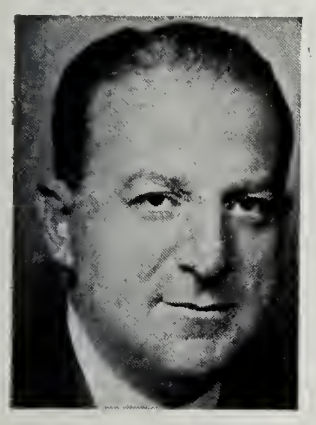
LEFT: A group of Congressional leaders and other VIPs attended a special screening of "The Conqueror" in Washington, where the first telethon ever produced for the sale of tickets to a film premiere will be held. Shown here are (right) Sen. Styles Bridges, (R., N.H.) and host Robert Burleigh. RIGHT: Admiralty House, world-famous HQ of the British Navy, was the scene of a celebrity-studded first meeting of the charity committee handling the sale of tickets to the London premiere. Shown standing is Countess Attlee, wife of the former British Prime Minister. The Duchess of Gloucester, aunt of Queen Elizabeth and Honorary Head of the Women's Royal Air Force, will lead the array of notables attending the premiere.



"The Conqueror" was sneak previewed at the RKO 86th St. in New York to a large turnout of exhibitor executives. Shown, left to right: Len Gruenberg, metropolitan district mgr. for RKO; Walter Branson, RKO vice president in chg. of world-wide distribution; Sam Rosen, exec. vice-president of Stanley Warner Theatres, and Nat Levy, RKO eastern sales mgr.

Fabian Expresses OptimisticOutlook Over '56 Product

An upward trend in public aeceptance of theatrical entertainment was forecast by S. H. Fabian, president of Stanley Warner Corp. The theatre circuit executive aired his views at the annual meeting of corporation stockholders in Wilmington, Del. Fabian's optimism was based on the quality of current releases and those coming in the next few months. Fabian cited the following features as future box-office insurance: *Carousel, Picnic, The Benny Goodman Story, Anything Goes, The Conqueror, Alexander the Great, I'll Cry Tomorrow and Helen of Troy.* With such a line-up, continuing large audiences can be expected, the president declared.



S. H. FABIAN

In the annual report, Fabian revealed that gross income for the quarter ending Nov. 26, 1955 rose to $23,926,500 compared to $23,320,400 during the same quarter last year. Despite a decline in operating profits of $299,600 compared to the previous year, gains made in December have recouped a major portion of the decrease, he said.

Another high point of optimism came with the announcement that the second Cinerama feature, *Cinerama Holiday,* has outgrossed *Cinerama* to date, and the forthcoming *Seven Wonders of the World* is expected to rival its predecessors at the box office.

Fabian reported that the net profit after all charges amounted to $810,500 for the quarter, or 37 cents per share on 2,194,563 common shares outstanding. Net profit for the previous year's corresponding quarter was $1,110,100 or 50 cents per share. At the next meeting of the board of directors on January 24, a 25 cent per share dividend is scheduled to be declared, Fabian announced.

New Anti-Trust Suits

(*Continued from page* 10)

anti-trust suit, for $600,000, against Schine Chain Theatres, Inc., two other Schine corporations, J. M. and L. W. Schine, and eight major distributors involving Schine's Strand in Ogdensburg.

The complaint, filed by Attorney Leonard L. Rosenthal, of Albany, charged monopoly, restraint of trade, and favoritism in the release of produet.

A $1,500,000 action was brought by plaintiff against the same defendants in 1951. This is pending.

AAP Gets Two Films

Theatrical rights to two British films sporting a quartet of stars who have played the U.S. market has been aequired by Associated Artists Productions Inc. The films, *The Angel Who Pawned Her Harp,* starring Felix Aylmer and Diane Cilento, and *Make Me an Offer,* with Peter Finch and Adrienne Corri, are Group 3 productions in Eastman color.

10 Cents Admission At Indianapolis Theatre

Here's an exhibitor stunt so unusual it was mentioned on Walter Winchell's Sunday broadcast. . . . For the past two weeks, one thin dime has admitted anyone on Wednesday and Thursday nights to the Grove Theatre in Beech Grove, located at the edge of Indianapolis. The results have been heartening to owner George Marks.

The reason for his bargain, Marks says, is to lure some people away from their TV sets—to show them widescreen, good movies, and trailers of coming attractions.

Marks thinks his low, low prices will benefit other theatres, including large ones. Some customers told him they hadn't seen a show in three years. He also noted that his cut-rate nights seemed to help weekend business when regular prices prevail.

11 Top Distributors Endorse AB-PT Plan

(*Continued from page* 11)

leased in September, and *Island In The Sun* (a Darryl Zanuck personal production) and *Heaven Knows Mr. Allyson,* starring Deborah Kerr and possibly William Holden, will be available in November.

Picnic will be released by Columbia in February, and *The Eddy Duchin Story* will be offered to exhibitors early in June. In April or May the studio will offer *The Harder They Fall* with Humphrey Bogart.

Of the approximately 40 pictures which United Artists will release next year, 12 are expected to be of triple-A calibre, and they will be released one a month, Hyman said. *Alexander The Great* will fill most regular engagements in May and June. For the Thanksgiving-Christmas period, one of these three films will be selected: *Johnny Concho* (Sinatra); *The Ambassador's Daughter* (Olivia DeHavilland); and *Twelve Angry Men* (Edward G. Robinson).

Universal, Republic, RKO, Buena Vista and Allied Artists have also wholeheartedly endorsed the AB-PT plan.

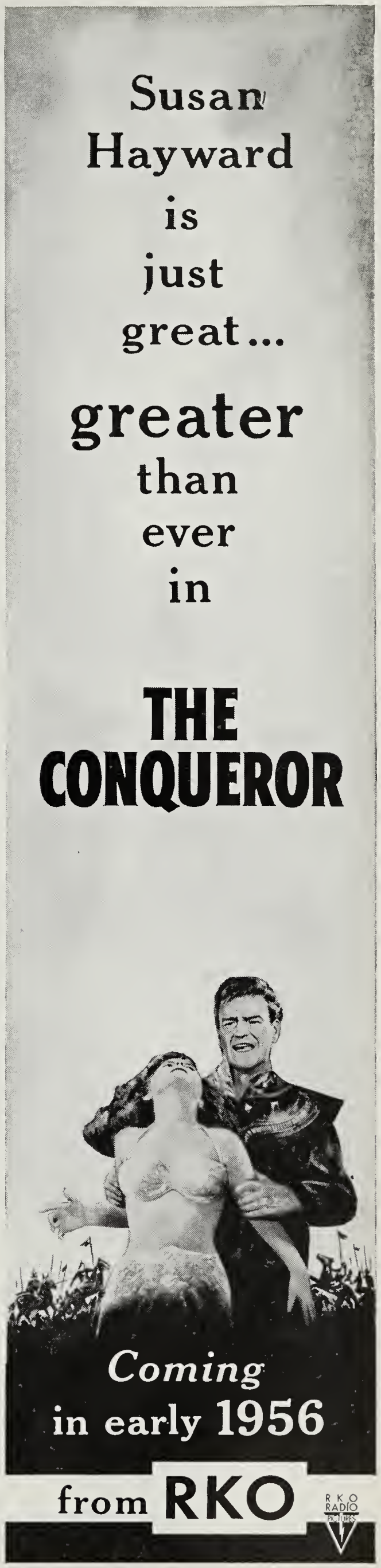
Theatre Circuit Offers Plan To Aid Box-Office

(*Continued from page* 11)

alive with better supervision. ("... this Audience Award program should eventually become a very valuable asset to our industry.")

8. The need to support projects like Elmer C. Rhoden's Spring-Festival program.

9. The need for the birth of movie showmanship. ("We must admit that there has been a deterioration of showmanship in the past few years. With the cooperation which has already been indicated on the part of the distributors in supplying us with quality pictures every month of the year, we as exhibitors have the responsibility of putting our house in order—a task and a challenge to which we feel we should dedicate ourselves every day in the year.")



Ads in *220 NATIONAL MAGAZINES AND WEEK-END NEWSPAPERS with a combined circulation

of 72,138,460 will PRE-SELL

the Benny



Universal International

*30 National Magazines Blanketin
190 Weekend Newspapers coverin
That's the tremendous total of all pa
the greatest National Pre-selling A



nation!

Individual Cities!

ertising space...

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Weekend Newspapers in these 183 cities:

THIS WEEK

Baltimore Sun
Birmingham News
Boston Herald
Charlotte Observer
Chicago Daily News
Cincinnati Enquirer
Cleveland Plain Dealer
Dallas News
Des Moines Register
Detroit News
Houston Post
Indianapolis Star
(Jacksonville) Florida Times-Union
Los Angeles Times
Memphis Commercial Appeal
Miami News
Milwaukee Journal
Minneapolis Tribune
New Orleans Times-Picayune
New York Herald Tribune
Norfolk Virginian-Pilot and Portsmouth Star
Philadelphia Bulletin
Phoenix (Arizona) Republic
Pittsburgh Press
Portland Oregon Journal
Providence Journal
Richmond Times-Dispatch
Rochester Democrat & Chronicle
St. Louis Globe-Democrat
Salt Lake Tribune
San Antonio Express
San Francisco Chronicle
Spokane Spokesman-Review
Washington Star
Wichita Eagle

PARADE

Akron Beacon Journal
Albuquerque Journal
Allentown Call-Chronicle
Augusta Chronicle
Baton Rouge (La.) Advocate
Beaumont Enterprise
Boston Post
Bridgeport Post
Charleston (W.Va.) Mail
Chicago Sun-Times
Columbus (Ga.) Ledger-Enquirer
Columbus (Ohio) Citizen
Denver Rocky Mountain News
Detroit Free Press
El Paso Times
Erie Dispatch
Evansville Courier & Press
Fort Wayne Journal-Gazette
Fort Worth Star-Telegram
Greenville (S.C.) News
Harrisburg Patriot-News
Hartford Courant
Indianapolis Times
Jackson (Miss.) Clarion-Ledger Daily News
Knoxville News Sentinel
Little Rock Arkansas Gazette
Long Beach (Calif.) Independent-Press-Telegram
Long Island Press
Macon Telegraph & News
Madison Wisconsin State Journal
Newport News-Hampton-Warwick Daily Press
Newark Star-Ledger
New Bedford Standard-Times
Oakland Tribune
Pasadena Star-News
Peoria Journal-Star
Portland (Me.) Telegram
Roanoke (Va.) Times
St. Louis Post-Dispatch
St. Petersburg Times
San Diego Union
Scranton Scrantonian
Sioux Falls (S.D.) Argus-Leader
Syracuse Herald-American
Tucson Star
Washington Post and Times-Herald
Wheeling News-Register
Youngstown Vindicator
San Bernardino Sun-Telegram

FAMILY WEEKLY

ALABAMA:
Anniston Star
Dothan Eagle
Florence Times and Tri-Cities Daily
Huntsville Times
Tuscaloosa News

ARKANSAS:
El Dorado News
Hot Springs Sentinel Record

CALIFORNIA:
Sacramento Union
Santa Barbara News Press
Monterey Peninsula Herald

COLORADO:
Colorado Springs Free Press
Grand Junction Sentinel
Pueblo Star Journal & Chieftan

CONNECTICUT:
New Haven Register

FLORIDA:
Daytona Beach News Journal
Fort Myers News-Press
Gainsville Sun
Sarasota Herald-Tribune
Tallahassee Democrat
Tampa Times
West Palm Beach Post-Times

GEORGIA:
Albany Herald
Rome News Tribune

IOAHO:
Boise Statesman
Idaho Falls Post Register
Pocatello State Journal

ILLINOIS:
Bloomington Daily Pantagraph
Champaign-Urbana News Gazette
Danville Commercial News
La Salle News-Tribune
Quincy Herald-Whig
Springfield State Journal & Register

INDIANA:
Marion Chronicle-Tribune
New Albany Ledger & Tribune

IOWA:
Council Bluffs Nonpareil
Davenport Democrat & Times
Dubuque Telegraph-Herald
Waterloo Courier

KENTUCKY:
Bowling Green Park City News
Paducah Sun-Democrat

LOUISIANA:
Bogalusa News

MASSACHUSETTS:
Lowell Sun

MICHIGAN:
Grand Rapids Herald

MINNESOTA:
Albert Lea Tribune

MISSISSIPPI:
Greenville Delta Democrat-Times
Tupelo Journal
Vicksburg Post-Herald

MISSOURI:
Jefferson City Capital News Post-Tribune

NEVADA:
Las Vegas Review Journal
Reno State Journal

NEW JERSEY:
Asbury Park Press
New Brunswick Times
Trenton Times-Adver.

NEW MEXICO:
Santa Fe New Mexican

NEW YORK:
Binghamton Press
Elmira Sunday Telegram
Utica Observer-Dispatch

NORTH CAROLINA:
Concord Tribune
Salisbury Post

NORTH DAKOTA:
Fargo Forum

OHIO:
Athens Messenger
Canton Repository
Coshocton Tribune
Lima News
Zanesville Times-Signal

OKLAHOMA:
Duncan Banner

PENNSYLVANIA:
Lancaster Sunday News

SOUTH CAROLINA:
Florence News

SOUTH DAKOTA:
Huron Huronite & Daily Plainsman
Rapid City Journal

TENNESSEE:
Kingsport Times-News

TEXAS:
Abilene Reporter-News
Austin American-Statesman
Big Spring Herald
Denison Herald
Denton Record-Chronicle
Galveston News
Greenville Herald
Kilgore News Herald
Lufkin News
Marshall News-Messenger
Midland Reporter-Telegram
Paris News
Port Arthur News
San Angelo Standard-Times
Snyder News
Texarkana Gazette
Tyler Courier-Times-Telegraph
Victoria Advocate
Waco Tribune-Herald

UTAH:
Ogden Standard Examiner
Provo Herald

VIRGINIA:
Danville Register
Lynchburg News

WASHINGTON:
Pasco-Kennewick-Richland Tri-City Herald
Wenatchee World

WEST VIRGINIA:
Beckley Raleigh Register

WISCONSIN:
Racine Journal-Times-Bulletin

WYOMING:
Casper Tribune-Herald and Star
Cheyenne State Tribune & State Leader

Largest Field Force For "Goodman Story"

One of the largest field exploitational forces ever assembled by Universal-International will be martialed for the world premiere and Lincoln's Birthday key-city dates of U-I's "The Benny Goodman Story." Seventeen field representatives have already been assigned with additional assignments forthcoming. The Steve Allen-Donna Reed starrer in Technicolor kicks off at the Chicago Theatre on Feb. 2, followed by 75 Lincoln's Birthday dates and then a launching pattern similar to that of U-I's top grosser, "The Glenn Miller Story."

Assignments include Ben Katz and Harold Pearlman to cover Chicago and the Twin Cities; Paul Ross to Pittsburgh; Bucky Harris to Boston; Duke Hickey to Cleveland, Toledo and Cincinnati; Julian Bowes to Dallas, Fort Worth, Houston, Austin and San Antonio; David Polland to Washington and Baltimore; Ed Aaronoff to Detroit; Milton Crandall to Philadelphia; Bob Ungerfeld to Memphis and New Orleans; Ben Hill to Jacksonville; Dick Richman to Indianapolis; Mike Vogel to San Francisco; Jack Matlack to Seattle; Phil Laufer to New York and John McGrail and Jack Lazarus to handle special assignments.

Tailor-Made Promotion

Exploitation Campaign Fitting "Man In Gray Flannel Suit"

The Easter holiday launching of Darryl F. Zanuck's personal CinemaScope production *The Man In The Gray Flannel Suit*, starring Gregory Peck, Jennifer Jones and Fredric March, is being pre-sold in the largest campaign of national fashion promotion ever set for a 20th-Fox attraction, the company has disclosed.

The program backing the film version of Sloan Wilson's best-selling novel encompasses a 4-month promotion in which 12 leading manufacturers of men's apparel and accessories and more than 700 leading department stores have already committed their full resources, with display material and cooperative advertising funds, and campaigns tailored to fit theatre engagements of the picture.

Manufacturers who have already started film-linked campaigns are Eagle Clothes, Excello Shirts, Dobbs Hats, Shields of Fifth Avenue, Weldon Pajamas, Revere Sweaters, Pioneer Belts, Bur-Mil Hosiery, Cavalier Cravats, Wool Bureau, Gruen Watches and Atlantic Products Luggage.

The campaign will move into high gear on Feb. 15, kick-off period of Easter fashion promotions by stores in hundreds of cities across the country. The mid-February start will insure a heavy tonnage of local advertising and displays fully 8-weeks before the film's first playdate, gaining a saturation impact of millions.



Addressing a 20th-Fox national sales conference, fashion expert Bert Bacharach describes the promotional campaign set for "The Man In The Grey Flannel Suit," Darryl F. Zanuck personal production starring Gregory Peck, Jennifer Jones and Fredric March. Al Lichtman, Fox director of distribution, is seated at right.

Indicative of the promotion's scope is the campaign set by Eagle Clothes, leading suitier. Its campaign starts with full page advertisements in Esquire's Apparel Arts and The Daily News Record, to be followed with mail broadsides, letters and circulars. Eagle's first consumer commitment will be a full page ad in Photoplay together with their truck and newsstand posters throughout the nation. Further national magazine advertising is in preparation.

Extensive Coverage

Newspaper coverage for Eagle will be extensive with 1,000 line advertisements in all leading cities in the U.S. Window display material will include almost life-sized mounted cutouts of Gregory Peck as a counterpiece. There also will be back-drop posters and other window material as well as die-cut hand tags to be displayed in view of the heavy store traffic.

Eagle further reports the assurances of leading merchants they will tie-in with the showing of *The Man In The Gray Flannel Suit* and that they will contact local theatre managers to arrange strong tie-ins on the local level.

Bert Bacharach, the nation's leading men's fashion authority, is co-ordinating this promotion for 20th Century-Fox. As extra publicity for *The Man In The Gray Flannel Suit*, Bacharach, who writes a men's fashion column for 100 major newspapers, has awarded multiple plugs to the picture and will follow-up with film credits through the film's March debut. He also gave the picture a strong plug when he appeared on Edward R. Murrow's "Person-to-Person" CBS-TV show recently.

Disney Theatrical Production Outlook Most Promising With Features Ready

Theatrical production and distribution from Walt Disney Prods. will swing into high gear in 1956 with the production of three live features, two True Life Adventures, two re-releases and three factuals in the People and Places series.

The live features, all in Technicolor, include: *The Great Locomotive, Westward Ho the Wagons* and *The Light in the Forest;* the True Life Adventures: *Secrets of Life* and *Perri;* the re-releases: *Fantasia* and *Song of the South;* and the factuals: *Blue Men of Morocco, Sardinia* and *Men Against the Artic.*

Seven feature productions have been scheduled for 1956 release, according to Buena Vista president and gen. sales mgr. Leo F. Samuels. They are: *The Littlest Outlaw; Song of the South; Fantasia* (Feb.); *The Great Locomotive Chase* (June); *Davy Crockett and the River Pirates* (July-Aug.); *Secrets of Life* (Oct.); *Westward Ho, The Wagons* (Christmas).



Fess Parker stars in Walt Disney's Civil War spy story, "The Great Locomotive Chase," CinemaScope-Technicolor, to be released by Buena Vista.

The 1956 outlook was revealed as company president Roy Disney announced that in the fiscal year ending Oct. 1, the studio enjoyed a substantial increase in consolidated net profit. Net profits jumped to $1,352,576 over the $733,852 of the previous fiscal period, while grosses jumped to $24,638,652 from $11,641,408.

The major factor in the increased profits and gross of the Burbank organization was attributed to the success in theatres of *Davy Crockett, 20,000 Leagues Under the Sea* and *Lady and the Tramp.*

In regard to television, Disney noted that *Disneyland* and *Mickey Mouse Club* have achieved great public popularity—but added that production costs have been "substantially greater" than direct TV income.

"With respects to future television production," he declared, "unless we can realize a proper direct profit from TV pictures, our output in this medium will be greatly reduced." Excess costs in the medium have been recovered only through indirect sources attributable to television, he said.

Increased Gross

The increased fiscal year gross is not strictly comparable to previous years, the company revealed, since in 1955 theatrical release in this country and Great Britain was handled by the organization's distribution subsidiary, Buena Vista. Added revenue under the impetus of TV from character merchandising and from its two music-publishing subsidiaries was also aired.

Disneyland, the 160 acre amusement park at Anaheim, Cal., which opened last year is also doing well.

what picture

is The Film Daily talking about when it says:



"One of the outstanding films of recent years! Should make audiences sit right up in their seats!"





"picnic" is the picture that The Film Daily calls:

"One of the outstanding films of recent years!"

COLUMBIA PICTURES presents

WILLIAM HOLDEN

IN

picnic

WITH

KIM NOVAK

BETTY FIELD · SUSAN STRASBERG · CLIFF ROBERTSON

AND

CO-STARRING

ROSALIND RUSSELL

AS ROSEMARY

Screen play by DANIEL TARADASH · Based upon the play "Picnic" by WILLIAM INGE · Produced on the stage by THEATRE GUILD, Inc. and JOSHUA LOGAN

Directed by JOSHUA LOGAN · Produced by FRED KOHLMAR

CINEMASCOPE

TECHNICOLOR

"PICNIC" WILL HAVE ITS PREMIERE AT RADIO CITY MUSIC HALL IN FEBRUARY 1956

RKO Allocation Of $22,500,000 For First Eleven

HOLLYWOOD.—Daniel T. O'Shea, president of RKO Radio Pictures, disclosed this week that he has allocated $22,500,000 as the overall budget for the first 11 pictures which will be produced by the RKO Studio during the first six months of 1956.

O'Shea also announced that a second group of top quality motion pictures with a budget comparable to the 11 already announced will be made by the new RKO management in the future. Additionally, the RKO president stated that the consummation of agreements with two top independent producers will be made shortly.

O'Shea, who returned to New York for the Holidays, will resume his top-level conferences immediately regarding additional forthcoming RKO motion picture production for the latter part of 1956 with Charles L. Glett, executive vice president, and William Dozier, vice president in charge of production.

The 11 RKO productions, budgeted at $22,500,000, include:

The First Traveling Saleslady, starring Ginger Rogers, to be produced and directed by Arthur Lubin; *Back From Eternity,* starring Robert Ryan and Keith Andes with an all-star cast, produced and directed by John Farrow; *Tension at Table Rock,* a major western-type production, to be produced by Sam Wiesenthal; *Beyond a Reasonable Doubt,* starring Dana Andrews, produced by Bert Friedlob and directed by Fritz Lang.

Stage Struck, starring Jean Simmons; *A Bundle of Joy,* co-starring Debbie Reynolds and Eddie Fisher, to be produced by Edmund Grainger; *A Farewell to Arms,* the Ernest Hemingway classic, starring Jennifier Jones, to be produced by David O. Selznick; *Misty,* to be produced by Ralph Dietrich and Martin Berkeley with an all-star cast.

The Syndicate, produced by the King Bros., with a cast of performers new to the screen; *Cash McCall,* the current best-selling novel by Cameron Hawley; *Is This Our Son?,* from the prize-winning story by Robert Dozier.

Monroe Gets "Prince"

Marilyn Monroe Productions Inc. has acquired top British playwright Terrence Rattigan's *The Sleeping Prince,* with the author also writing the screenplay for the independent company's first production. Discussion is underway for possible filming in England after Miss Monroe completes *Bus Stop* for 20th-Fox. Possible star opposite Miss Monroe might be Sir Laurence Olivier, it has been hinted.

Shorr Signed By H-L

HOLLYWOOD.—William Schorr has been signed to produce Irving Shulman's *Cry Tough* as the first of a two picture deal with Hecht-Lancaster, the independent company revealed this week. His next undertaking will be Anne Chamberlain's *The Tall Dark Man.* The producer, responsible for *The Indian Fighter* and co-producer of *Ulysses,* will shoot part of *Cry Tough* on location in the N. Y. garment district.

HOLLYWOOD ...on the wire

RICHARD BERNSTEIN, *Editor*
Hollywood Offices:
8245 Beeman Avenue
North Hollywood. Tel.:
ROgers 7-2347

RKO Radio Pictures and Walter Wanger Pictures, Inc. concluded negotiations for Walter Wanger to produce six motion pictures for RKO in the next three years. Wanger and his organization will move onto the RKO lot on February 1st. The first Wanger picture for RKO has not yet been determined but it is the basis of discussions which have been going on between Wanger and William Dozier, vice-president in charge of Production at RKO Studio. Provided in the agreement between RKO and Wanger is an arrangement for the producer to make "Underworld, USA," with Humphrey Bogart and Lauren Bacall late in the year for Mapleton Productions, with distribution through Allied Artists. Humphrey Bogart is the president of Mapleton Productions.

* * *

Jennifer Jones and John Gielgud will be co-starred in the love story of Elizabeth Barrett and Robert Browning, MGM's production of the stage classic by Rudolph Besier, "The Barretts of Wimpole Street." To be produced by San Zimbalist, directed by Sidney Franklin and with a new screen play by John Dighton, the film will be made at MGM's Elstree Studios in London. Gielgud, whose last MGM film was "Julius Caesar," will play Miss Jones' father. . . . Betty Lynn, former 20th Century-Fox actress, has been signed for a featured role in U-I's "Behind The High Wall," which stars Sylvia Sidney and Tom Tully. Miss Lynn will play the fiancee of a young prisoner convicted of a murder, which Tully, as the prison warden, knows he didn't commit. Abner Biberman is directing the film, which is being produced by Stanley Rubin.

* * *

Nacirema Productions put in production "Count The Dead," Howard Duff starrer, at California Studios. David T. Yokozeki is producing and Lee Sholem directing, Nacirema, financed by Nesei backers, plans three pictures this year. No release has been set. Supporting Duff in the western yarn with a gold mine background, are Gloria McGhee, who makes her movie debut in the film, Dick Foran, John Hoyt and Barton MacLane. Richard Dorso wrote the screen play. Norman Herman is executive producer and Byron Roberts associate producer.



On the set of Allied Artists' "The Friendly Persuasion," a William Wyler production, were (l to r) John C. Flinn, AA ad-publicity dir., J. J. Fitzgibbons, pres. of Famous Players Canadian operation; star Gary Cooper; and G. Ralph Branton, AA vice-president.

* * *

"The Trumpet Unblown," by William Hoffman, a novel to be published this week by Doubleday, has been purchased by MGM. Charles Schnee will produce. Millard Kaufman, currently completing the screen play of "Raintree County," will adapt the novel as his next assignment. The hard hitting story deals with a young medic in the field prior to and during the Normandy invasion of World War II.

* * *

Cornel Wilde inked to co-star with Donna Reed and Leo Genn in the Todon production for Columbia release, "Black Mamba." George Marshall is directing the film, which will roll on location in Nairobi, Mombasa, and Zanzibar. . . Laraine Day will co-star with Ricardo Montalban and Richard Carlson in "Three For Jamie Dawn," which goes before the cameras Feb. 2 for Allied Artists release with Hayes Goetz producing and Thomas Carr directing.

* * *

Burt Lancaster will play the top male lead in Hal Wallis' next, "The Gunfight at OK Corral," which Paramount will release. Leo Gordon will play one of the principal heavies in "The Return of Custer," which Producer Harry Joe Brown is producing for Columbia release with Randolph Scott starring and Joseph H. Lewis directing. . . . Edward Muhl, U-I vice-president in charge of production, assigned Robert Arthur to produce "A Time To Love and A Time To Die," best selling World War II novel by Erich Maria Remarque. Universal some years back made Remarque's World War I novel, "All Quiet On The Western Front," which is ranked as a screen classic.

* * *

20th-Fox will release "Massacre," filmed in Mexico under the banner of Robert L. Lippert, Jr. Film stars Dane Clark, Martha Roth and James Craig. . . . Paul Sperling was appointed executive assistant to Sam Katzman at Columbia. . . . Alan Ladd's Jaguar Productions signed a new contract with Warner Brothers. Pact calls for six pictures in four years. Ladd will star in some and produce the others. Initial film under the new contract will be "Buffalo Grass." . . . Cornell Borchers will star in "Istanbul" at U-I. The film will be produced by Albert J. Cohen. Richard Simmons is currently working on the screen play of the film. Miss Borchers makes her American debut in U-I's "Never Say Goodbye," also produced by Cohen.

* * *

The formation of Aurora Productions, Inc. was announced by producer-director Charles Vidor, who is setting up the independent company to make films for motion picture distribution. The first activity of the newly-formed organization will be the joint production with Aurora Productions, Inc. and Frank Sinatra's Kent Productions Inc. of "The Joker Is Wild," starring

(*Continued on page* 30)

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I'm ready for your best
playing
time
in January"





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EDWARD LUDWIG

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Hear
YVONNE DE CARLO
sing
"Take It or Leave It"
and
"Bahama Mama"

Director Eugene Lourie Salutes "The Beast" at the Box-Office

By Richard Bernstein

"'The Beast' is doing business," declared producer-director Eugene Lourie — referring to his most recent creation, *The Beast from 20,000 Fathoms*—"and there's no reason why science fiction in all forms shouldn't be considered legitimate movie fare."

A versatile director with other types of films to his credit, Lourie has two other science films in preparation at present along with his Warner Bros. release, *The Beast.* A leading art director before he took on the directorial reins, Lourie said: "I don't mind being classified a science fiction director . . . for the time being."

The two films are *The Journey into the Center of the Earth,* the Jules Verne prognosis, and *Green Invasion,* the story of a strange planet that unfortunately overruns the earth. At present Lourie is working on art sketches for *Journey* and noted that it will be produced in color and high budget.

"It demands intelligent handling," Lourie explained, "because Verne was unbelieveably ahead of his time, with so many of his dreams becoming today's common reality." In his possession, the director has a copy of the original edition of the Verne volume, and he is studying the early illustrations made especially for that edition.

Stressing the importance of a vital pace, Lourie noted that there were no secrets or formulae for horror and shock. The producer-director likes "to approach each science-fiction job like a big adventure story, building suspense by making the audience think."

Returned From France

He has just returned from France where he served as co-director with Sacha Guitry on *Paris, My Beloved,* and handled the battle scenes in the Frenchman's *Napoleon.* While in the French capital, Lourie also directed six films for Sheldon Reynolds Productions.

In the past, he has garnered such top art direction credits as *The River,* under Jean Renoir, *Sahara, Grand Illusion,* and many American features.

In Lourie's opinion, "art direction and production design point to directing." He feels that the art director must have a concept of the whole picture just as the director must have, and "both must think of the terms in which the story can best be told."

He found that production in Europe was quite different than it is in this country. "For one thing," he said, "the director is more in control of the entire production—and every feature amounts to an individnal adventure."

Both American and foreign directors know, however, the importance of close teamwork with the cameraman. "The camera helps to tell the story, and a variety of angles can make that story uniquely interesting." He hopes to apply this in the *Journey* venture, which may be shot in VistaVision.

Lourie began his career in France as a stage director before specializing in art direction. Now that he has moved to film direction, he hopes to make a good film for young people soon, "something that is highly interesting, a logical story." He claims that many Europeans are worried over American tendencies to brutality in recent films. "A logical story can maintain interest without having to depend on brutality," he said.



EUGENE LOURIE

For *Journey* and *Green Invasion,* Lourie plans some spectacular special effects, with gigantic turtles, pre-historic monsters, and strange beings that represent Verne's "other world" at the center of the earth. Major release is being sought for the two ventures, and this strange assortment of new beasts promise the same success as Lourie's initial "Beast" from below the sea.

MPCC Given Home By Founder Goldwyn

The film industry's own charity organization, the Motion Picture Permanent Charities, will receive a new and permanent home as a gift from its founder and first president, Samuel Goldwyn. Announcement of the gift came from Y. Frank Freeman, chairman of the MPPC building committee this week. Established in 1940 through the efforts of Goldwyn, the group has raised more than $18 million. With the donation of $75,000 for the building from Goldwyn, the producer brings his own personal contribution to MPPC to close to half a million dollars.

Praise for Goldwyn's long-term efforts came from MPPC president Willis Goldbeck, and members of the committee, Walter Pidgeon, Steve Broidy, L. A. Weingarten and Valentine Davies.

. . . HOLLYWOOD

(*Continued from page* 27)

Frank Sinatra for Paramount release. The picture is based upon Art Cohn's biography of Joe E. Lewis and is scheduled for late fall lensing on the Paramount lot. Prior to this venture, Vidor will supervise editing of the Alec Guinness-Grace Kelly starrer at MGM, "The Swan," which he recently completed at the studio.

* * *

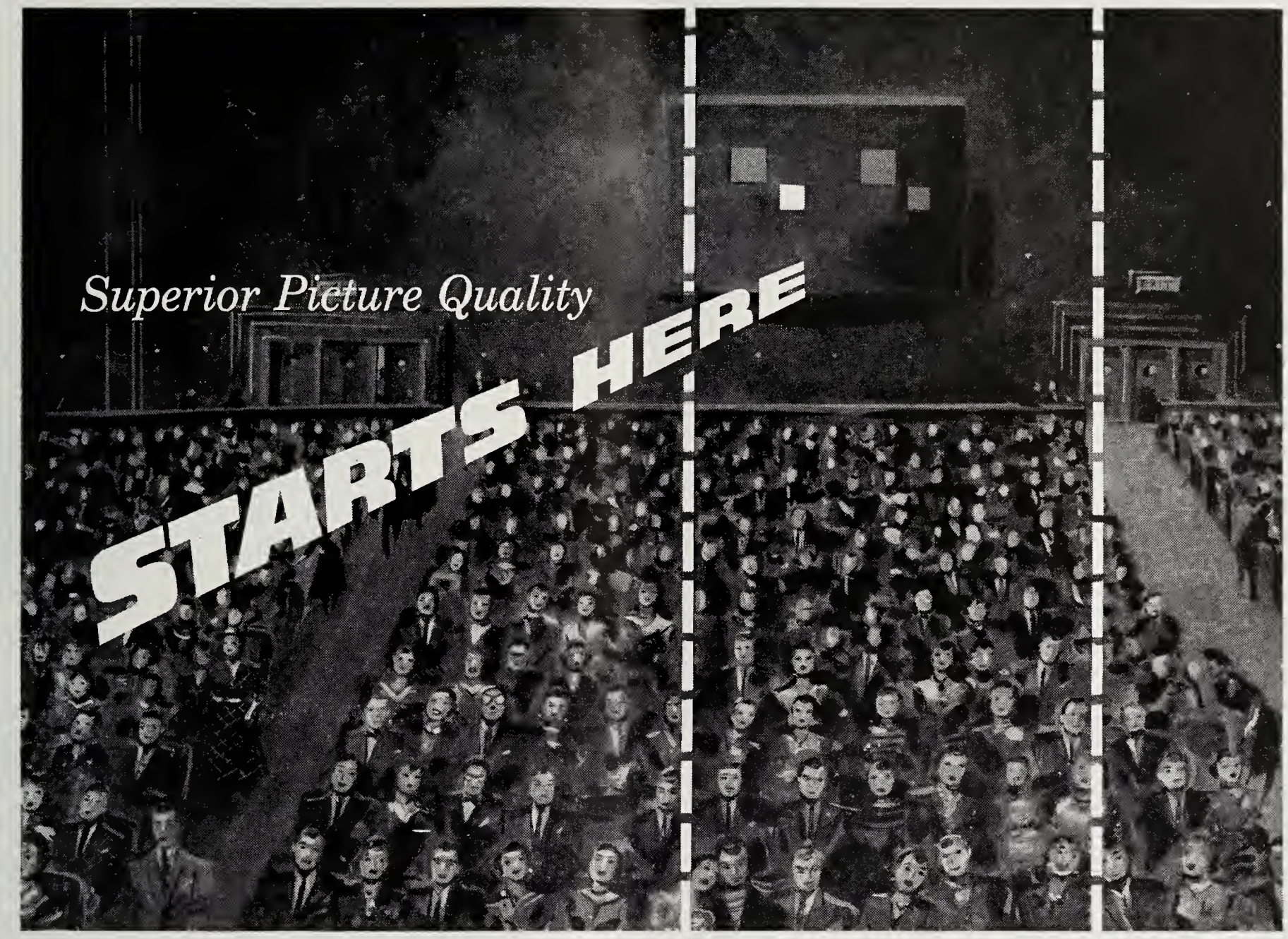
Frederick Brisson, co-producer with Bobby Griffith and Hal Prince of the Broadway hit musical, "Pajama Game," has left for New York to confer with director and co-author George Abbott on casting and screen play for the Warner Brothers motion picture of the show, which will start filming in the fall. . . . Jay Robinson has been signed by Producer Sidney Harmon to play one of the leading roles with Anthony Quinn in "Step Down to Terror," which Harmon's Security Pictures will produce for United Artists release. Robinson, who is under contract to 20th-Fox on a one picture a year status, will play the role of Gage, a vicious hoodlum with a respectable front in the John MacPartland screen play. The film rolls at Goldwyn Studios Jan 26. with Harry Horner directing.

* * *

Arthur O'Connell has been signed by MGM for a top featured role as June Allyson's agent in the film, "The Opposite Sex," which David Miller directs for Producer Joe Pasternak. O'Connell will have to bicycle between MGM and 20th-Fox where he is appearing in "The Proud Ones," Robert L. Jacks production directed by Robert Webb. . . . Carol Channing, one of Broadway's biggest stars, has been signed by RKO to co-star with Ginger Rogers in "The First Traveling Saleslady," which will be produced and directed by Arthur Lubin. The film, which will be shot in SuperScope and in color, will also co-star Barry Nelson, David Brian and James Arness. . . . John Lund inked for a lead in "High Society" at MGM. He joins Bing Crosby, Grace Kelly, and Frank Sinatra in the film, which will be directed by Charles Walters. . . . Noel Langley will write the screen play for "Sons of Katie Elder," at Paramount. The film, which will be produced by Samuel Briskin, will go into production in April with Alan Ladd starring. It will be filmed in VistaVision. "Sons of Katie Elder," is an original story by William Wright, a Columbia Studios producer.

* * *

Producer Carl Krueger announced that Argentine actress Linda Cristal, who makes her American film debut in Krueger's United Artists film, "Comanche," will make appearances with the film, in which she appears with Dana Andrews. . . . Robert Wilke signed for a featured role in "Cattle King," Allied Artists picture, which Richard Heermance is producing and George Montgomery starring in. . . . Paul Heard has been given the 1955 Golden Reel Award of the Film Council of America for his film, "City Story." . . . Valerie Allen and Jackie Loughery were inked for parts in the Dean Martin-Jerry Lewis starrer, "Pardners," which is being directed by Norman Taurog.



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Stanley Warner's Phila. 'New Look'

"Faith In The Future"

Evidencing (in the words of Stanley Warner Philadelphia zone manager Ted Schlanger) "our faith in the future of the motion picture business," the SW circuit recently spent more than $330,000 on the modernization of its three central-city first-run theatres in Philadelphia — the Mastbaum, Stanton and Stanley. The most unusual, forward-looking innovation was made at the Stanton, with the installation of a $100,000 Otis Escalator which the circuit feels may start a trend among large theatres. The escalator runs from the lobby to the balcony and to the mezzanine lounge and rest rooms. Also installed at the Stanton were a new white marble front by John Golder & Sons ($40,000) and a marquee by Cutler ($20,000). The beauty job on the 4,280-seat Mastbaum included a new semicircular marquee and attraction sign installed by the Philadelphia Sign Co. ($45,000). Also the specially-designed Mastbaum seats were completely rebuilt at a cost of $26,000. The Stanley also came in for a $45,000 face-lifting, including a new front with glass doors and box office by John Golder; new attraction signs by Apex; and the lobby redecorated by Hooperman. Work on the Mastbaum and Stanley was under the supervision of architect Wm. H. Lee; David Supowitz supervised the improvements at the Stanton.



"Philadelphia's only theatre escalator" — Cost: $100,000 — travels from lobby to balcony and mezzanine lounge rooms in Stanley Warner's Stanton Theatre.



BEFORE: SW's Stanton Theatre, shown before extensive modernization, which included auditorium remodeling to allow for widescreen projection, new lobby ceiling, and curtains.



AFTER: Here's the same theatre after the face-lifting, which involved a $40,000 white marble front and $20,000 marquee. Included are modern glass doors, new box office and attraction signs. SW circuit cites building program for three Philadelphia theatres as evidence of SW's "unbounded faith" in motion pictures.



BEFORE: The 4,280-seat Mastbaum, another SW house, is shown before remodeling under the supervision of architect Wm. H. Lee.



AFTER: The same house, shown after remodeling displays a new semicircular marquee and modern attraction signs. Inside, seats were rebuilt at a cost of $26,000.

Prudential House Combines Indoor Outdoor Features

"A new architectural concept" will be put to the test by the Prudential Playhouses circuit in Babylon, L.I. with the construction of two theatres on a single site—one drive-in, one indoor. The modern innovation promises to solve many of the major problems of ozoner operation, according to Drew Eberson, architect and member of the firm of John and Drew Eberson.

The plan calls for a 1370-car drive-in and a stadium-type theatre seating 1000, plus a 350-car static parking area. Advantage to the drive-in owner, of course, comes with the saving of the daylight summer hours and the winter season lost to the conventional drive-in situation. Incidentally, one admission ticket gives the patron access to both theatres. The double theatre is "designed to play all processes, including Todd-AO," Eberson declared.

Some of the advantages enumerated by the architect are:

1. Audiences with children may come earlier for matinees and early evening hours, giving full advantage to dining and concession areas, and after dark may move back to their cars.

2. Savings in staff and operation flexibility accrue from personnel operating both theatres.

3. Operation may continue if weather closes down outdoor section, with patrons aware that there *always* will be a show.

4. Parking problems are solved for the enclosed area in that the entire area may be used for parking, with the static area reserved for the enclosed theatre only.

In the air-conditioned and heated main structure, there will be a dining room and cafeteria concession area on the upper deck with a view of the out-door screen. There will also be a dining and viewing terrace immediately in front of the concession building. Economies in construction springs also from utilizing the same toilet facilities for both theatres. The two projection rooms are back to back, obtaining electrical wiring economies as well, according to Eberson.

NBS Publishes Results

Tests undertaken in the fire protection laboratories of the National Bureau of Standards on the storage of combustible nitro-cellulose films have revealed that proper use of sprinklers and storage racks can limit film loss to a single roll in the event of fire. In its study, conducted for the National Archives and the Inter-Agency Committee for Nitrate Film Vault Tests, the Bureau investigated the effect of storage amounts, vent area in the vault, sprinkler systems, types of storage racks and film cans, and other variables on the eventual amount of film destroyed by fire and gas pressure.

SMPTE Inaugurates New Standard Service

Copies of all standards will be provided in a new SMPTE service to companies and engineers who need up-to-date files of American standards, the Society of Motion Picture and Television Engineers announced this week. The new service is designed to keep engineers in pace with the changing standards that result from increased technological activity.

Participants will receive copies of all standards four times a year at an annual fee of $7.50. In addition, engineers who do not already have copies of all standards approved prior to Dec. 31, 1955, may obtain these in a loose-leaf binder, plus the service for the calendar year starting Jan. 1, 1956, for $27.50.

Exhib Syndicate Plans New 2062 Car Ozoner

One of the largest drive-in theatres in the East will be erected on a 31 acre tract at Orangetown, New York, it was announced this week by the 303 Drive-In Theatre Corporation, comprising Joseph M. Seider of Prudential Theatres; Charles B. Moss of the B. S. Moss Theatres; Spyros Skouras, Jr., of Skouras Theatres and Samuel Rinzler of Randforce Amusement Corp.

Located at the junction of the new Palisades Interstate Parkway and Route 303 in Rockland County, just five miles South of Nyack, the new drive-in will have a capacity of 2,062 cars. Construction from plans by Leon Einhorn will be started immediately so as to assure an early spring opening.

Miami Gets New Twin

The formation of Theatre Associates Inc., a new theatre circuit which plans to expand operations initially in the South, was announced by Tom Connors, president of Tom Connors Associates. Associated with Connors in the venture are Max A. Cohen, Cinema Circuit president and George Hoover, chief barker of Int'l Variety Clubs. Connors revealed that the circuit's first theatre, the Golden Glades Twin Theatre in North Miami, will open next week. The theatre, under construction since the summer, will accomodate 1350 cars and 750 walks-ins.

B&L Lenses Get Nod

Demonstrating the improved CinemaScope 55 in major theatres across the nation, 20th-Fox engineers will utilize Bausch & Lomb optical systems borrowed from the Rochester plant for the projection of the new process. In the demonstrations, B&L Super Cinephor f1.8 prime lenses and anamorphic attachments will be installed in theatres not already so equipped.

TESMA Shaping Policy Changes In Trade Shows

Three new developments in future TESMA trade show plans were shaped by the theatre equipment association's board of directors after formal contracts for TESMA-TOA joint participation in the N. Y. Coliseum trade show, Sept. 19-25, were signed at an earlier luncheon meeting.

The TESMA board voted:

1. To internationalize the 1956 trade show.
2. To hold the 1957 event in the Hotel Sherman in Chicago, Sept. 8-12, 1957.
3. And to investigate a proposal to shift the annual equipment exhibit from the fall to the spring, possibly starting in 1958.

A decision on the latter proposal is expected within a month's time, Merlin Lewis, TESMA executive secretary reported.

Invitations to the first International Theatre Equipment Trade Show held in this country will be extended to European and Asian manufacturers, with some 40 theatre operators overseas already indicating a desire to participate. The international trade show was suggested in order to improve the position of American manufacturers abroad by giving foreign companies evidence of reciprocity.

In the 1956 show, it is believed that PCA and TEDA will also participate. Participation in the 1957 trade show has not yet been settled, and TESMA plans to invite both TOA and National Allied to co-sponsor the event. It is reported that TOA has already bid for co-sponsorship.

After lengthy discussion, TESMA tabled proposals to shift its Fall equipment exhibit to the Spring, pending an investigation by a committee composed of Lee Jones, TESMA president, Thomas LaVezzi, vice-president, and Lewis. They will gauge exhibitor reaction to the proposal. The suggested change was inspired by the heavy equipment interest prior to the start of the drive-in season.

Smith Building Drive-In On New Jersey Site

A major drive-in circuit on the eastern seaboard has revealed plans to build a new ozoner in Sayerville, N. J. and has acquired a second drive-in in Syracuse, N. Y. The Redstone Management Corp. announced that a 1300-car theatre is under construction on the New Jersey site. In the planning stage since May 1955, permits to begin construction were obtained several weeks ago. The drive-in will be built in modern, deluxe style, according to Redstone. The company also announced that it now owns the Salinas Theatre in Syracuse. The management is planning a series of modernizations for the upstate site.

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REGIONEWS

ALBANY

Exhibitors debated the effect on grosses if the Legislature were to adopt the Williamson bill, which seeks to extend daylight saving from the last Sunday in March to the last Sunday in Oct. They agreed that his second measure, asking for five long weekends annually through change of dates for Washington's and Lincoln's birthdays, Memorial, Veterans and Columbus days, would hypo business. . . . Variety Club membership passed the 225 mark.

Jules Perlmutter retained Mrs. Frances Jeffers as mgr. of the State in Mechanicville and Harold Loomis as mgr. of the Capitol in Whitehall when he took over the houses on lease from Benton Theas. He named Vincent Fay mgr. of the Royal, Albany, on relighting the nabe via a leasing agreement with Neil Hellman. His Royal and Paramount were being picketed because of non-union booths. Perlmutter will begin operating the Capitol in Ballston Spa, on lease from Benton, at the end of Jan.

ATLANTA

Al-Dun Amuse. Co., West Point, Ga., making plans for a 400-car ozoner there. . . . E. M. Hathcock has done an outstanding job of remodeling both the Madison and Kirkwood theatres, Atlanta. . . . Paul Jenkins, Wil-Kin Thea. Supply sales rep. has been transferred to Florida, replacing Walter Woodward, resigned. . . . Tooga Theatre, Summerville, Ga. and Penn Drive-In on Hyway 27 have been purchased by Luther C. Smith, Jr., who managed the two houses, and D. L. McWhorter, pres. of Farmer and Merchants Bank of Summerville.

Cliff Wilson, formerly with ABC Booking Serv., left for his new job with Paramount-Gulf in New Orleans. . . . Martin Theas. of Columbus will soon start on a new drive-in near Marietta, Ga., making it three for the town. . . . Billie Arp is the new booker at National Screen, replacing Ann Rakestraw, resigned. . . . A. B. Padgett, booking mgr. for Wilby-Kincey, is in an Atlanta Hospital for surgery. He recently succeeded John E. Branch as pres. of North Side Kiwanis Club. Also hospitalized are V. D. Dumas of National Screen and Mrs. Anna Aiken Patterson, honorary charter member of WOMPI, who broke a hip and is at Jesse Parker Hospital.

Hilan Theatre, Atlanta, was acquired by Storey Theas. from Mrs. W. T. Murray; Crestview Drive-In, Crestview, Fla., by Neal Robinson from Tom Barrow. . . . Lake Theatre, Haines City, Fla., is helping the local high school raise funds to participate in the Cherry Blossom Festival in Washington, D. C. next spring. . . . Matt Whitham is giving a 30-minute kiddie show Saturday mornings at the Tift Theatre, Tifton, Ga., playing to full houses. . . . Harris Rogers appointed mgr. of Dublin Drive-In, Dublin, Ga., to replace V. T. Hathaway, who resigned to attend school. . . . Mary Brockett, 45 years with Crescent Amuse. as head booker, resigned.

Recently visited by the stork—Don Sport, mgr., Port Theatre, Port St. Joe, Fla., a girl; R. E. Bland of Martin Circuit, a girl; Harriet Duvall, ABC Thea. Ents., a boy; Hilda Chaffin, 20th-Fox, a boy; Laura Kenny, UA secy., grandmother of a girl. . . . New 450-car Dale Drive-In at Tuscaloosa, Ala. opened. . . . Coleman Theatres, Inc., Anniston, Ala., incorporated as operators of the Ritz Theatre. . . . Merl Hallford is conducting a contest to determine the most courteous employee at the Martin Theatre, Thomson, Ga. . . . Roberta Margolesky, daughter of Gables Theatre mgr. Harry Margolesky, Coral Gables, Fla., was married to Richard Fine. . . . Citronelle Theatre, Citronelle, Ala., now equipped with CinemaScope and new sound system; CinemaScope screens installed in Rose Theatre, Gainesville, Fla., and mgr. Jack Chesnutt's Vero Drive-In, Vero Beach, Fla.; CinemaScope in Brooklyn Theatre, Perry, Fla.

BOSTON

Adam R. Rizzo, pres. of National Construction Co. of So. Boston, has entered the drive-in field with purchase of property in Georgetown, Mass., on Route 113 off Rt. 1, for an 800-car ozoner. Phil Lowe of Theatre Candy has designed a modern 4-lane concession building. . . . Another permit for a new drive-in has been granted to Sidney Goodridge, who will erect a 500-car project in Milford, N. H. Both will be ready for late spring opening. . . . Lease on the Stadium Theatre, Woonsocket, R. I., was not renewed by New Eng. Theas. when it expired Dec. 31. It is now operated by owner Arthur Darman.

Ned Eisner, who had leased his Cameo Theatre, Uxbridge, for the past two years, is now back at the helm. . . . A large group of industryities attended the funeral of Joseph Sandler, 36, who died as result of an auto accident last Aug. while on duty as mgr. of Kiddieland in Saugus, Mass. . . . Metro sales mgr. Benjamin Bebchick's daughter Faith will be married in June to Jerome Zackin of Waterbury, Conn. . . . Maurice "Bucky" Harris subbing at the Universal exchange for publicist John McGrail, who is convalescing after hospitalization. He is hard at work on promotion plans for "Benny Goodman Story."

BUFFALO

Elmer F. Lux, recently installed as chief barker of Variety Tent 7 for a third time, accepted an invitation to present himself to the executive committee of TOA in Washington on Feb. 2, to be considered for the executive directorship. He has also been named pres. of the Buffalo Redevelopment Committee, dormant since early last year. Lux, who is ending a four-year term as pres. of the Common Council, was selected as one of the ten outstanding citizens of Buffalo in 1955 by the Evening News. . . . The Lone Ranger is expected in Buffalo Feb. 17, to appear in person with his picture at the Center.

Testimony at the second Schine Theatres' trial, which charged the Schine defendants with criminal contempt in conspiring to violate a 1949 consent decree, has been completed before Federal Judge Harold P. Burke, who ordered briefs filed by March 5. Decision is not expected until six months after filing of briefs. . . . Status of the Glowmeter Corp., mfrs. of m.p. screens, as "debtor in possession" was extended to March 5 by Judge Burke. The corporation filed a petition for reorganization last year under terms of the Federal Bankruptcy Act.





Arriving at Loew's 72nd St., N.Y.C., for the special invitational trade preview of "Anything Goes" are (l. to r.): Charles Smakwitz, Warner N.J. zone mgr.; Sidney Deneau, Paramount western sales mgr.; Al Suchman, independent theatre owner; Eugene Picker, Loew's v.p.; David Schine of the family of circuit owners; Mrs. Spyros S. Skouras; Hugh Owen, Paramount v.p.; Alma Knight; Laura Torin, and Spyros S. Skouras, pres. of Skouras Theatres. The Paramount Technicolor-VistaVision musical stars Bing Crosby, Donald O'Connor, Mitzi Gaynor and Jeanmaire.



Billie Sanders, mgr. of Sanders Inc. department store in Kalamazoo, Mich., visiting N. Y., discusses Universal-International's Charm Magazine merhandise promotion on "The Benny Goodman Story" with U-I advertising and promotion executives (l. to r.) Jerome M. Evans, Herman Kass and Charles Simonelli. Sanders Inc. is one of the participating stores.

BUFFALO (cont'd.)

The western N. Y. premiere of "Cinerama Holiday" will be staged at the Teck Theatre the evening of Jan. 31 for benefit of the March of Dimes and sponsored by Greater Buffalo Adv. Club. . . . Charles B. Kosco, mgr. of the local 20th-Fox exchange, excited over the forthcoming "Man in the Gray Flannel Suit," which will play in this area during the Easter holidays. . . . Art Canton, eastern pub. rep. for M-G-M, busy lining up stunts for Lucille Ball and Desi Arnaz when they visit Buffalo before hopping via helicopter to Jamestown Feb. 6 for a two-day round of festivities in connection with world premiere of "Forever Darling".

Eddie Balser, for 35 years in charge of Paramount's shipping dept., was given a farewell party upon his retirement. Balser will make his home in Ann Arbor, Mich. . . . Lewis J. Lieser closed his Lieser Film Dist. office in the Film Bldg. and, with the assistance of Mrs. Lieser, will conduct the business from his home at 13 Campus Drive.

CHARLOTTE

Essantee Theas. of Charlotte took over lease from the City of Abbeville, S. C. on the Abbeville Opera House, formerly leased by N. C. Theas. It will be operated as a unit of Stewart & Everett Theas. . . . W. G. Driver, sales rep., is out of the hospital after undergoing surgery. . . . New at U-I, Rosemary Carner; at RKO, James Burton, Jr.; at Warner, Ruth Martin; at M-G-M, Walter H. Peake, Jr. and Wm. Walker; at National Screen, Kathryn Godwin. . . . Center Theatre, Harmony, N. C., which was destroyed by fire in 1953, has been reopened by Mrs. Claude Hager.

Charles H. Lewis, theatre mgr. in Durham, N. C., will head committee on arrangements for the Merchants Assn. annual dinner. . . . Myron Blank, pres. of TOA, will address the annual convention of TOA of N. & S. C. here on Jan. 30. He will be accompanied by Herman Levy, TOA gen. counsel. . . . Elm Theatre, Elm City, N. C., owned by George Barnes, was badly damaged by an early morning fire recently. . . . "Miss Film Row of 1956" will be selected from 12 nominees, employed by local film exchanges, at the annual TOA banquet on Jan. 30.

CHICAGO

Arthur M. Wirtz and associates have purchased controlling interests of the Eitel family in the Palace Theatre, 500-room Bismarck Hotel, and Metropolitan office bldg. Long-term lease on the Palace, which houses "Cinerama Holiday," will not be disturbed. . . . Lucille Ball and Desi Arnaz will be here Jan. 29-30 to boost "Forever Darling" and the Heart Fund drive. M-G-M exploitation includes a three-month tie-in with Quaker Oats, who will insert 50 million coupons in cereal packages entitling a youngster to a free admission when accompanied by a paying patron.

S. M. Leseritz is new mgr. at H&E Balaban's Esquire Theatre. Other new mgrs. include John Sabin at the Pickwick, Park Ridge; Myron Mandv at B&K's Will Rogers, Chicago; Jack Bunker at new Illini, Moline; Harold Golden at Rocket, Rock Is. . . . Triple features being shown by Kedzie Theatre and 20th Century on Chicago's west side; the Gold on W. Roosevelt Rd. is showing triples with five cartoons for good measure. . . . Joseph Silverman, asst. mgr. at the Mode, died of a heart attack. . . . Irwin K. Teven of B&K pub. dept., named v.p. of Public Relations Board.

The 1300-seat Crawford Theatre, Chicago, taken over by Don Quinn and Kermit Russell, with John Prescott as acting mgr., is being modernized. Russell retired from booking dept. of Allied to devote his time to the Crawford and Lake Shore. . . . Lambert Swateck, mgr. of amusement adv. of Chicago Tribune, received a gold watch at Tribune's annual dinner in recognition of 30 years' service. . . . Alliance plans to open its outdoor theatres the end of March. The circuit's Jan. showmanship drive is underway, with mgrs. and staffs competing for cash awards. . . . McVickers Theatre organized a travel bureau, under Lucille Ballantyne, to bring in special bus and train patrons to see "Oklahoma." . . . B&K's Will Hollander convalescing at home after surgery.

Danny Newman, who sold the loop Astor for conversion to a synagogue, has taken over the Chelten Theatre and named Alvin Frank, former mgr. of the Astor, mgr. for the Newman company, with Arthur Gould as booker. . . . C. W. Ritenour's Milford Theatre, Milford, is being rebuilt after recent fire. . . . The Cecil Allens are reopening the Oakland, Oakland, which closed following death of owner Hugh McGregor. Also reopened are the Star, Waynesville, by Virgil and Besler; the Center, Bensonville, by David Daimnie. . . . Alderman Leon M. Despres, 5th Ward, in an address before the Civil Liberties Union, predicted the end of police censorship in this city.

Atty. Thos McConnell filed brief in Congress Theatre bldg. percentage case against B&K and film companies, and an amendment to the action stating that B&K prevented sale of the bldg. in May 1950, also that statute of limitations does not affect claim, as per defendants' contention. . . . Arthur Schoenstadt of Schoenstadt circuit was named amuse. div. chairman of Chicago Red Cross Drive, which gets underway next month. . . . Van Nomikos is recuperating in Florida after surgery. . . . Teitel exchange moved to larger quarters in Fine Arts Bldg.

Arthur Sachs, v.p., LaSalle Prods., reports "No Place to Hide" will be distributed by Allied Artists. Their next, "Four Seasons," will be ready for April distribution. . . . Barney Jones retired as vaudeville booker for B&K. . . . United Film Service of Indianapolis is seeking Chicago Censor Board permit for showing of "Naked Amazon" here. . . . Ray Everson, sales rep. for General Screen Adv., was named area rep. for Alexander Film Co., succeeding Ed C. Corbett, resigned. He will continue to represent GSA from its office in the Wrigley Bldg. . . . Essaness will make some improvements in the Lake and Lamar in Oak Park. The Southern, which was closed when lease expired, may be converted to commercial use.



Russell Downing, pres. of Radio City Music Hall, where M-G-M's "I'll Cry Tomorrow" is currently holding forth, meets its star, Susan Hayward (right) and author Lillian Roth at a reception for the two personalities during their visit to New York.

CLEVELAND

Mo Horowitz, who is associated with Westinghouse Theatre Circuit, will be honored at a testimonial dinner on Feb. 20 in the Vogue Room of the Hollenden Hotel to celebrate his 70th birthday and his many years in the industry. Planning the event are Meyer Fine of Associated Theas.; Nate Schultz, Allied Film Dist., and I. J. Schmertz of 20th-Fox. . . . Marshal Fine reports that the local Variety Club has instituted a series of "Screening Parties" at which unreleased films will be shown to members and wives, to be followed by a dinner. . . . "The Prisoner" will open at the Fairmont and Detroit theatres on Jan. 28.

The Lone Ranger will be in town for personal appearances in connection with opening of his picture at the Allen Theatre on Feb. 9. . . . Cleveland's city council is considering legislation that will turn a major neighborhood theatre into a $500,000 super market. Under the proposal, Kroger Co. will take over the building now housing the 3600-seat Uptown Theatre. . . . Elynor Yanowitz, asst. cashier at M-G-M's branch office, was married to Harold Friedman.

DES MOINES

E. H. Luchsinger announced that Wed. and Thurs. shows will be discontinued at the Elite Theatre in Laurens. Poor attendance was given as the reason. . . . Chamber of Commerce directors in Odebolt are sponsoring a series of free movies Saturday afternoons at the Princess Theatre—open to all from 4 to 84! . . . Mr. & Mrs. C. A. Tuey announced a new operating schedule for the Exira Theatre in Exira, adding Thursday to its Friday-Saturday showings. The three-

DES MOINES (cont'd.)

day schedule will permit showing of newer and better pictures.

J. Earl Hayes, mgr. of the Fox (Strand) Theatre in Fort Madison during the late 1930's and most recently mgr. of the Mainstreet in Lexington, Mo., retired after 45 years in show business. . . . Robert Dunnuck, mgr. of the Coed in Fairfield, was named chairman of a drive to build a new Fieldhouse on the Parsons College campus in Fairfield. . . . Jake Kaplan, mgr. of the Standard Club (headquarters of Variety Club), resigned and is replaced by Steffen Diamant of Omaha, Neb. . . . Star Theatre in Soldier was closed until further notice. . . . The theatre in Albert City completed installation of CinemaScope equipment.

DETROIT

Alex Jagmin completed redecorating of the Lake Theatre at Walled Lake for Bud Harris, who reopened the house after spending about $50,000 on new equipment and refurbishing. . . . Mort Grass, former exhibitor, was elected board chairman of the Business Men's Youth Club of Petoskey Precinct after serving as pres. . . . Everett C. Callow, national ad-exploi. chief for Cinerama, visited the Music Hall to confer with Frank Upton and Bill Green on plans for celebration of the first anniversary of "Cinerama Holiday" on Feb. 15.

Back from a Hollywood visit, Jack Zide reports that Herman Cohen, former mgr. of the Dexter, is now busy producing a film for Allied Artists, starring Mickey Rooney and Jack Carson. . . . First upstate exhibitor to visit Film Row this year was S. J. Tesluck of the Almont Theatre, Almont. . . . R. V. Rule and Wm. C. Frank, owners of the Alco at Harrisville, received a unique testimonial from the local St. Anne's Altar Society, commending them on the quality of films shown at their theatre. . . . Robt. Bothwell, mng. dir. of the Fox, is bringing in a Rock and Roll revue Jan. 27, the first stage show to play a downtown theatre in over two years.

Local censors, under Inspector Melville E. Bullach, made only one cut of 135 ft. in the last quarter of 1955, hitting a probable all-time low. . . . Rex Kinne of the Whitmore Lake Theatre is out of the hospital and visiting local exchanges. . . . Exhibitors here are looking forward to the unveiling of 55mm CinemaScope in a special screening at the Fox on Jan. 26. . . . Detroit exhibitors reached agreement on a new union contract after 5½ months of negotiation, with a six-day week to become gradually effective by 1959.



Republic prexy Herbert J. Yates (right) is presented with Parents' Magazine Family Medal Award for the Ann Sheridan-Steve Cochran starrer, "Come Next Spring," by Phil Wilcox, the publication's director of Motion Picture Relations.

Watch These Dates!

1956

Jan. 22: Los Angeles—Screen Producers Guild Milestone Award Banquet, honoring Cecil B. DeMille—Beverly Hilton Hotel.

Jan. 29-31: Charlotte—Theatre Owners of N. & S. Carolina annual convention—Hotel Charlotte.

Jan. 30-Feb. 3: Hollywood—I.A.T.S.E. mid-winter meeting of General Executive Board—Hollywood-Roosevelt Hotel.

Jan. 31: New York—Federation of Jewish Philanthropies "Mark of Achievement" luncheon—Sheraton-Astor.

Jan. 31: New York—National Conference of Christians and Jews dinner—Waldorf-Astoria.

Feb. 7-9: Oklahoma City—United Theatre Owners of Oklahoma convention—Skirvin Hotel.

Feb. 18: Los Angeles — Academy Awards nominations—NBC telecast.

Feb. 19-20: Cleveland — National Allied board meeting—Hotel Cleveland.

Feb. 21-23: Cleveland—National Drive-In Convention—Hotel Cleveland.

March 6-7: Kansas City—Kansas-Missouri Theatre Association annual convention—Hotel President.

March 12-13: New Orleans — Allied Theatres of the Gulf States convention.

March 21: Hollywood — 28th Academy Awards presentation.

Apr. 29-May 4: New York—SMPTE Convention—Hotel Statler.

May 9-12: New York—Variety Clubs International convention—Waldorf-Astoria.

Sept. 19-25: New York—Theatre Owners of America national convention and industry trade show—New York Coliseum.

Oct. 5-7: Atlanta—Women of the Motion Picture Industry's annual convention.

Oct. 7-12: Los Angeles — SMPTE Convention—Ambassador Hotel.

Nov. 25-28: Dallas — Allied States Assn. fall board meeting and national convention—Hotel Statler.

HOUSTON

Texas COMPO announced four programs, public participation type, aimed at getting more movie patrons, according to exec. dir. Kyle Rorex. They include the Oscar Race, Teacher of the Year balloting, Drive-In Week, and personal recommendation of features by managers, with offer of refund if patron is not fully satisfied. . . . Thos. Luttrell is new mgr. of the Bowie Theatre in Ft. Worth; Alva Haley appointed mgr. of Texan and Ward in Monahans; Russell Ackley new city mgr. for Frontier Theas. in Pecos. . . . Adman Jack Valenti was named outstanding young Houstonian of 1955 by the local Jaycees and honored at a banquet and dance at the Houston Club. He's the son of Iris Thea. mgr. Joe Valenti.

Houston Ind. Thea. Assn., at its recent meeting, passed resolutions recommending bigger fines for use of firecrackers and to assist Councilman-at-Large George Marquette in his work in the field of juvenile delinquency, naming Willie Radcliff of Epsom Drive-In chairman of a committee to work with Marquette. . . . "The Tender Trap," playing on stage at the Alley Theatre six nights a week, is also going the rounds of neighborhood drive-ins and doing well. . . . Louise Rapp, who came to Houston from Dallas when the 20th-Fox exchange opened here, resigned and was replaced by Mrs. Hattie Berthelot.

Mgr. T. J. Cheney reports that Trail Drive-In is enlarging its capacity. . . . Avalon Theatre, which closed last June, has been leased by Korn Theas. to Abe Levy of Waco. Building was completely remodeled and CinemaScoped. . . . W. L. Edwards was upped from asst. to mgr. of Houston's Yale Theatre. Lem Newton, long-time mgr. of the Broadway, has been supervising both since Bill O'Donnell bought them. . . . Fred MacMurray is due in the 26th with actress-wife June Haver, along with Allied Artists' "At Gun Point" at the Met.

A recent wedding in Kerrville united Janice Lohse and Norman Mitchamore, son of Bolero Drive-In's Wilson M. . . . San Antonio's Broadway Theatre lost $800 to two armed bandits who tied up mgr. Eric A. Brendler and two employees shortly after 11 p.m. . . . Weldon Hood, asst. mgr. of Brazos Theatre in Mineral Wells, welcomed arrival of new daughter. . . . Audrey Cox, owner of the Majestic, Palace and Yucca theatres in Lamesa, passed away; also Raymond Tinney, former projectionist at the Texas Theatre, San Antonio.



Producer William Bloom chats with Major General Dan C. Ogle, Surgeon General of the Air Force, who flew to Hollywood from Washington, D. C. to narrate an introduction to the 20th-Fox CinemaScope production, "On The Threshold Of Space," which stars Guy Madison, Virginia Leith, Dean Jagger and the late John Hodiak.

INDIANAPOLIS

Following a boiler explosion several months ago, the Lake Theatre, Warsaw, was renovated and will reopen Feb. 1. . . . Affiliated will do the buying and booking for the Circle Theatre at Hagerstown. . . . Richard Frank, Paramount branch mgr., is back in his office after minor surgery. . . . The Lone Ranger will appear in person at the Circle Theatre here on Feb. 2 for the opening of his picture, "Lone Ranger." . . . Robert L. Conn, 20th-Fox branch mgr. who is transferring to Chicago, was tendered a stag party at the Variety Club on Jan. 20. . . . The Boone Theatre at Thorntown, closed since 1953, has reopened.

KANSAS CITY

Newly elected officers of Motion Picture Assn. of K. C. are Ralph Amacher, UA branch mgr., pres.; Wm. Gadoni and Harry Gaffney, v.ps.; M. B. Smith, secy., and Ed Hartman, treas. New directors, to serve 4-year terms, are Amacher, Smith, Sem Lawler and Elmer Rhoden, Jr. . . . Mr. & Mrs. Joe Tilley bought the Grant Theatre at Advance, Mo. from Mr. & Mrs. Harold Grant. . . . Articles of incorporation have been issued for Belt Ents., Inc., Farmington, Mo., to erect and equip theatres. Listed as principals are Frank L. Plumlee, Tom N. Edwards and Harry F. Blount.

Orpheum Theatre Blg. at 1212 Baltimore Ave. has been sold by Fox Midwest to Trianon Hotel Co., which operates the adjacent Muehlbach Hotel. Fox Midwest holds lease for a year's use of the bldg., and, according to Barney L. Allis, pres. of Trianon, present plans do not call for razing of the Orpheum. . . . Theatre operators are interested in outcome of suit filed by St. Louis tobacco wholesalers in Cole County Circuit Court to test constitutionality of Missouri's 2¢ cigaret tax which became effective Jan. 1.

Leon Pugh installed wide screen in the Empress, Fort Scott, Kans. . . . New screen and lenses were installed in the Morris at Moline, Kans., operated by Mrs. Thelma Rhodes. . . . CinemaScope has been added to the Lux at Claflin Kans.; Electric, Kansas City, Kans.; Joe Ghosen's Uptown, Sedalia, Mo., and the Uptown at Sweet Springs, Mo. . . . Ralph Buhrmeister is new asst. mgr. to Matt Plunkett of Mo. Theatre, K. C.

MEMPHIS

Paul Harrington closed his Calvert Drive-In at Calvert City, Ky. and reopened his Calvert Theatre there. . . . Rowley United closed its Rocket Drive-In at Magnolia, Ark., and Dana Stamper his Yell Theatre, Yellville, Ark. . . . Mayor Edmund Orgill's Citizens Committee has recommended to the new Mayor and City Commission that the Memphis Censor Board be abolished permanently. Since Jan. 1, Memphis has been without a censorship board.

MIAMI

Howard W. DeBold, who has many years behind him with Stanley-Warner in Pittsburgh, is now mgr. of the Town here. . . . "Carousel" to have benefit world premiere at the Carib on Feb. 16, for American-Korean Foundation. . . . Ben Kroner returned to Wometco as mgr. of the Parkway after completing a course in business administration. . . . Gavin Robinson, Wometco artist, announced arrival of a son, named Gavin Allen. . . . Carl Knowles is taking over for Pete Seaborn, mgr. of the Royal, who is in Jackson Memorial Hospital.

Trade showing of 55mm productions of "Carousel" and "King and I" is set for Feb. 1 at the Carib Theatre. . . . Herb Rubenstein of the Town is on the mend at Doctors Hospital. . . . Claughton will try to make the Normandy at Miami Beach a first-run house, starting with "Deep Blue Sea." Wometco Old Guards honored eight projectionists at their annual banquet, with Sid Meyer, co-owner of the circuit, presenting watches inscribed for 20 years service.



Columbia scored a major beat in Great Britain with an hour-long "salute" over the BBC television network, a first for that part of the globe. British mng. dir. M. J. Frankovich told the history of the company; excerpts from famous films were shown, and the pictured stars introduced. L. to R.: (standing) narrator Peter Haigh, Herbert Marshall, Anita Ekberg, Ron Randell, Juma, Dennis Price, Peter Glenville, Frankovich; (seated) Lee Patterson, Eunice Gayson, Donna Reed, Jeanette Sterke and Patricia Medina.

MILWAUKEE

Master James P. Carey, Jr. has prepared his tentative report to Judge Julius Hoffman of the U.S. Federal Court in Chicago in the Towne Theatre contempt case filed by Atty. Thos. McConnell two years ago against the major film companies. He makes the finding that the bidding system employed by the majors, as practiced in the Milwaukee territory, gave the Towne every opportunity to bid for films against other theatres in the area. 20th-Fox was discharged as a defendant in the case due to its theatre divorcement. Attorneys have until Jan. 20 to submit objections before report is submitted to Judge Hoffman.

Independent theatre owners in Wisc. do not want proposed increases in state minimum wage standards to apply to their part time minor employees, who still are in school full time and work for spending money. The AITO of Wisc., represented by exec. secy. Harold Pearson, asked the State Industrial Commission to establish a separate classification for part time employees under 19 working in theatres and businesses with the same problem.

All of Fox-Wisconsin's deluxe houses are selling student tickets for $1, enabling the high school student to a free admission the first time and getting his ticket punched. After that, until the end of the school term in June, admission is only 50¢ at all houses otherwise charging 85¢. . . . Promoted to asst. booker at the F-W office is John McKay, formerly mgr. at the Paradise here. New mgr. at the Paradise is Boris Sodos, formerly asst. mgr. at the Palace. . . . Carl Krasnay is new booker at Columbia.

Delft and Affiliated again took over booking and buying for the Door and Donna theatres at Sturgeon Bay, owned by Donna Borchert. . . . Estelle Steinbach, mgr. of the Fox-Garfield, was appointed chairman of the Mother's March of Dimes campaign of Milwaukee County. . . . Mrs. Fred Rosenkranz, pres. of Better Films Council, announced that seven more nabes were going to have Saturday matinee series of 11 shows for $1. Starting in Feb., Gran's Century, Tower and Oriental, and F-W's Garfield, Modjeska, Uptown and Paradise will use programs approved by the Council.

MINNEAPOLIS

Film companies will give the suburban Edina theatre the opportunity to negotiate for a non-competitive 28-day run as result of an out-of-court settlement of its $1,911,000 anti-trust, triple damages suit against eight major distributors and two circuits. . . . A group of Duluth businessmen bought the Garrick, MACO's second "A" house in Duluth, for conversion into a parking ramp. . . . Gerald Hillary is the new asst. at the RKO Orpheum, St. Paul, replacing James Feney, resigned.

Mike deFea, operator of two theatres and a drive-in at Milbank, S. D., moved for dismissal of four copyright infringement suits brought against him by Warner, Paramount, 20th-Fox and Universal, which charge that deFea was licensed to show 10 pictures on a flat basis for three nights each and that the runs were extended to four days. The film companies ask $250 for each violation. . . . Harry Phipps has taken over management of the Rialto at No. St. Paul, Minn.

A children's theatre, where parents can leave their offspring while shopping, will be included in the Northbrook shopping center expansion in suburban Brooklyn Center. . . . Sam Idelkope is the new salesman at Allied Artists, replacing Avron Rosen, who joined Buena Vista. . . . Wm. Jensen reopened the former Scenic Theatre, Tyler, Minn., as Bill's Theatre. The refurbished house includes greater seating capacity and CinemaScope. . . . CinemaScope was installed in the Capitol at Bismarck, N. D., following extensive remodeling and redecorating.

Albert Nelson completed remodeling of his Lake Theatre, Powers Lake, N. D. . . . R. B. Shepard resigned as mgr. of the Starlite Drive-In at Fargo, N. D., to enter the insurance business. . . . Recently passed away: Harold Vorachek, operator of the Lyric at Edmore, N. D.; A. M. Amberson, owner of the Revilla at Renville, Minn., after injuries received in accidental discharge of a shotgun carried in his car; Edward F. Swanson, 67, mgr. of the municipally operated Auditorium at Red Wing, Minn.

NEW HAVEN

Hartford's newest first-run, the 1200-seat Parsons operated by Bercal Theas., does not intend to resume its pre-Broadway tryout policy, according to Bernie Menschell, pres. of the independent circuit, who told THE INDEPENDENT that the holdover engagement of "Guys and Dolls" has been more than gratifying and plans are to follow it with top releases from Hollywood. . . . Three Fishman houses in New Haven, the Rivoli, Dixwell and Howard, have new kitchenware

NEW HAVEN (cont'd.)

deals; Fishman's Lawrence, also in New Haven, started a new dinnerware giveaway.

Joe Giobbi, Crown, Hartford, has a new Saturday Kiddie Club, Membership cards issued to youngsters attending Saturday matinees and punched for 10 weeks are eligible for participation in drawing for a $30 bicycle donated by the theatre. . . . The Hartford Times, which has the largest daily circulation in Conn., is increasing theatre advertising charges, effective Feb. 1, from 25¢ to 26¢ per line.

The long closed Moosup Theatre, Moosup, Conn., has been reopened by a new management team consisting of Henry Lamoureux and Edward Guilbeault. Policy calls for evening performances Mon. thru Fri., with matinees on weekends. . . . 20th-Fox salesman Sam Germain and Mrs. Germain are marking their 40th wedding anniversary. . . . Ernest A. Grecula, former ad-pub. director for Hartford Theatre Circuit, has joined Alexander Film Co. as a Conn. sales rep. . . . Atty. Steven E. Perakos of Perakos Theas., was elected to the board of corporators of New Britain General Hospital.

NEW ORLEANS

The trade title of Lippert Pictures of La., which designated Harold F. Cohen's interest in distribution, passed into oblivion with formation of Harold F. Cohen's Ents. Cohen is pres.; Bob Saley, v.p., and Sarah Cohen, secy.-treas. . . . Exhibitor's Cooperative Booking Service moved into new quarters in the 218 Film Bldg. . . . The Famous, New Orleans, previously under mgmt. of United Theas., started operating under new ownership of Famous Theatre Inc., with Rene Brunet as pres. and gen. mgr.

United Artists Exchange, managed by Alex Maillho, was one of the three company exchanges which captured first place prize in the third lap of the Max E. Youngstein "Coats Off Drive." . . . King's Drive-In, Shreveport, will move to a new site shortly. . . . The WOMPI's will assist with collection of March of Dimes in lobbies of six downtown theatres. . . . H. L. Kizzan reopened the Gay, Heidelberg, Miss. after several months' closing upon death of owner Otto Gadens.

Jack O'Quinn reports purchase of the E. Elias interest in the Essanee and Colonial theatres in New Iberia, La. . . . Roy Nicaud resigned as southeastern field rep. of Distributors Corp. of Am. to join Majestic Pictures in a similar post. . . . Elected as 1956 officers of Variety Tent #45 were Page M. Baker, chief barker; H. F. Cohen, 1st asst.; Wm. Briant, 2nd asst.; Dan M. Brandon, property master, and Henry C. Plitt, dough guy. . . . E. V. Landaice, owner of the Beach Drive-In, Biloxi, Miss., reopened the Bayview there.

Mrs. Sue Hinton is closing the Victory in Loxley, Ala. for extensive repairs and remodeling. . . . Ed Ortte closed his Hi-Way Drive-In, Bay St. Louis, Miss., for a short time. . . . IATSE Local F57 elected Judith Hanner of Universal pres. for 1956; Clyde Daigle of Paramount, business agent. . . . Liberty Theatre, Independence, La., has been reopened by C. Citadine. . . . Will Conrad closed the Scott Theatre, Scott, La. . . . Lou Dwyer, Paramount booker, back at work after surgery.



Governor Happy Chandler of Kentucky hosts Margaret O'Brien and David Butler, star and producer-director of the RKO release, "Glory," at a formal dinner before the Blue Grass premiere of the picture at the Kentucky Theatre, Lexington.

NEW YORK

City Controller Lawrence E. Gerosa estimates that stricter enforcement of sales tax collections would make it possible to drop the $5 and $10 auto use tax, and possibly the five percent tax on admissions to theatres and other amusements. . . . Announcement was made of the engagement of Blanche F. Livingston, who is in charge of publicity for RKO out-of-town theatres, to Albert H. Levi.

An action brought under the anti-trust law by operator of the Fleetwood Theatre, Bronx, against various distributors and J. J. Theatres, to recover $450,000 in treble damages, was dismissed by Judge Lawrence E. Walsh in the U.S. District Court. . . . Leon Kelmer, who retired as mgr. of the RKO Albee in downtown Brooklyn after 38 years with the circuit, was tendered a luncheon at Rumpelmayer's by home office execs and associates. Kelmer left for a three-month stay in Miami with Mrs. Kelmer and the couple will then embark on an extended tour of Europe, covering 12 countries.

Berk & Krumgold negotiated a long term lease for Michael Fishman, L.I. exhibitor, on the 900-seat Howard Theatre at Howard Beach, Queens, Lessor is Jacob Feld. Fishman is completely rehabilitating the Howard, including installation of the most modern screen and sound equipment, as well as air conditioning. . . . Jeanne Ansell, who controls one of the largest foreign-language movie chains in the city, was sentenced to two years' imprisonment, and her accountant, Irving A. Rosenblum, to 18 months, and each fined $21,000 for defrauding the Government of $372,000 in theatre admission taxes.

Olin H. Clark, eastern story editor for M-G-M, has again accepted chairmanship of the m.p. div. for the 1956 Cancer Crusade, which has a goal of $1,517,360 as part of the national goal of $26,000,000. . . . Chet Friedman, press rep. for M-G-M of Canada Ltd., became a granddad with arrival of a baby girl to the Wm. Payne's.



Variety Club of New England's new chief barker, Philip Smith, pres. of Smith Mgmt. Co., is shown here with outgoing chief Barker Walter A. Brown, pres. of the Boston Garden, Bruins and Celtics, who held the post for five years, and asst. chief barkers Kenneth Douglas, pres. of Capitol Theatre Supply, and Michael Redstone, pres. of Redstone Drive-In Theatres. L. to R.: Douglass, Smith, Brown and Redstone.

OKLAHOMA CITY

Earl Pugh, Paramount booker, resigned and Mrs. Sally Dulaney was upped to his post. Nowanna Ming replaces Mrs. Dulaney. . . . Tom McKean, Paramount salesman, who fell and broke his leg while vacationing in Florida, was flown to Okla. City in an ambulance plane and is now in St. Anthony's Hospital. . . . A honeymooning couple, the bridegroom's buddy and his 16-year-old wife were in county jail suspected of the robbery of $95 at the Sky-Vue Drive-In, Ardmore, Okla.

At the Jan. board meeting of United Theatre Owners of Okla., letters were read from Gov. Gary and Mayor Allen Street, expressing their pleasure at the choice of Okla. City for the UTO convention. . . . Betty Matthes, contract clerk for Columbia, and Bill McDonald, Universal booker, were married in Clinton, Okla. . . . Recently closed were the Scott, Hackett and Grand theatres, Siloam Springs, Ark.; Morgan, Henryetta, and Roxy, Perry, Okla. . . . A charge of first degree robbery was filed against a teenager who admitted taking $101 from the State Theatre, Okla. City. . . . "Guys and Dolls" held over for a fourth week at the Warner Theatre here.

PHILADELPHIA

Harrisburg scuttlebut has it that the State Senate's appropriation Committee has cut off funds allocated for the Pa. Board of Film Censors. Gov. Leader, who believes in some check on movie entertainment, named a censor board early in his regime but the State Senate refused to confirm the nomina-

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Independent Trade Reviews

"Glory"

(RKO) Superscope-Technicolor 100 Min.

Cast: Margaret O'Brien, Charlotte Greenwood, Walter Brennan, John Lupton, Byron Palmer, Lisa Davis, Gus Schilling.

Credits: A David Butler Production; Produced and Directed by David Butler; Screen play by Peter Milne; Based on a story by Gene Markey.

Margaret O'Brien makes an appealing debut in her first ingenue role in this old-fashioned Superscope-Technicolor tale of splendid Kentucky horses and the women who love them. Replete with colorful equine photography, tuneful music, and a comfortable pace, it should make for all-around pleasing family fun. Miss O'Brien, in the throes of first screen love, (to her filly, Glory, and incidentally to young millionaire horseman, John Lupton,) is pertly pretty as the poor little girl whose faith in her horse is fulfilled, comes the Kentucky Derby. Charlotte Greenwood, as Miss O'Brien's horse-racing granny, and Walter Brennan, as her feudin' pal, supply the laughs—but they play the Kentucky style humor at full volume, and a bit on the raucous side. A band of miscellaneous local characters contribute to the festivities, and the lush blue-grass country is at its rolling best. The story and the characters don't stray much from the pattern but general audiences will find things lively and pretty enough to enjoy the proceedings.

CLARABEL TILBEE (MISS O'BRIEN) FALLS IN love with her grandmother's filly, Glory, and despite hard times on the $2 racing circuit they travel, she refuses to let the filly be sold. As filly and lass grow up, Glory turns into a promising race horse and Miss O'Brien falls in love with sportsman Lupton. After Glory recovers from an injury, she continues to lose races until it is discovered that she needs goggles. With renewed faith in Glory, Miss O'Brien goes to work for bandleader Byron Palmer as a singer to raise the Derby fee, and begins dating him when she thinks Lupton is engaged to snobbish Lisa Davis. Glory is lost in a claiming race to Lupton's trainer, and Miss O'Brien, heartbroken at Lupton's presumed treachery and her grandmother's desperate money-raising act, decides to run off with Palmer. All turns well, however, when Lupton sees that the horse is returned to Miz Tilbee— for Glory wins the Derby, Miss O'Brien wins Lupton, and Palmer transfers his affection to pretty Miss Davis.

"The Last Frontier"

(Columbia) Technicolor 98 Min.

Cast: Victor Mature, Guy Madison, Robert Preston, James Whitmore, Anne Bancroft, Peter Whitney, Pat Hogan, Manuel Donde.

Credits: Produced by William Fadiman; Directed by Anthony Mann; Screen play by Philip Yordan and Russell S. Hughes; Based on the novel, "The Gilded Rooster," by Richard Emery Roberts.

This is a solid adventure film, beautifully photographed in Technicolor, highlighted by a fine performance by Victor Mature, and strong performances by Guy Madison, Robert Preston and James Whitmore. The story of a man of the wilderness who desperately tries to pattern himself to fit into the civilized world of soldiers, forts and regulations, the film is a top credit for producer William Fadiman who has added all the production values that can help a film of this type. The scenery is very interesting and very beautiful. CinemaScope adds to the film, giving it an added sense of reality. The film's fight, battle and action scenes are well staged and Director Anthony Mann also manages to capture the flavor of the period during the Civil War when to the Army the frontier and the Indians were of secondary interest. There's plenty to sell in this one and it should do good business.

MATURE, WHITMORE AND PAT HOGAN ARE forbidden to trap by the Indians and join Commander Guy Madison's outpost as scouts. Ramrod Colonel Robert Preston, known as a "butcher," arrives to meet his wife Anne Bancroft, who is waiting for him at the post. Preston has just been defeated by Chief Red Cloud and is eager to get back at the Indians. Despite the protests of Madison, Mature, and Whitmore, Preston gives Sgt. Peter Whitney orders to whip the soldiers on the post into shape. Madison frantically sends Pat Hogan to the General in command for permission to countermand Preston's orders, but the request is denied. Anne is attracted to Mature but remains loyal to her glory-hungry husband, Preston. Preston leads the troops in battle against overwhelming Indian forces and is killed. Mature, upon seeing Whitmore killed, uses a clever rear guard strategy and saves most of the troops, who retreat to the fort. Madison makes Mature a sergeant for his heroism and he also gets Anne's love.

"There's Always Tomorrow"

(Univ.-Int'l) Wide Screen 84 Min.

Cast: Barbara Stanwyck, Fred MacMurray, Joan Bennett, Pat Crowley, William Reynolds, Gigi Perreau, Judy Nugent, Jane Darwell, Race Gentry.

Credits: A Univ.-Int'l presentation; Produced by Ross Hunter; Directed by Douglas Sirk; Screenplay by Bernard C. Schoenfeld; based on an Ursula Parrott story.

The story of the old flame who almost disrupts the happy homelife of the restless middle-aged husband unfolds once again in this slickly-drawn, well-paced MacMurray-Stanwyck-Bennett starrer from Universal. With such a three-fold marquee package plus a crop of popular youngsters (Pat Crowley, William Reynolds, Gigi Perreau), this should more than satisfy the average female viewer. Based on a story by popular magazine writer Ursula Parrott, the film offers some brief glimpses into West Coast dress fashions and interior decoration for the wandering female eye—and much of the action transpires inside the hero's well-furnished California home. All but discriminating audiences will find the film sentimental, warm and encouraging. The average female will have no trouble projecting herself into similar situations, while the males should take a sympathetic interest in the hapless husband. Clever marriage counselor tie-ups are being used for pre-selling and exploitation.

A LONELY EVENING SEEMS IN STORE FOR CLIFF Groves (MacMurray) when his wife (Joan Bennett) cannot celebrate her birthday with him, obligated to attend her 13-year-old daughter's dance recital. His two other children are also busy, but old flame Miss Stanwyck, who he has not seen in 20 years, happens by for a surprise visit. They go to the theatre together and begin to stir some old ashes of romance. The next weekend, a planned vacation to a nearby resort for the Groves goes awry, and MacMurray's wife convinces him to go himself for the rest. Accidently he meets Miss Stanwyck there. During the weekend, son Reynolds drops by to pay a surprise visit, and is upset when he sights his father in Miss Stanwyck's company. Reynolds, fiance Pat Crowley, and Miss Perreau, look on in the ensuing days as the old romance seems destined to them to break up their happy home. Declaring his love for his old flame, the middle-aged neglected father offers to give up his home for her. However the wise career woman rejects him, knowing he is only searching for his lost youth. She returns him to the family he really loves.

"Three Bad Sisters"

(United Artists) 76 Min.

Cast: Marla English; Sara Shane, Kathleen Hughes, John Bromfield, Jess Barker, Madge Kennedy, Tony George.

Credits: A Bel-Air Production; Executive producer: Aubrey Schenck; Produced by Howard Koch; Directed by Gilbert Kay; Screenplay by Gerald D. Adams.

Chock-full of sex and violence, this exploitable melodramatic programmer from United Artists spins a wild and well-photographed yarn of three neurotic sisters and their psychopathic derring-do. It relates the efforts of neurotically homicidal Kathleen Hughes to do in her pretty kin-folks, neurotically seductive Marla English and neurotically suicidal (but essentially good) Sara Shane. The passionate trio have been left $40 million to divvy up, but Miss Hughes tries to get it all by driving her sisters to violent suicide—and she almost does. It is fortunate that the trio are as alluring and curvaceous as they are, for the far-fetched scripting is apt to tax even general audiences. A variety of diversions include a frantic whipping scene, a bar-room brawl, two auto chases, three flings at suicide and two at murder. John Bromfield is properly handsome as the guy who saves Miss Shane from the sisterly slaughter.

THE THREE CRAIG SISTERS ARE HARDLY UPSET AT the death (by suicide) of their wealthy father. Miss Hughes, anxious to gain control of the family fortune, hires Bromfield to woo executor of the will, Miss Shane, her sister. The plan is too successful for the couple really fall in love. Miss English attempts to divert Bromfield for herself, but before she can get anywhere, Miss Hughes disfigures her with a whipping, and she hysterically commits suicide after a wild car chase. When Bromfield and Miss Shane get married, Miss Hughes attempts to regain control of the situation by framing a tryst with Bromfield. Before the truth comes out, Miss Shane too attempts suicide but is saved by her husband. In the episode, the evil Miss Hughes dies in another car crash—while Miss Shane at last has conquered her suicidal drives.

"Flame Of The Islands"

(Republic) Trucolor 90 Min.

Cast: Yvonne De Carlo, Howard Duff, Zachary Scott, Kurt Kasznar, Barbara O'Neil, James Arness, Frieda Inescort.

Credits: Associate producer, Edward Ludwig; Directed by Edward Ludwig; Screen play by Bruce Manning; Story by Adele Comandini.

"Flame of the Islands" is a notch above average melodrama, dressed up in some excellent Trucolor photography of Nassau. The story of a beautiful young woman of a questionable past and an equally questionable future who buys into a Bahamas gambling casino, the film mixes romance, high adventure and intrigue. Although the script isn't too sturdy, Yvonne De Carlo carries the picture all the way, singing two numbers effectively, dancing with wild abandon, and looking quite beautiful throughout the proceedings.

GIVEN A CHECK FOR $100,000 BY THE WIFE OF a dead man presumed to be her lover, Miss De Carlo buys into a private Nassau club with Zachary Scott and Kurt Kazner as her asso-

ciates. At the club DeCarlo meets old flame Howard Duff and is promptly cheated by Kaznar. James Arness, a fishing boat operator, tells Yvonne to chuck the whole gang, but she refuses. Finally, Kaznar is killed by the syndicate, Yvonne and Arness are kidnapped on a fast yacht, but they escape shortly before a British naval patrol sinks the ship. Yvonne decides to go straight with Arness.

"Postmark For Danger"

(RKO) 84 Min.

Cast: Terry Moore, Robert Beatty, William Sylvester, Josephine Griffin, Geoffrey Keen, Alan Cuthbertson, Henry Oscar.

Credits: Executive Producer, Tony Owen; Produced by Frank Godwin; Directed by Guy Green; Adapted for the screen by Ken Hughes and Guy Green; From an original story by Francis Durbridge.

Here's an English melodrama that certainly can't be accused of a lack of action. Four murders, several rousing fist fights, and a blazing automobile crash are interlaced in this fast-paced suspense story of a diamond smuggling ring, a commercial artist, and the mysterious reappearance of a beautiful girl thought to be dead, a la *Laura*. Produced in England and designed primarily as a programmer, *Postmark For Danger* ranks high in this class, with witty dialogue, excellent performances from a group of British actors, and displaying the typical English skill at revealing a complicated plot, little by little, to keep the audience on edge. With Terry Moore as the box office bait, the film should please all U.S. customers. The American accents adopted by some of the English performers are convincing, and the use of U.S. slang gives the final note of authenticity to the American roles. Romantic interest is the weakest element of the film, but lovely Josephine Griffin turns in a captivating performance as a murdered artist's model.

ROBERT BEATTY, A COMMERCIAL ARTIST, IS TOLD that his brother has been killed with young actress Terry Moore in an auto crash in Italy. Soon afterward, Beatty receives a commission from the dead girl's father to paint her portrait from a photograph. His former model, Josephine Griffiin, about to marry dull, wealthy Alan Cuthbertson, is found dead in Beatty's apartment and the finger of suspicion points to him when his story of the father's commission does not stand up. Police inspector Geoffrey Keen suggests that a certain postcard mailed by the dead brother from Italy might suggest that his death was not an accident. Miss Moore then appears in Beatty's apartment, alive, and says that his dead brother and perhaps her father were members of a diamond smuggling ring. Beatty's other brother and a newspaperman are implicated before the secret is revealed—that the mastermind is the fiancee of Beatty's dead model, Cuthbertson.

"Fury At Gunsight Pass"

(Columbia) 60½ Min.

Cast: David Brian, Neville Brand, Richard Long, Lisa Davis, Katherine Warren, Percy Helton, Morris Ankrum, Addison Richards, Joe Forte, Wally Vernon.

Credits: Produced by Wallace MacDonald; Directed by Fred. F. Sears; Screen play and Story by David Lang.

Fury at Gunsight Pass is an average westerner programmer, which has a weak story, not too much action but some impressive wind action sequences. David Brian, Neville Brand and Richard Long add credibility to their roles, but the over drawn story based on a rather flimsy gimmick makes the film seem draggy in spots. The catchy title will help on the marquee and the average western action addict should enjoy it. Gang boss Brand works out a plot to rob the local bank, with the aid of undertaker Percy Helton. He sends his lieutenant, Brian, into town ahead of him, with Wally Vernon, and James Anderson. When they are out of earshot, Brian tells the henchmen of a plan to doublecross Brand and pull the bank job ahead of time. The outlaws all agree, but their timetable for escape is upset when the schedule they have worked out is thrown out of kilter by various events. Brand shows up as the townsfolk have trapped the other outlaws. It is discovered that the loot is missing and also that banker Addison Richards, Richard Long's father, who was killed in the holdup, was in league with the outlaws. Long, who has just married Lisa Davis, sets out to prove his father is innocent of the charge. He does this, and the loot is recovered. During a big wind storm, the outlaws get their just desserts and Lisa goes off on her honeymoon with Long.

"Wiretappers"

(Embassy) 80 Min.

Cast: Bill Williams, Georgia Lee, Douglas Kennedy, Phil Tead, Stanley Clements, Ric Roman, Paul Picuni, Art Gilmore.

Credits: Continental Pictures Presentation; Directed by Dick Ross; Screenplay by John O'Dea; adapted from "Why I Quit Syndicated Crime," by Jim Vaus.

Modern science and religion have been blended in this cheaply-made production of a man's triumph over sin and syndication—and for unsophicated audiences, "Wiretappers" might fill the bill as melodramatic program material. It's the tale of Jim Vaus, wiretapper extraordinaire, and former right-hand man to West Coast syndicate boss Mickey Cohen, depicting his deliverance from organized crime in the hands of evangelist Billy Graham. Both ends of the religion-science scale (exploitable on the marquee) are deployed with technical verve. Best bits in the film show Vaus' ingenious inventive ability in the service of the "easy buck." Technically shown too is his eventual salvation after a long sermon by the traveling preacher. Devotees of the Graham method will be right at home, but others might find the gospel heavy-handed. Bill Williams and a gang of the sinister elements do their best with a lack-lustre script.

RELEASED FROM ARMY PRISON AT THE WAR'S end, Vaus (Williams) intends to go straight, opening up an electrical engineering office. However business is so bad that he refuses to marry Georgia Lee until he can support her luxuriously, though she really doesn't care. Obsessed with success, Vaus gets his chance by falling in with a group of West Coast racketeers who see how useful his electronic skill can be. Miss Lee and Vaus marry and are supported by his ill-gotten funds. After near-marital discord, Vaus intends to give up his gangland association. However, he is forced to continue. On the way to meet his collagues, he and his wife stop at a Billy Graham tent and hear the preacher call for man's mending of ways. Vaus decides to stand up to the gang and quit organized crime. Realizing his sincerity, the racketeers helplessly grant him his freedom.

Locklin Plans Four Pix

DALLAS.—Announcing the first phase of long-range production plans at Locklin Pictures Inc. here, president William Locklin revealed the signing of actor—writer-director John Carpenter to produce a series of at least four westerns during 1956. The first film, tentatively titled "Johnny Ringo," and starring Carpenter, will get under way early in February in the Dallas vicinity. Despite the western schedule, the company does not intend to type itself as a "Class B" production unit, considering the outdoor films only as its initial step, Locklin said.

"Adorable Creatures"

(Continental) FRENCH 104 Min.

Cast: Martine Carole, Edwige Feuillere, Danielle Darrieux, Daniel Gelin, Antonella Lualdi, Renee Faure, Marilyn Bufferd.

Credits: A Roitfield-Sirius-C.V.C. Prod.; Directed by Christian-Jaque; Screenplay and adaptation by Christian-Jaque, Charles Spaak, and Jacques Companeez. English subtitles.

Sophisticated audiences — but these only— will find *Adorable Creatures* to be one of the sexiest, wickedest and most chucklesome comedies of the year. Delightfully acted by a large cast including three art-house femme fatales— Martine Carole, Edwige Feuillere, and Danielle Darrieux — this expensive French production proposes the chilling thesis that in affairs of love, women call every turn and men are innocent, unwitting chumps. Told with frequent interruptions from an off-screen narrator, who provides sarcastic comments about the "lady-killer" whose adventures we follow, the film shows this young Frenchman, in his early 20's, doggedly pursuing liaisons with a succession of sophisticated women: one married; another with expensive tastes; another much older than he. Although he is always deeply, everlastingly in love, he is always used by the women for less romantic purposes; and finally he proposes marriage to his neighbor's teen-age jitterbugging daughter, whom he himself has described as selfish, stupid and totally unsuited for adult responsibilities. Along the way, there are alluring scenes of Martine Carole in her bath, several gay comments about lesbianism, and other scenes that are as passionate as they are funny. Highly recommended for art houses.

Hakim Meets Press

Independent producer Andre Hakim pointed out this week the strikingly different demands placed upon a producer here and in Europe. "In this country, he's an artistic executive," Hakim noted, "while overseas, he must be a promoter and a diplomat." In Europe, the producer said, "he turns over artistic worries to the director, taking on the burden of keeping the bank, the distributors, the actors, the director and the writer all happy."

Hakim just finished shooting *The Man Who Never Was* for 20th-Fox release, filmed in London and Spain for his own Alma Productions. Parrying questions of cost, Hakim wryly smiled, "if the figure's too low, it's no good, if it's too high, it's a phony —and if the film's bad, then $1 is too much cost." Hakim has two more independent films in the offing for shooting this summer, *Sea Wyf and Biscuit* and *The Black Wings*. Despite the financial burdens, the former 20th-Fox producer noted that he enjoyed working on properties that really belong to him. He's also in favor of participation deals—so long as he can get back his original investment, he smiled.

New UA Product

(*Continued from page* 12)

Also *The Sharkfighters* in CinemaScope, the second film to be made by Samuel Goldwyn, Jr., which will star Victor Mature; the CinemaScope production of *King's Rhapsody*, starring Errol Flynn and produced by Herbert Wilcox; Bel-Air Productions' *Quincannon, Frontier Scout,* adventure in color starring Tony Martin and Peggie Castle; Pine-Thomas-Shane's *Nightmare,* suspense thriller starring Edward G. Robinson; and the Bob Goldstein production of *Dance With Me Henry,* starring Abbott and Costello.

PHILADELPHIA (cont'd.)

tions. . . . Eddie Gabriel, who this year celebrates his 40th anniversary in the business, reports his Capital Film Exchange is now releasing "Fear," a full length feature starring Ingrid Bergman. . . . Norman Gaskill, office mgr. for Columbia, died at work of a heart attack. He was only 39.

The decrees entered on behalf of seven independent poster exchanges against National Screen have been suspended pending an appeal by National Screen. . . . Jack Beresin, pres. of Berlo Vending, inducted the new Variety crew into office at Tent 13's recent annual dinner, which this year awarded a scroll to Kitty Kallen for her charitable activities in behalf of the heart fund. . . . Frank Blum's daughter Joan was married to Lt. Sheldon R. Lipson. Blum is the former owner-operator of the Stonehurst in Upper Darby and still owns the 69th St. Theatre, which is operated by S-W.

Perry Lessey plans to make substantial improvements to his Diamond Theatre, which has been under lease to S-W for 15 years. . . . Mrs. Marvin Perskie, daughter of Warner v.p. Mort Blumenstock, presented him with a grandson. . . . Larry Mackey, mgr. of the Suburban Theatre in Ardmore, is recuperating from surgery. . . . Allen Strulson, 20th-Fox city salesman, was in a N. Y. hospital for an appendectomy.

Lucille Ball and Desi Arnaz will be in town first week of Feb. to help in exploitation of their forthcoming film, "Forever Darling." . . . Mrs. Marie McMahon, one of the first operators of a neighborhood theatre in Philadelphia, died at the age of 86. She and her late-husband, John F. McMahon, last operated the Walton Theatre until they retired in 1938. . . . Al Horwits, Columbia press head, is grandfather of a baby boy, son of Skip and Naomi Horwits. . . . Vincent J. Kostek, Jr., mgr. of Hunt's Casino in Wildwood, N. J., married Lillian Norton a Hunt employee.

PORTLAND

New policy at the Foreman Brothers' Capital and Elsinore theatres in downtown Salem calls for Saturday and Sunday matinees only. Their Grand may reopen early next spring following extensive remodeling. . . . The Grand Theatre at Sutherlin, which closed because of power shortages due to storms, will not reopen. . . . "Guys and Dolls" went into a fourth big week at Parker's Broadway, managed by Herb Royster. . . . The Liberty had a third week with "Indian Fighter" and "Capt. Billy Mitchell" was going strong at the Orpheum.

ST. LOUIS

Rumor has it that the Esquire Theatre, which is doing record business with extended run of "Guys and Dolls" and had trouble picking up good films on a second-run basis, has decided to go out for some of the big ones. . . . Dick Fitzmaurice, former Rivoli Theatre mgr., and associates have taken a lease on the 1000-car Holiday Drive-In here. . . . The 266-seat Neoga Theatre at Neoga, Ill. was closed and its future is in doubt. It had been operated Sat.-Sun. by Kermit Bushur under an arrangement with local merchants.

Pierce Radin reopened the Joy at Kansas, Ill., formerly known as the Merchants and operated by R. Gardner in cooperation with Kansas merchants. . . . New equipment, including a Walker screen, Simplex X-L sound, Kollmorgen lenses and Alexander Smith carpeting were installed in Kerasotes' Home Theatre at Rantoul, Ill. following brief closing due to a fire. . . . Fox Midwest changed policy of the 500-seat Roxy at W. Frankfort, Ill. to subsequent-run, family-type and two changes a week. The 700-seat Strand there will continue first-run on trial basis. Theatres in the area are suffering because of decline in coal production.



The tieup between IFE Releasing Corp.'s Eastmancolor drama, "Lease of Life," and the Westminster Press novel, "Nearer to Heaven," which stemmed from the film, produced this full window display at the Whittemore Associates bookstore in Boston, where the film opened at the Exeter St. Theatre. Similar displays will appear in key cities across the nation.

Don Bowen, owner-mgr. of the Don Theatre in Erie, Ill., took over the Roxy at Pecatonica, Ill. Other recent acquisitions include purchase of the 400-seat Strand at Poplar Bluff, Mo. by Mr. & Mrs. Clifford Dunlap from Chas Whittenburg; the 300-seat Ava at Ava, Ill., by Leonard Midyett; the 275-seat Norton at Mascoutah, Ill., formerly operated by the Fred Youngs, by Chas. Dee, Jr., who changed name to Gem. . . . Hall Walsh, Southern Prairie dist. mgr. for Warner, is making a nice recovery at DePaul Hospital following a heart attack. . . . George Pliakos, co-owner of the Criterion and Regal, is back at Jewish Hospital for treatment. . . . Mrs. Frances Murphy, Warner booker, recuperating at home after hospitalization. . . . Marquee of Loew's State here is being modernized at cost of some $25,000.

The Mo. Attorney General has ruled that retailers of food and drink pay sales tax on paper cups or other paper utensils in which served. . . . F. L. Lowe, operator of the Star in Lebanon, Mo. and the Royal in Sterling, Kans., is offering the Royal for sale because he can no longer operate at a profit on a non-resident owner basis. . . . Rumored that Frisina plans to close the 450-seat Rex at Mexico, Mo., where they also operate the 1150-seat Liberty. . . . Mr. & Mrs. Lee Bunch closed the 270-seat Home at Oblong, Ill.; W. L. Davis closed the Ohio at Golconda, Ill. . . . Pix at Blue Mound, Ill. reopened by C. Ray Bell after being dark for some time. . . . Mrs. Arch Hosier's daughter, Mrs. Thos. B. Stolze of Edwardsville, Ill. gave birth to a son on Dec. 31, giving her two babies in the same year. Mrs. Hosier operates St. L. Theatre Supply.

Suit for $3,375 was filed by the city of St. L. against Capt. J. W. Menke, operator of Goldenrod Show Boat, representing rental due for docking space on the riverfront. . . . John Dugan, IFE rep., has had Omaha and Des Moines added to his Kansas City and St. L. territory. . . . Mike A. Londoff, owner of the old Palm Theatre, which he converted into a bowling alley, was elected pres. of Pine Lawn C. of C. in St. L. County. . . . Mo. has issued a certificate of incorporation to Blue Ridge Amuse. Co. of Hickman Mills, Mo., headed by C. L., L. J. and M. E. Rogers, authorizing it to own and operate amusement places.

SEATTLE

George Eckman of Tacoma, who bought the Melody Theatre, Shelton, from J. C. Christiansen, will rename the house. . . . J. F. Burke, Seattle branch mgr. for 20th-Fox, is honeymooning in Hawaii with the new Mrs. Burke. . . . George deWaide of B. F. Shearer Co. left for Whittier, Calif., where he will replace the late Hugh Bruen of the Bruen Whittier Theatres. . . . Jens Christensen purchased the Rio Theatre, Burlington, Wash., from N. J. Andrew.

Among bookers and buyers who recently visited the 20th-Fox offices were Eldon Pollock, owner of the Lyric and Lincoln in Mt. Vernon; Joe Lewis, operator of the Meadowbrook near Snoqualmie, and Ernie Thompson of the Uptown and Wheel-In Drive-In, Port Townsend. . . . Lowell Spiess of the Liberty Theatre, Dayton, was held up for four hours in a snowslide enroute to Seattle on a booking and buying trip.

U.S. Market Overseas

WASHINGTON.—The U. S. film industry gained in foreign markets during 1955, despite roadblocks in some countries, the Commerce Department reports in the latest issue of its Foreign Commerce Weekly. The industry in 1955 actually received in dollar remittances abroad in excess of the previous record $200 million received in 1954.

Barring unforeseen barriers, Commerce said, receipts during 1956 from abroad are expected to remain "at a high level." A Department of Commerce survey in February, 1955, showed that approximately 68 percent of screen-time in free world theatres was devoted to exhibition of U.S. films.

3 Trailers For "Cry"

I'll Cry Tomorrow, M-G-M's adaptation of Lillian Roth's best-seller, will get special trailer treatment geared to build up advance interest within theatres for the Susan Hayward starrer. The three trailers each stress a particular phase of the autobiography. The first, an 87 foot teaser, stresses the nationwide interest in Miss Roth, and points out that Miss Hayward sings for the first time on the screen. The second trailer hits the dramatic and production highlights of the film, while the final trailer presents Miss Roth on the screen relating scenes from the picture to her own narrative.

Columbia Feb. Schedule

Five films, including one of the year's top-draw features, *Picnic,* will fill out the February release slate for Columbia Pictures, according to general sales manager, A. Montague. Accompanying the Holden-Russell-Novak starrer to market will be *Battle Stations, Joe Macbeth, The Houston Story* and *Fury at Gunsight Pass.*

...as high as a elephant's eye



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RIVOLI, New York City

FIRST 7 WEEKS

$224,315

EGYPTIAN, Los Angeles

FIRST WEEK

$49,548

McVICKERS, Chicago

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THE Independent FILM JOURNAL

DEVOTED *to the* BEST INTERESTS *of the* MOTION PICTURE INDUSTRY

In this issue

EWS

OA-ALLIED PLATFORM
RESENTS UNITED FRONT?

ENTALS AN INDIVIDUAL PROBLEM,
GHT SHORTAGE": BLANK

MANPOWER DRAFT
TAX DRIVE

INGER FORMS EXHIBITOR-
ACKED SALES COMPANY

PRODUCT

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VIEWS

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7, No. 2 February 4, 1956

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The Right Time—

JOIN THE TAX FIGHT!

UNDER the leadership of COMPO and Bob O'Donnell as the industry's new national chairman in the current campaign for total repeal of the Federal admissions tax, a grass roots effort is again being launched.

Unfortunately, exhibition has been subjected to a barrage of propaganda spread by Allied's leadership to the effect that the tax effort is badly timed, doesn't stand a chance, and couldn't possibly benefit exhibition since distributors would again confiscate all or most of the savings.

These ridiculous arguments were circulated as part of Allied's plan for priority to a campaign for

(See Page 3)

"SEEING IS BELIEVING!"

NATIONWIDE THEATRE SCREENINGS!

Because the great news about "MEET ME IN LAS VEGAS" has exploded like a bomb-shell from Coast to Coast (*see Preview Report below*) and requests for screenings are coming in from everywhere, M-G-M will show this sensational entertainment in Exchange Centers from Feb. 13th to 16th (*inclusive*) for exhibitors, press and opinion-makers. Invitations are in the mail with date, theatre name and address for your locality. Don't Miss it. It's a MUST! If you don't get your invitation soon, call your M-G-M Branch.



"I'll go out on a limb and predict it will be the Gold-Mine Attraction of 1956!"

PREVIEW GETS HIGHEST RATING

Here's why you must see it for yourself! At it first theatre screening at Loew's 72nd St. Theatre N.Y. last week, "MEET ME IN LAS VEGAS' equalled previous record-holders "An Americar In Paris," "Singin' In The Rain" and toppec "Seven Brides." That's the opinion of the audienc as shown in the Film Research Surveys poll

The News Spreads Like Wildfire! It's the Talk of the Industry

M-G-M presents in CINEMASCOPE and COLOR

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and GUEST STARS:

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'Invitations are in the mails. If yours gets lost come anyway."



February 4, 1956
Vol. 37 No. 2

THE Independent FILM JOURNAL

Editor: MORTON SUNSHINE

DEVOTED TO THE BEST INTERESTS OF THE MOTION PICTURE INDUSTRY

Join The Tax Fight!

(Continued from cover)

government regulation of film rentals. In adopting a joint platform with TOA, Allied appears, at least temporarily, to have relinquished its efforts in that direction. It is our hope that the Allied leadership will have a change of heart and will urge its members to join in the campaign. If that doesn't happen, we are confident its membership will participate anyhow.

It should be remembered that the successful 1952 campaign which resulted in a vote for total repeal that was pocket-vetoed by the President, and the subsequent campaign in 1953, which gave the present partial relief in a compromise, were both described as "badly timed."

Furthermore, there was never any intention that distribution was not to receive its rightful share of the tax savings. Distribution matched the exhibitor contributions to carry on the campaign, dollar for dollar. And when Albert Sindlinger, the industry's statistical expert, testified before the House Ways and Means Committee in 1953, he pointed out that the distributors could be expected to receive approximately $68,600,000 of the $202,000,000 added gross to the box-office in the event of total repeal with the tax savings retained by the industry . . . a little less than 35 percent.

With partial relief, we believe that the distributors are getting approximately that percentage figure. Of course the distributor has taken what he can get in the form of film rentals . . . but it is rather obvious that the exhibitor has benefitted most substantially from the tax repeal effort. The truth of the matter is that the large first-run situations, playing top attractions that reach into the 90 percent bracket, are receiving a lesser share of the tax savings than thousands of their smaller brethren, many of which are paying flat rentals for product and rightfully keeping the entire tax savings in order to stay in business.

Some of these small exhibitors might be thinking to themselves, "Why should the little guys do anything to help the big fellows? What good will it do me?" The answer is quite simple.

The fight must be made if only to maintain the status quo and to show that the industry's need for relief has not been satisfied and to show that we are rightfully entitled to total admissions repeal in the face of free TV competition with a tax edge in its favor. Surely, the bill to levy an admissions tax in the local District of Columbia should make all exhibitors give pause and feel rather uneasy if the national fight is not continued.

The industry has gained much respect before the Congress and its case for relief has stood the test. The Sindlinger figures predicting the government's return in added corporate income taxes and admissions excises have been remarkably accurate. Our story is documented and up-to-date and warrants repetition together with the latest figures of theatre closings and

(Continued on page 16)

About Face!

Allied's leadership, which pushed divorcement through the years as the solution for high film rentals and a product shortage, certainly ate humble pie in agreeing to join TOA and urge the government to permit the former affiliated circuits to enter production with the right to preemptive playing time.

Next thing you know, Allied will try to make a deal with the distributors and seek Justice Department approval to allow the film companies to acquire theatres so that the affiliated exhibitors can exert their former influence in stabilizing film rentals and in guaranteeing an adequate supply of product.

How times have changed!

Eye To Eye?

While it should always sound a constructive note when exhibitor organizations see eye to eye, the joint Allied-TOA platform should have the members of both a bit crosseyed. This looks more like an eye for an eye.

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Tax Manpower Draft On

Extended Tax Relief Drive Starts Industry Mobilization

Moving into high gear to activate the manpower necessary to a grass-roots campaign, Robert J. O'Donnell, newly appointed chairman of the COMPO tax drive, has asked 53 industry leaders to serve on the national industry tax committee that will seek further revision of the Federal admission excise.

Final field organization will be completed in approximately three weeks, according to Charles F. McCarthy, director of information of the Council.

As initial plans drawn by the drive's steering committee were disclosed, the campaign kick-off stirred wide comment from many COMPO officials, including O'Donnell and COMPO co-chairman Robert Coyne and Sam Pinanski.

Warning that much could be lost by sitting idly by in the face of an "onerous and discriminatory" tax, O'Donnell declared in his first statement as chairman that failure to protest the admission tax could only result in creating the attitude that the industry is "satisfied and content."

"Too Close For Comfort"

Indicating that both theatres charging more than 50 cents and those charging less are affected by the excise, the drive chairman added, "it makes no difference what the immediate circumstance of any theatre is, for the fact remains that this tax constitutes an unfair burden upon a particular business." O'Donnell pointed out that even the low-admissions houses are in many cases "working too close for comfort." He suggested that there has been evidence that the public would not be hostile to raised admissions for certain presentations of outstanding films.

The urgency of the repeal move was reiterated by co-chairman Pinanski, who noted that there was "a middle echelon" of theatres either losing money or breaking even, which desperately needed the proposed relief. He stated that "if our chances were only one in ten, we should be foolhardy not to prosecute our rights."

Asks Allied Reconsideration

In commenting on the TOA-Allied joint platform agreement, O'Donnell said that "it gave me great comfort," and indicated that he intends to ask National Allied to reconsider its position on the tax drive.

"We definitely need Allied in the campaign," O'Donnell declared, "but if Allied does not join, this does not alter the fact that we should go in and ask for extended relief." The drive chairman expressed high admiration for Allied leaders and expressed hope that he would be able to sway their stand on the campaign.

With field organization plans under way, the tax steering committee gave some hints as to the nature of the campaign. The completion of a brochure similar to the one used in the 1952 drive and the appointment of regional vice-chairmen by O'Donnell are expected shortly.

Sindlinger and Co. has been retained by COMPO to gather statistical data for the coming drive, and a series of Editor & Publisher ads will be run also to present the case to the nation's journalists. The 1956 campaign will not be directed toward the public, it was decided. Publicity aid will be lent by the COMPO Public Relations Committee which will work with Coyne and McCarthy. A drive will also be aimed at exhibitors, urging those who have not yet paid their dues to support COMPO and the repeal drive.

The first of the tax ads has already appeared in Editor & Publisher, the 59th in the COMPO series. The ad is entiled: "This 'War-Time' Excise Tax Is 39 Years Old." It informs newsmen that the admission tax is a war-time measure, dating back, not to the past war, but to World War One. "The admission tax is a classic example of the reluctance of Government to let go of a tax once it has been imposed."

D.C. Tax "Frightening"

In concluding his remarks, O'Donnell labeled total repeal as the "salvation of an industry." He noted that the total loss of revenue to the U.S. Treasury would amount to only $80 million, or a loss equal to only 50 cents per taxpayer if employed for personal income tax relief for the nation's 165 million taxpayers. He called the present action in the District of Columbia to institute a new admissions tax "frightening," a move that could influence similar action throughout the nation. On the national campaign itself, he summed up, "The relief granted the last time was definitely a compromise and so understood. We stand on our record; we are going back with clean hands."

Those being asked to serve on the national committee are the following:

Richard Altschuler, Gov. Ellis G. Arnall, Harry C. Arthur, Barney Balaban, John Balaban, Myron Blank, Harry Brandt, Walter Branson, Steve Broidy, Jack Cohn, Cecil Dickson, S. H. Fabian, Arthur H. Lockwood, Charles Feldman, Y. Frank Freeman, Harry French, Emanuel Frisch, Maurice Goldstein, Leonard H. Goldenson, Henry Griffing, Harry Hendel, Eric Johnston, Ben Kalmenson, Bernard G. Kranze and Arthur Krim.

Also, Al Lichtman, M. A. Lightman, Jr.,

(*Continued on page* 16)

O'Donnell "Satisfied" With Humphrey Talks

Robert J. O'Donnell, chairman of the industry tax committee, called on Treasury Secretary George M. Humphrey late this week as a preliminary to the effort to obtain further relief from the admission tax.

Accompanied by Samuel Pinanski, member of the COMPO governing board: Eric Johnston, MPAA president; Joseph R. Vogel, Loew's Theatres president; and Robert W. Coyne, COMPO special counsel, O'Donnell stated he was "completely satisfield" with the hour-long conference, and felt that the industry "would be given a full opportunity to present facts justifying relief" and that the facts would be studied by the Secretary and his staff.

. . . . News Briefs

Cinerama's "Wonders" Set

After a successful 14-month run at the Warner Theatre in New York, *Cinerama Holiday* will give way to the third Cinerama presentation, Lowell Thomas' *Seven Wonders of the World* on April 10.

Additional openings have been scheduled at the following Stanley-Warner theatres: Music Hall, Detroit, April 17; Warner, Pittsburgh, April 19; Boyd, Philadelphia, April 24; Ambassador, St. Louis, April 26; and Melba, Dallas, May 1.

Blumenfeld NCTA Prexy

SAN FRANCISCO. — Abe Blumenfeld of Blumenfeld Theatres is the new president of the Northern California Theatre Association. Other officers elected were: Homer Tegtmeier, Tegtmeier Theatres, first vice-president; Irving M. Levin, division mgr. of San Francisco Theatres, second v.-p.; William Elder, mng. director of Loew's Warfield Theatre, secretary-treasurer; and Hulda McGinn, public relations and legislative counsel.

Law-Makers Pass In Texas

DALLAS.—Texas congressional and state lawmen benefitted from a unique public relations stunt engineered this week by Texas COMPO. The Lone Star legislators each received a 20-inch courtesy pass, good at any one of 778 Texas theatres. The program was made possible by excellent cooperation by the participating exhibitors, according to the state's COMPO executive director, Kyle Rorex.

Police Censorship Shot

CHICAGO.—The death knell on police censorship here was sounded this week. Ruling on Times Film Corp.'s *The Game of Love,* Federal Master-in-Chancery David J. Shipman reported the city's police censorship ordinance unconstitutional. The hearing officer recommended a Federal court order restraining the city from interfering with the prize French import's exhibition in Chicago and it is likely that the ordinance will be ruled unconstitutional by the District Court shortly. The case for Times Film was handled by Felix Bilgrey.

Weitman Leaves Paramount

One of the key figures in American Broadcasting-Paramount Theatres, Robert M. Weitman, has resigned. Vice-president of AB-PT and vice-president in charge of programming and talent of the American Broadcasting Co., Weitman revealed that an announcement of his future plans would be forthcoming at an early date.

Succeeding Weitman is Robert F. Lewine, formerly vice-president and director of the program department. Before joining AB-PT in 1953, Lewine headed the radio and TV departments of Hirshon-Garfield, Inc.

Amendment Would Raise Salaries

ALBANY.—An amendment to the New York State Minimum Wage Law to raise the salaries of ushers, usherettes, doormen, ticket takers, porters and cashiers to 75 cents an hour minimum was proposed this week by Assemblyman Daniel F. Clarke. Since the Federal Wage Law does not specify theatrical and small store employees, the new bill would guarantee that "low salaries in theatres would be done away with as the state law would have precedence," Clarke stated.

"Fight Shortage, Rentals Individual Problem:" Blank

CHARLOTTE.—His first public statement since the issuance of the recently adopted TOA-Allied platform saw TOA president Myron Blank cautioning delegates to the TO of No. and So. Carolina at their annual convention that film rental was an "individual problem." "No trade organization can buy pictures for you," he warned.



MYRON BLANK

Blank insisted that exhibitors must be united to overcome the "fundamental ills" of the industry. The shortage of pictures, he said, has set exhibitor against exhibitor. "We are our own worst enemy," Blank said. "We come to these meetings, and malign the distributors. Then we go home and help create competitive conditions that bring about higher film rental."

"We have presented a uniform platform on two important points," Blank said. "No. 1—More production. No. 2—Equitable film rental, not based on a national sales policy, but based on the ability to pay, arrived at through arbitration."

If the Justice Department should permit production and distribution by the divorced circuits, Blank said, it would not be a "panacea." He thought, however, that such approval would "definitely" change the attitude of the present producers and distributors, "who now feel that they can forever maintain an unfair seller's market."

"We ask, too," Blank said, "that anything that can be litigated should be arbitrable. That includes film rental. Many people say this is impractical and unfair because arbitration is a unilateral action that can only be brought by exhibitors. However, the laws of supply and demand do not work fairly in a limited market."

"This does not mean that you have the right to remain in show business just because you own a theatre," Blank warned. "A fair price has to be paid for pictures and no arbitrator will judge otherwise."

The TOA president also discussed the

(*Continued on page* 16)

Operation "Big Surprise"

TOA-Allied Joint Platform Presents United Exhib Front?

By Bob Wendlinger, Assoc. Editor

This has been a fortnight of events that a movie producer might title "The Big Surprise" or "The Big Switch." Obviously inspired by the industry hearings which were to be held before the Senate Small Business Committee on Feb. 2—they have since been postponed—TOA and National Allied again announced they were singing the same tune, and announced a new pact.

Only a week before the pact was made, Allied general counsel Abram F. Myers had castigated the TOA leadership as not representing the desires of its membership.

Some distributors promptly termed the suddenly united front as "treachery" and "shameful," and the entire industry speculated on the meaning of these latest developments. At this writing, the TOA and Allied stand is as follows:

• TOA is now *for* arbitration of film rentals. Previously, the organization had approved the Levy-Schimel arbitration draft which excluded such arbitration.

• Allied is now *for* production and distribution of motion pictures by divorced circuits, with pre-emptive rights for their own theatres. Previously, the organization had strenuously opposed such integration, upholding divorcement as the answer to high rentals and the production shortage.

Distribution has made no official statement, although many executives reportedly felt the Allied-TOA pact, after "months and months of arbitration talks," to be "treachery" and "bitterly disappointing." Previously, distribution had stated its opposition to arbitration of film rentals. It is expected that distribution is withholding its "Sunday punch" for the Senate hearings, when it reportedly will introduce the original arbitration draft, and will also refute exhibition charges.

The Senate hearings have been postponed by subcommittee chairman Hubert H. Humphrey (D., Minn.) because of the pressure of other business. They are now expected to be held toward the end of February.

Probably no industry news in recent months has caused as much head-shaking and as many puzzled expressions among indusrty leaders as this latest Allied-TOA pact. The most frequent speculations are these:

• The TOA-Allied pact was made in the sincere belief that only through a united exhibitor front can the problems of the motion picture industry be fruitfully resolved.

• The pact was made to permit Allied to "retreat gracefully" from its untenable position in favor of Government legislation of film rentals. There will now be no need for Allied to produce statistics to prove that distribution "confiscated" the benefits of the last tax campaign, etc.

• The pact was engineered by the large circuit affiliates who are members of TOA, to permit themselves to enter production, thereby helping to relieve the product shortage, etc.

• The pact was accomplished because of the need to present a united exhibition front before the Senate Committee. Some feel, however, that the "unnatural" union will be dissolved as soon as the hearings are concluded.

Compounding the confusion, an Allied spokesman, Robert Wile, exec. secretary of the Independent Theatre Owners of Ohio, wrote in the organization's bulletin that "TOA, according to our information, will not appear before the Committee at all." Horace Adams, president of ITOO, was one of the Allied committee of four who negotiated the agreement with TOA.

TOA Friction

Some friction was known to have developed within the TOA board of directors over the decision to again unite with Allied on these terms.

One TOA spokesman said he voted against the platform because, in his opinion, arbitration of film rentals was "illegal." It was said that the majority agreed to push for this demand only because they knew that distribution would remain adamant to film rental arbitration.

It was also reported that distribution would base its opposition to the arbitration of film rentals on the findings of a 1953 Senate Small Business Committee. This group concluded that film rentals should *not* be the subject of arbitration, but that the laws of supply and demand should govern prices.

One prominent Allied member, speaking for himself, predicted that if distribution *should* agree to all-inclusive arbitration, the Senate hearings would not be held.

The common TOA-Allied platform was signed secretly on Jan. 18 by Myron N. Blank, TOA president; Walter Reade, Jr., former TOA president, and Herman M. Levy, TOA general counsel; Rube Shor, Allied president; Horace Adams, Allied vice-president; and Abram F. Myers, Allied general counsel.

The spokesmen for the two national exhibitor organizations agreed that "TOA will represent to the Department of Justice and to the Senate Select Committee on Small

(*Continued on page* 14)

Distribution's Strong Card— 1953 Arbitration Ruling

Distribution is holding a strong card in its opposition to arbitration of film rentals with the findings of an earlier Senate Small Business subcommittee on monopoly headed by Sen. Andrew F. Schoeppel. The subcommittee concluded in August 1953 that film rentals should not be arbitrable, adding:

"The distributor . . . is entitled to receive the best possible price for his product and the exhibitor cannot dictate the price he will pay. . . . It is evident that exhibitors would never agree to make whole a producer or distributor who lost money on a picture. Conversely, neither should a distributor be required to insure a profit to every exhibitor. The law of supply and demand should govern to the maximum possible extent consistent with the anti-trust laws."

Grainger Forms Exhibitor-Backed Sales Company

HOLLYWOOD. — A new sales organization with stockholder backing representing over 1000 theatres and headed by former RKO president James R. "Jimmy" Grainger burst on the film horizon this week. Opening its new headquarters here in Febrnary, the sales outfit promises to "provide aggressive representation and complete international distribution facilities for leading independent producers," according to Grainger.



J. R. GRAINGER

Hailed as an innovation in sales representation in industry circles, the Grainger outfit is considered an important move in combatting product shortage difficulties.

Grainger declared that "we shall also offer special counsel and advice in production, with emphasis on the sales and promotional potential of property before production." He noted that his backers were men who have "great energy and showmanship skill to offer," and declared that "our new organization cannot help but make a great contribution to the growth and prosperity of the motion picture industry. There will always be a market for quality motion pictures and there will always be a motion picture industry."

His backers include: Harry C. Arthur, F&M Theatres; Julius Gordon, Jefferson Amusement Co.; Michael Naify, United Cal. Theatres; George Mann, Redwood Theatre Circuit; Robert Lippert, Affiliated Theatres of Cal.; Edwin Silverman, Essaness Theatres; Joseph M. Seider, Prudential Theatre Circuit; and Marco Wolf, F&M Marco Theatres.

Before his affiliation with RKO, which extended over a three year period, Grainger served as Republic executive vice-president for 15 years, Universal vice-president for five years, Fox Film Corp. vice-president for 10 years, and motion picture representative for William Randolph Hearst for five years.

Until his Beverly Hills office is completed, Grainger will conduct his operations from his hotel suite in the Beverly Wilshire.

Byrna Puts $8,000,000 Program Into Work

Bryna Productions, Kirk Douglas' independent movie company, this week announced a schedule of five pictures to be made in the next 18 months at a cost of $8 million. Four of these films will be released by United Artists.

The films are: the $4 million *The Viking,* from the Edison Marshall novel; *A Most Contagious Game,* from the newspaper novel by Samuel Grafton and starring Kirk Douglas; *Spring Reunion,* starring Betty Hutton and Dana Andrews; *King Kelly* (MGM), outdoor drama starring Douglas; and *Shadow of the Champ.*

. . . . NEW POSITIONS

ALEC MOSS, who first joined 20th-Fox's advertising dept. in 1951, has been appointed advertising manager of the company. Moss previously has held high positions in the film indnstry, serving as ad-pub-exploi chief for Howard Hughes Prods., exploi director for Paramount, and ad-pnb director for Columbia.

DOUGLAS N. AMOS has been appointed gen. mgr. of theatre operations of Lockwood & Gordon Enterprises, Boston, replacing Louis M. Gordon, treasurer of the company who has retired from active participation in theatre operations. Amos was district mgr. for L&L Connecticut theatres.

ETHAN M. STIFLE, east coast division mgr. of Eastman Kodak's motion picture film department has been appointed sections vice-president of SMPTE for 1956-57.

LOUIS L. LIONI has been appointed special representative in Holland for Republic Pictures Int.'l. He was formerly with RKO's international division.

CESAR ABOAF has been appointed gen. mgr. in Mexico for Univ.-Int'l. He has most recently been affiliated with the U-I organization as special field representative for JARO pictures released in Latin America.

WALTER SELTZER, formerly ad-pub vice-president of Hecht-Lancaster Prods., has resigned to join the publicity office of Bill Blowitz and Magdalene Maskel. The new firm will be known as Blowitz, Maskel and Seltzer. His resignation becomes effective Feb. 15.

CARL MOS, formerly advertising executive for 20th-Fox, has been promoted to the company's exhibitor service division. Mos will work with Earl Wingart, merchandising manager.

WALTER BLAKE has joined Associates and Aldrich Company as an associate producer on *Fragile Fox,* and will develop the company's TV film department. Blake has resigned his CBS-TV post as film co-ordinator.

DAN E. GOLDMAN, sales and booking veteran, has been named executive assistant to general sales manager Irwin S. Joseph of Modern Film Distributors.

GEORGE GLASS will fill an especially created production and merchandising post for Hecht & Lancaster Prods. Formerly an executive producer for Columbia's subsidiary, S-G-S Corp., Glass served a seven-year stint as vice-president and associate producer of the Stanley Kramer Co. of which he was a co-founder.

MILTON ALTHOLZ has been appointed as assistant to Walter Branson, RKO vice-president in charge of world-wide distribution. MAX MICHELSON has been promoted by the company to the post of assistant business mgr. of the advertising dept. Other company promotions include EDWARD HUMENIK and FRANK SCHEEDEL, print dept. members, to mgr. and assistant mgr. of the domestic print dept. respectively.

MICHAEL MINDLIN JR. has been appointed ad-pub-exploi director of Figaro Inc. Mindlin served as production publicity director for Hecht-Lancaster Prods.' *Trapeze* before joining the independent film company.

CLIFF WILSON, formerly film buyer and booker for ABC Theatrical Enterprises in Atlanta, has joined Paramount-Gulf Theatre Corp. as assistant to T. J. Howell, in charge of booking and buying. Paramount-Gulf has also appointed IRVING PALEY to the post of assistant to Maurice F. Barr, in charge of advertising and public relations.

ERWIN EZZES has been appointed vice-president and general sales manager for C&C Television. He previously served with Guild Films and Motion Pictures for Television as sales manager. C&C has also appointed NOAH JACOBS, TED ROSENBERG and ARTHUR STELOFF to assist Ezzes. Other C&C appointments include ROBERT B. MORROS, administration director and GENE COGEN, publicity director.

JACK PERLEY, Paramount sales manager of the N. Y. branch since 1950, has been promoted to the post of assistant to Sidney Deneau, western U. S. sales manager for the company.

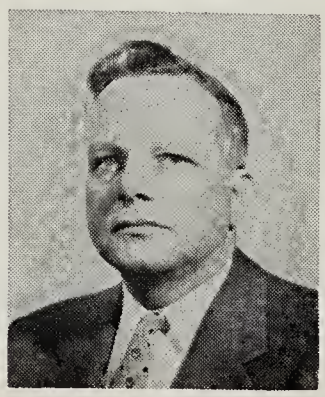
MYRON KARLIN, formerly M-G-M mgr. of the Argentine office, has been assigned managership of M-G-M in Germany. Filling the Argentine post will be ROBERT A. SCHMITT who leaves the Columbia office and will be succeeded by EDWARD S. ZOBEL, Loew's International home office staffer. F. N. W. BECKETT, formerly manager of M-G-M in Germany, will succeed Robert O. Schoham, deceased, as manager of the Cuban post.

ARTHUR ISRAEL JR. was elected secretary of the Allen DuMont Laboratories Inc., succeeding Bernard Goodwin, resigned. Israel is also secretary of the DuMont Broadcasting Corp.

RICHARD C. PIETCHMANN JR. has been appointed head of the sound dept. of the newly-formed Louis de Rochemont Cinemiracle Prods., with COLEMAN T. CONROY selected to head the photography and optics dept. JAMES GOLDSTONE has been assigned the post of general casting director for the company.



AMOS



STIFLE



MOSS

AN IMPORTANT MESSAGE

from

SPYROS P. SKOURAS

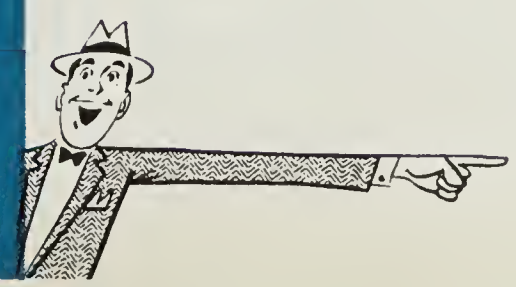
President,

20th Century-Fox Film Corporation

TO THE EXHIBITORS WHO WILL ATTEND THE NATIONWIDE DEMONSTRATIONS OF

CINEMASCOPE 55

MORE THAN YOUR EYES HAVE EVER SEEN!



please turn page

I want personally to extend my warmest welcome to each of you who will atten one of the sixty demonstrations of CinemaScope 55 between January 19 and February 21.

Again it is our privilege to introduce something new and wonderful in the develop ment of motion pictures. We feel that the advent of CinemaScope 55 marks another gloriou moment in the history of our industry. Not since we launched CinemaScope itself on tha historic evening of September 16, 1953, have we of 20th Century-Fox been so proud of a tech nical achievement.

It is the final fruition of the dreams of men who make and love motion pictures We are confident the public will reward all of us for our unceasing efforts to bring them some thing different, something better. And exhibitors will be particularly heartened to know tha CinemaScope 55 can be exhibited in regular 35mm projection in theatres equipped for stereo phonic sound.

We of 20th Century-Fox appreciate, too, that technical research and advancemen in itself is not enough. Our first responsibility is the production of the highest quality motio pictures. When we launched CinemaScope we did so with an immortal subject, **THE ROBE.** Now we embark on CinemaScope 55 and our first attraction is the celebrated an joyous Rodgers and Hammerstein masterwork, **CAROUSEL,** which played 1,016 per formances in New York and is beloved round the world.

In these demonstrations you will see for yourself scenes from both this grea musical romance **CAROUSEL** and our second important production in CinemaScop 55, Rodgers and Hammerstein's **THE KING AND I,** the magnificent musical pla which ran for four years on Broadway and on tour.

Now, just 29 months after the beginning of CinemaScope exhibition, we look for ward to the opening of **CAROUSEL** in CinemaScope 55 at the Roxy Theatre, New York

CINEMASCOPE 55

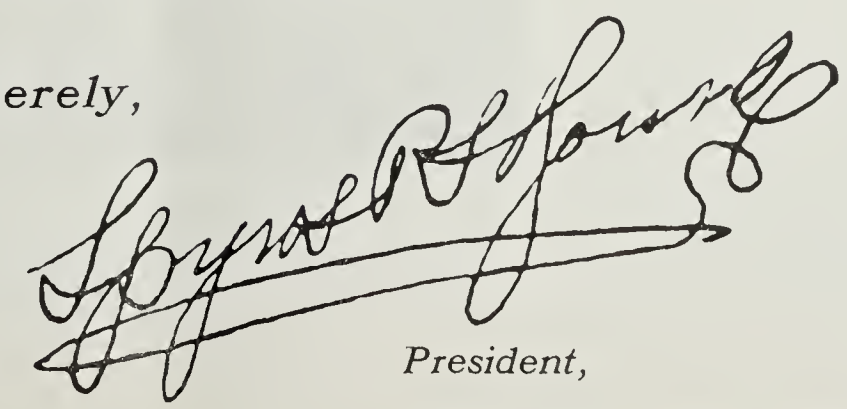
MORE THAN YOUR EYES HAVE EVER SEEN!

the night of February 16, 1956, to be followed immediately by openings throughout the United States and in all the capitals of the world.

I want to express my eternal obligation to the army of industrious co-workers at our studios whose technical genius and dedicated research brought into being this new milestone of progress. And I wish to reaffirm my gratitude to the exhibitors of America. It is their support which inspires us at 20th Century-Fox to strive constantly to improve conditions in our industry.

Believe me, it is an industry I am proud to be part of and to serve, just as I am so very proud to be a member of the organization that is always planning ahead and moving forward, to an ever brighter future for us all.

Sincerely,



President,
20th Century-Fox Film Corporation

Johnston, Rhoden Crystal Balling Industry Upswing

Following fast on the heels of the optimistic views expressed by AB-PT president Leonard Goldenson and Stanley Warner president S. H. Fabian on the future of motion pictures came word of good things to come in 1956 from Elmer C. Rhoden, National Theatres president, and from MPAA president Eric A. Johnston.

Rhoden reported that "theatre operators from all parts of the country see evidence of a business upswing" as he addressed a two-day session of NT executives. In echoing similar statements made by Fabian, Rhoden pointed to the improving quality of the 1956 film line-up, declaring that "we should have more high quality pictures (this year) than at any time in our history." He added that many top releases would hit the market in the Spring, "when we need them most."

Cites Releases

Scheduled for release in the Spring, he said were *Carousel, The Spirit of St. Louis, Anything Goes, The Swan, Away All Boats, Trapeze, The Conqueror, The Eddie Duchin Story, The Great Locomotive Chase* and *The Man In the Grey Flannel Suit.* He concluded his remarks by affirming NT's intention to offer new and off-beat films "a showmanship and selling that will insure continuance of the upswing."

Spirited optimism was shared also by Johnston, who declared in an interview in Hartford, that "The American public, since Christmas, has given a heartening demonstration of its liking for motion pictures, . . . to see pictures on big screens in theatres." With this renewed proof, Johnston saw the film industry now eagerly taking steps to strengthen its position, producing "big pictures, big in theme, big in dramatic values, big in ideas."

"Behind the optimism of the showman," Johnston added, "you'll find something real and solid. The way things are going this affair between Hollywood and the public may turn out to be the Romance of the Year."

SMPTE Training Plan For Projection Studied

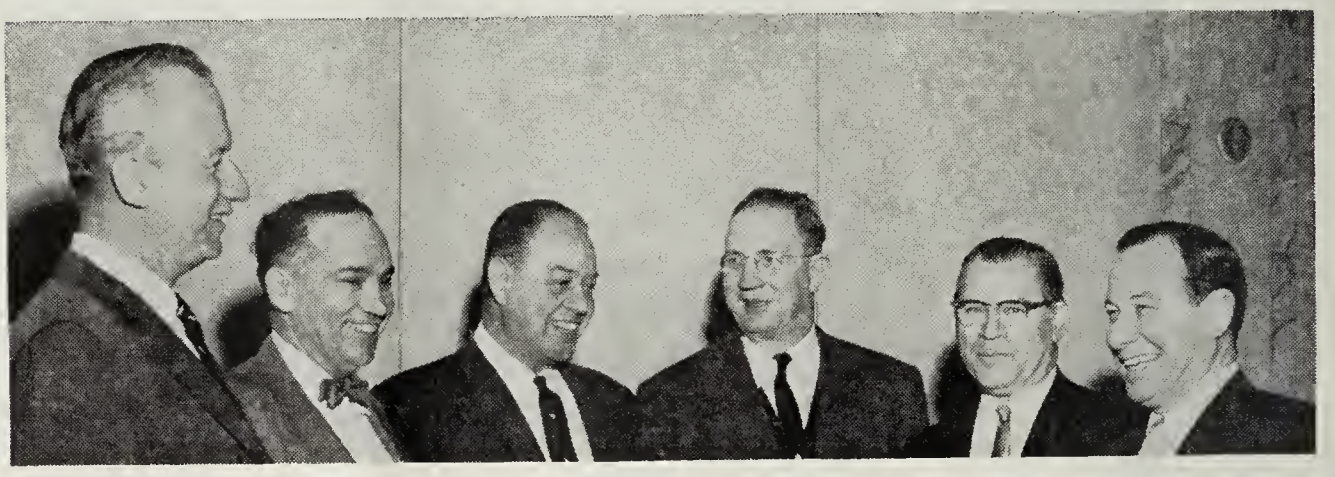
The possibility of a training program to improve the quality of projectionist performance is under study by a special committee created by the Society of Motion Picture and Television Engineers. The committee grew out of a discussion held by the SMPTE board of governors, which aired the need for training courses in the operation and maintenance of modern booth and stage equipment and the principles behind wide-screen and multi-channel sound system.

Some of the possible training projects under study are: instructional films, printed manuals, lecture notes, slides and other study session material. The study committee will report its recommendations to the board at its next meeting on Apr. 29.

Agree Cinemascope 55 "Tremendous"



Assembled exhibitors in Chicago and across the nation responded with great enthusiasm to demonstrations of the improved CinemaScope 55 process held by 20th-Fox this week. At Chicago's Uptown Theatre (left to right): Harry Lustgarten, B&K; Ralph Smitha, Essaness; Tom Gilliam, 20th-Fox Chicago branch mgr.; Alex Harrison, western sales mgr.; Dave Wallerstein, B&K; Robert Conn, 20th-Fox Chicago assistant mgr.; and Alex Manta, Manta & Rose.



Exhibitors in Cincinnati had the chance to catch clips of Carousel and The King and I, 20th-Fox first two productions in the new process. Carousel debuts this month with King release set for September. At Cincinnati's Albee Theatre (left to right): T. O. McCleaster, 20th-Fox central div. sales mgr.; O. G. Ronden, exhibitor, B. B. McNab, 20th-Fox Cincinnati branch mgr.; Wes Huss, exhibitor; Bill Onie, exhibitor; and C. Glenn Norris, 20th-Fox eastern sales mgr.



Among the advantages voiced by excited exhibitors across the country were the attributes of greater clarity, scope and depth offered by the new Fox process. At San Francisco's Fox Theatre (left to right): Marshal Naify, T & D Circuit; Roy Cooper, T & D Circuit; Herman Wobber, 20th-Fox Western div. sales mgr.; and Hulda McGuinn, California Theatre Owners Association.



Part of the excitement stirred by the new process came from the fact that with only minor adjustment both small and large theatres equipped to play the conventional CinemaScope may take advantage of CS 55. At Philadelphia's Fox Theatre (left to right): William Moclair, managing director, Fox Theatre; Al Lichtman, 20th-Fox director of distribution; W. C. Gehring, ass't general sales mgr.; and Martin Moskowitz, 20th-Fox Atlantic div. sales mgr.

MPA's Johnston Hints Role For Exhibition In Code Unit

Speculation over exhibition's future role in possible Production Code revisions was stirred late this week with the announcement by MPAA president Eric Johnston that the four-man "watch-dog" committee finalized earlier this week might be extended to include one or more members outside the Association. Johnston specifically stated that the study group might possibly include a member of exhibition.

Composed of three members, RKO president Daniel T. O'Shea, Paramount president Barney Balaban and Columbia treasurer Abe Schneider, and headed by chairman Johnston, the committee will be charged with the examination of all phases of industry self-regulation, including the production and advertising codes and the appeal procedures.

Operating as a standing and continuing committee, the group is expected to give initial consideration to possible revision of the self-regulatory machinery. It will also examine new measures offered to strengthen industry self-regulation.

Non-Industry Member?

In answering questions on the make-up of the new unit, Johnston did not rule out the eventual possibility that a non-industry representative may be given membership on the "watchdog" group. The committee will be given, according to Johnston, a free hand in fulfilling its job of strengthening and clarifying the role of the Production Code.

Along with the possibility of exhibitor representation on the Code study unit, further discussion in industry circles was raised this week over another possibility: that exhibitors may be invited to join the MPAA appeals board. One of the proposals suggested to strengthen the Code set-up called for such representation. However, it is questionable, observers have declared, whether exhibition would wish to place itself in a minority position of this sort. Furthermore, it is believed that since theatres are in no way connected to the Code at present, the inclusion of exhibition would not greatly change the relationship between the code and that segment of the industry.

As Johnston readies for a trip to the Far East this month, it was reported that the committee will prepare its initial report by mid-March upon the chairman's return, and that any Code revisions in the air would result after that date.



After an Atlanta screening of M-G-M's "I'll Cry Tomorrow," E. D. Martin (right) and C. L. Patrick, pres. and gen. mgr. respectively of Martin Theas., greet Lillian Roth, from whose autobiography the film was adapted.

UNESCO World Study Shows U.S. Audiences Trailing in 'Film Habit'

Production and export leader of the world, the United States ranked only fourth in attendance habits, according to an extensive 85-page UNESCO world study, "Film and Cinema Statistics." While ranking first in total attendance over the United Kingdom, Canada and New Zealand, America slipped below the three English-speaking nations in visits-per-year statistics. American moviegoers tallied a 16.4 average, topped by England's 25, New Zealand's 18.1, and Canada's 17.5.

Top attendance leaders were: U.S.—2,600,000,000; U.K.—1,275,800,000; Canada—259,347,000; N.Z.—37,368,000. Of the world's 2,000 annually-produced long films, the U.S. lead with 344, Japan trailed with 302, followed by India's 259 and Hong Kong's 207. Honors in shorts were snagged by Brazil with 1,457, compared to Italy's 579, U.S.'s 415 and England's 294.

Leading world exporter was the U.S. with Singapore and the Malayan States leading as importers. UNESCO reported that the U.S. has 15,039 conventional theatres and 4,062 drive-in with respective seating capacities of nine million and 1,600,000. The report estimated that the U.S.S.R. had 39,961 theatres of all types at the turn of the year.

Loew's Drive-In Plans For Texas, N. Jersey

Loew's has begun construction of a new 1,000-car drive-in in Monmouth County, N. J., and is also planning to petition the Statutory Court for permission to acquire a ground lease to build another drive-in near Houston, Texas, according to recent announcements. The Jersey ozoner, on Route 35 in Raritan Township, will be the third for Loew's. According to president Joseph R. Vogel, it will be called Loew's Raritan and will open in the early Spring.

The Texas drive-in, in a new development called Sharpstown, would have a capacity of 1,200 cars, with expansion possible. Loew's operates Loew's State as a downtown first-run in Houston, and the new drive-in would be about 10 miles from the downtown area, the Justice Department said. No hearing date has been set, and Justice's position on the proposed acquisition has not yet been determined.

Cinemiracle Rents N.Y. Theatre; Call Tests 'Gratifying'

Cinemiracle, the latest of the widescreen processes, has leased the Mount Eden Theatre, the Bronx, N. Y., as its development headquarters, according to producer Louis de Rochemont, who made the move after preliminary tests of the new process were held on the West Coast. The 1700-seat house will be installed with the Cinemiracle projection equipment and with RCA sound mechanism this week.

A series of conferences between Rochemont and National Theatres executives, including president Elmer C. Rhoden, were held to examine the preliminary tests, with gratifying results, de Rochemont said. Announcement of definite production plans on the first Cinemiracle film will be made by March 1 by Rhoden.

One of the innovations involved in the new process with be the application of RCA sound transistors in the Mount Eden site. The transistor sound recording equipment, which boasts advantages in mobility, compactness and economies, will be used with the new RCA seven-track sound system in the making of the first Cinemiracle feature. The new transistorized amplifier is only a fraction of the size and weight of conventional recording amplifiers and makes possible sound recordings over a wide frequency range.

Set Talk On SBC For Allied Cleveland Meet

Discussion of arbitration and the postponed Senate Small Business committee hearings by general counsel Abram F. Myers will highlight Allied's Drive-in Convention in Cleveland on Feb. 21-23. In a special program for exhibitors, General Electric will conduct lighting discussions at Nela Park, with Horace G. Schiller speaking on "Light and Color for the Drive-in." On the agenda also are film clinics on city and small town problems, lead by Robert Morrell, Cincinnati, and Lee Jones, Carey, respectively.

M-G-M has announced that it would hold a showing of its science-fiction film, *Forbidden Planet*, with the film's "star," Robbie, the Robot demonstrated. Exhibitors may have their picture taken with the robot, with placement in local papers offered by M-G-M when the film plays the situation. A dinner-dance sponsored by Pepsi-Cola, and a bingo-type get-acquainted game are also on the schedule.

Va. Girl Labor Bill

RICHMOND, VA. — A bill which would amend the "antiquated" existing law and permit girls who are 16 years old to work in the lighted lobbies, foyers, offices and cashier booths of theatres was introduced this week before the Senate Courts of Justice Committee of the General Assembly. Sponsored by the Va. Motion Picture Theatre Assn., the bill passed the Senate two years ago, but was voted down in the House of Delegates.

DeMille Warning—

Dirt Not Necessarily "Pay Dirt;" "Treason" To Pander To Bad Taste

HOLLYWOOD.—Cecil B. DeMille, who received the annual Milestone Award from the Screen Producers Guild at a gala ceremony here, delivered a challenging acceptance speech in which he made three main points. The 74-year-old Paramount producer said:

- **We would do well to consider movies as an art as well as a business;**
- **We could use more cooperation between various elements of the film industry;**
- **We would do well to resist "well-meaning" but misguided pressure groups and censor boards.**

After opening his address with high praise for D. W. Griffith ("the teacher of us all"), Jesse Lasky and Samuel Goldwyn, DeMille got right down to cases.

There are producers, he admitted, who think it is easier to draw a crowd by pandering to their lowest tastes than by inspiring their highest ideals. "It is easier and cheaper—cheaper in every way that you can think of," DeMille said. "But it is treason to the human spirit—and treason to the art we serve. And we are simply stupid if we have not learned that, in motion picture, dirt is not necessarily pay dirt."

The producer went on to praise three of the biggest grossing pictures ever made—*Gone With The Wind, Going My Way,* and *The Greatest Show On Earth.* "Any one of them is a picture to which you could take your children without having to brainwash them afterwards," he said.

DeMille then went on to regret the "tendency of groups within the industry to grab all they can for themselves without regard for the industry as a whole.

". . . . this industry will not survive if management tries to run it without regard for labor—or if labor tries to wreck its economic structures by unrealistic and unreasonable demands—or if agents misuse their power which their control of talent gives them—or if exhibitors forget they are showmen and that good exhibition demands as much showmanship as good production does," he said.

DeMille's final salvo was directed at certain misguided critics of motion pictures.

"There are well-meaning people who want art to be so antiseptic that—if they had their way—they would repeal the very definition of art as a mirror held up to nature. These good people try very hard to get their way—sometimes by censorship, sometimes by means of organized and disciplined pressure groups . . . they know not what they do.

"Neither motion pictures nor any other art has the right to corrupt morals," DeMille said. "But is has the right to be judged as an art—and by judges who know what they are talking about.

"You cannot show the brightness of good *unless* you show it in contrast to the darkness of evil—nor can you do it by putting preachments in the mouths of your characters. Some professional moralists tell us that art should ennoble and strengthen character. Strong characters are not formed by being blindfolded and wrapped in cotton wool.

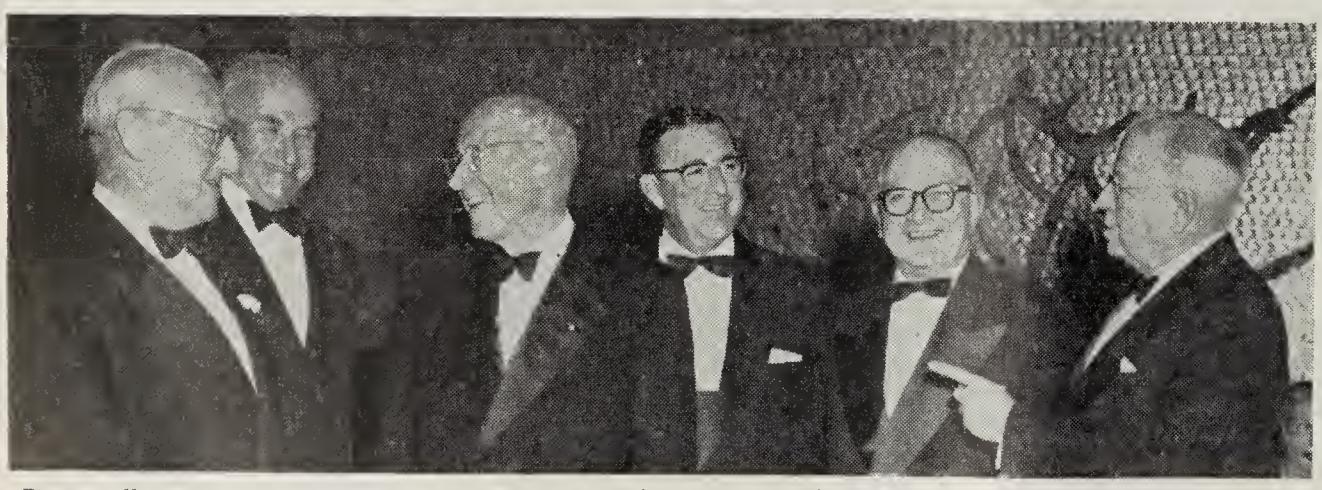
"Recognize Evil"

"Only a few months ago, the Catholic Bishops of Germany wrote that 'to call things by their right names, and to recognize the power of evil in the world, is of great value' precisely because it 'gives rise to shocks which can have a wholesome effect.' The . . . Bishops express their gratitude to writers who 'mirror reality' as it is, instead of painting a 'sentimentalized . . . untrue picture' of 'human existence, its struggles, defeats and triumphs.'

"This broad and deep understanding of the function of art is a far cry from the pettiness of censors whose whole idea of morality is apparently bounded by the length of a skirt and the depth of a bodice.

"In a very real sense," DeMille continued, "we are defending morality when we fight censorship and when we refuse to yield to the ridiculous demands of pressure groups—and I am not saying that all their demands are ridiculous, but some of them, in your experience and mine, can certainly be called that.

"We do well to fight censorship—but the best way to fight it is to give it no legitimate grounds for attacking us, while defending to the full our right to portray the world as the world is."



Practically every top industry leader was on hand at the Beverly Hilton Hotel, Hollywood, as Cecil B. DeMille received the 1955 Milestone Award at the Screen Producers' Guild Milestone Awards Dinner. L to R: Jesse L. Lasky, Samuel Goldwyn, DeMille, Samuel G. Engel, Mayor George Davis of Beverly Hills and Y. Frank Freeman. DeMille's latest production, Paramount's "The Ten Commandments," is expected to be released this year.

Universal Profit Soars To Record High In Decade

Reporting its best profit figures since 1946, Universal-International has announced that its net earnings for the year ending Oct. 29 stood at $4,018,625 or $3.71 per share on common stock, according to N. J. Blumberg, board chairman, and Milton R. Rackmil, president. In the previous fiscal year, net earnings totaled $3,797,688 or $3.58 per share on common stock. Film rentals and sales last year took a slight decline over the previous year, dipping from $77,887,688 to $77,520,857.

Universal also declared that its net working capital increased in 1955 to $32,704,808 from, 1954's 28,639,266. In regard to the coming year, Blumberg and Rackmil declared that most of Universal's 30 films for release during this fiscal year are complete, permitting careful advertising, distribution and promotion planning.

"More and more, we are seeing an increase in our foreign trade," Blumberg and Rackmil stated, "and it is encouraging to report a substantial improvement in the unblocking of foreign funds. Having the largest backlog of picture inventory in our history, we can readily take advantage of these new markets."

Universal was busy in 1955 signing top foreign talent for its American films. They include Rossano Brazzi, O. W. Fischer, Cornell Borchers and Marianne Cook. Universal spokesmen declared that "it is our expectation that these personalities will gain popularity with American audiences, thus giving them a real global acceptance."

During the past fiscal year, Universal directors and officers received a total of $784,679, with Blumberg receiving $78,000; Rackmil, $80,002; Alfred E. Daff, $77,550; John J. O'Connor, $52,000; and Edward Muhl, $79,000. The present 11-man board will be nominated for re-election at the annual stockholders meeting on March 14.

Technicolor Diversifies; Slight Dip In Earnings

Marking the second major step in its diversification program, Technicolor, Inc. has entered the field of color lithography with the establishment of a graphic arts division, according to Dr. Herbert T. Kalmus, president and general manager of Technicolor Motion Picture Corp. The graphic arts division will especially handle color reproduction for the printed page. Technicolor's first diversification move came last September, when the company announced that it would process amateur Kodachrome film under license from Eastman Kodak.

Kalmus also announced that the consolidated profit before taxes on income for 1955 was $4,108,243, compared to $4,901,178 for the previous year. After-tax profits showed a slight dip to $2,064,820 or $1.08 a share in 1955, compared to 1954's $2,319,160 or $1.18 per share. Kalmus expressed optimism for the coming year and the future, however, based on the company's "many irons in the fire."



SPIRIT OF ST. LOUIS. Stars James Stewart, CinemaScope-WarnerColor.



MOBY DICK. John Huston Prod. starring Gregory Peck.



GIANT. Stars Elizabeth Taylor, James Dean, Rock Hudson, WarnerColor.

Faith In The Future

Warner's Giant Product Line-up Has Whale Of Spirit And Variety

Reflecting Jack L. Warner's policy that "great talent makes great pictures," the Warner Bros. roster for the current calendar year is heavy with leading stars and directors and characterized by the very tops in story quality, the studio says. Variety is also a prominent keynote of the forthcoming Warner product as evidenced by the wide choice special handling in advertising, publicity and of story material. Each release will be given promotion aimed at both nationwide and global consumption. With campaigns on the product starting from the time the story is purchased and continuing through the picture's release, each picture is expected to receive the most extensive merchandising campaign possible. Included in the company's releases from the first of the year through the next six or seven months are:

Hell On Frisco Bay, CinemaScope-WarnerColor, underworld drama co-starring Alan Ladd and Edward G. Robinson, a Jaguar production directed by Frank Tuttle.

Helen of Troy, multi-million dollar CinemaScope-WarnerColor spectacle, starring Rossana Podesta and Jack Sernas, which is to have a global world premiere on January 26 in 126 cities in over 50 countries.

The Lone Ranger, WarnerColor, based on the radio and television program, with Stuart Heisler directing the Jack Wrather production, produced by Willis Goldbeck. The Lone Ranger is currently on a 37-city tour of American and Canadian cities in conjunction with local openings of the picture.

Serenade, WarnerColor, starring Mario Lanza and Joan Fontaine, directed by Anthony Mann and produced for the studio by Henry Blanke. This has been chosen as the Easter attraction at New York's Radio City Music Hall.

George Stevens' production of Edna Ferber's *Giant,* Warner-Color, starring Elizabeth Taylor, Rock Hudson and James Dean, directed by Stevens and produced in association with Henry Ginsberg.

The Spirit of St. Louis, CinemaScope-WarnerColor, Leland Hayward production starring James Stewart in the Pulitzer Prize-winning book by Charles A. Lindbergh, directed by Billy Wilder.

The River Changes, starring Italian beauty Rossana Rory and Harold Maresch.

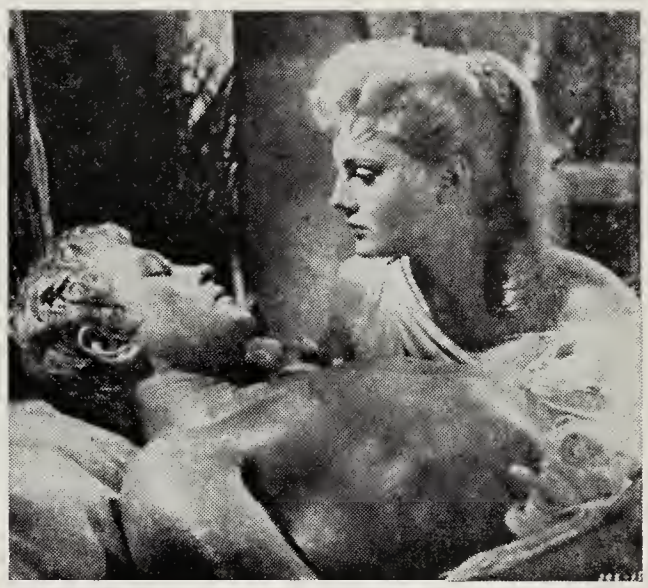
Goodbye, My Lady, starring Walter Brennan, Brandon de Wilde and Phil Harris, a Batjac production directed by William A. Wellman.

The Searchers, C. V. Whitney production in Technicolor and Vista-Vision, starring John Wayne, directed by John Ford from the screen-play by Frank S. Nugent.

John Huston's Moulin production of *Moby Dick,* starring Gregory Peck in the filmization of the Herman Melville classic.

Miracle in the Rain, drama of faith, star-

(Continued on page 30)



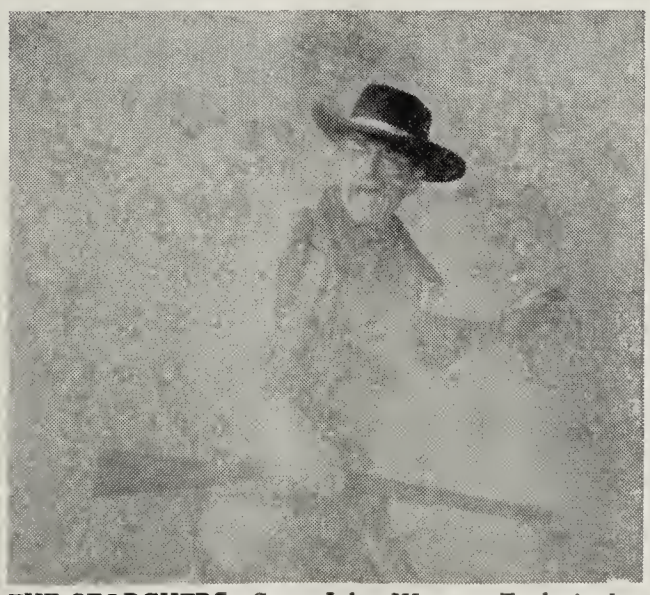
HELEN OF TROY. Stars Rossana Podesta, Jack Sernas, CinemaScope-WarnerColor.



MIRACLE IN THE RAIN. Stars Jane Wyman, Van Johnson.



THE LONE RANGER. Stars Clayton Moore, WarnerColor.



THE SEARCHERS. Stars John Wayne, Technicolor-VistaVision.



SERENADE. Stars Mario Lanza, Joan Fontaine, WarnerColor.

Rinzler Double-Featured



Exhibitor Samuel Rinzler (third from left) receives an annual Mark of Achievement award from the luncheon of the Amusement Industry Division of Federation of Jewish Philanthropies. L to R: Phil Silvers; principal speaker Benjamin Lazarus; Rinzler; M.C. Steve Allen; Kim Novak; luncheon chairman Harry Brandt; Elia Kazan; Paul Muni; Louis G. Cowan; and industry chairman Adolph Schimel.



At the Annual Brotherhood Award dinner of the National Conference of Christians and Jews, Samuel Rinzler, Robert W. Dowling and Thomas F. O'Neil received awards in recognition of their achievements in the field of inter-faith relations. L to R: Rinzler; William J. Heineman; Dowling; Spyros S. Skouras, Jr.; O'Neil. Heineman and Skouras are national co-chairman of the Brotherhood Week Drive to be observed from Feb. 19-26.

TOA-Allied Pact Surprises Trade

(*Continued from page 5*)

Business that it will approve a plan of all-inclusive arbitration, including arbitration of selling policies and film rentals."

At the same time agreement was reached that "Allied will join with TOA in urging to the Department of Justice and to the Senate Select Committee on Small Business that the theatre circuits, including the so-called divorced circuits, be permitted to produce and to distribute motion pictures with pre-emptive rights for their own theatres, which they now own, and legal replacements thereof, and not to theatres they may hereafter acquire."

Shortly after the platform was announced, representatives of Allied and TOA met with Department of Justice spokesmen on the subjects of arbitration and the production and distribution of films by the divorced circuits. No decision was forthcoming from the Justice Dept., which said it had taken the proposals "under advisement."

The postponement of the hearings will give the Allied leadership a chance to re-examine their position at their board of directors meeting in Cleveland on February 19-20. The date of the next TOA board meeting has been shifted to Mar. 4-6 at the Roosevelt Hotel, New Orleans. It was previously slated for the Hotel Shoreham, Washington, Feb. 27-29.

The Allied-TOA pact, incidentally, leaves the Independent Theatre Owners Assn. as the only exhibitor organization which has ratified the Levy-Schimel arbitration draft. Allied and SCTOA have been opposed from the beginning; MMPTA tabled; and TOA has just withdrawn its approval.

Metro Studio Confabs Stress Foreign Marts

The international market will be spotlighted at the M-G-M World-Wide Hollywood conference which opens this week, with more than 100 managers, sales and publicity personnel attending. Long-range sales and promotional plans designed to keep the company at the forefront of the international market will highlight the meetings. It marks the first conference of its kind at the M-G-M studios.

Hosted by Dore Schary, production chief, and Arthur M. Loew, Loew's president, the gathering will screen recently-completed product with an eye on formulating future sales plans. Loew's participation will mark one of his first public acts as president since he took office last month. Heading the N. Y. delegation will be Morton A. Spring, Loew's Int'l. first vice-president, and Samuel N. Burger, general sales manager. Charles Reagan, M-G-M gen. sales mgr., will represent the U.S. and Canada sales organizations.

Warner Bros. Net Off

Warner Brothers has reported a net profit of $927,000 for the three months ended Nov. 26, compared to $1,203,000 for the similar period in 1954. Film rentals, sales, etc. for the three months ended Nov. 26, 1955 amounted to $19,132,000 as compared with $18,414,000 for the corresponding period last year, the company announced.

$6,500,000 Allocation By Jaguar Productions

Increased production activity will spring from Alan Ladd's Jaguar Prods. in 1956 with a reported budget allocation of $6,500,000. The actor-producer has already completed three films and has slated three more to date, all to be distributed by Warner Bros. In preparation are *Buffalo Grass; The Deep Six,* the company's most ambitious production set at a $3 million budget; and *Guns of the Timberland,* possibly teaming Ladd with Van Heflin.

Jaguar has already completed *Drum Beat,* which is reportedly heading for a $4,500,000 gross; *Hell on Frisco Bay,* in national release this month; and *A Cry in the Night,* now in the cutting room. Ladd also expects to expand TV activity this year, as well as appear in Warners' own production, *Santiago.*

Timely Short For Fox

Backed by a promotional campaign on the scale of a full-length attraction will be 20th-Fox's special, 27-minute CinemaScope "Land of the Bible," according to a studio announcement. Scheduled for release around Feb. 11, the film tells the story of Israel, the land which gave birth to three religions, and whose story spans biblical times to the present atomic era. Exchange centers will be hubs in a program of advance showings for educators, lay churchmen and other community leaders.

Jacon Forms National Distribution Company

Jacon Film Distributors, Inc., a new national distribution company, was launched by Bernard Jacon, formerly vice-president in charge of sales for IFE, at a trade press luncheon. The new company, with home offices at 1501 Broadway, will try to take up the slack between major film distribution and the franchise or sub-distribution set-ups generally relied upon by independents and specialized distributors, Jacon said.

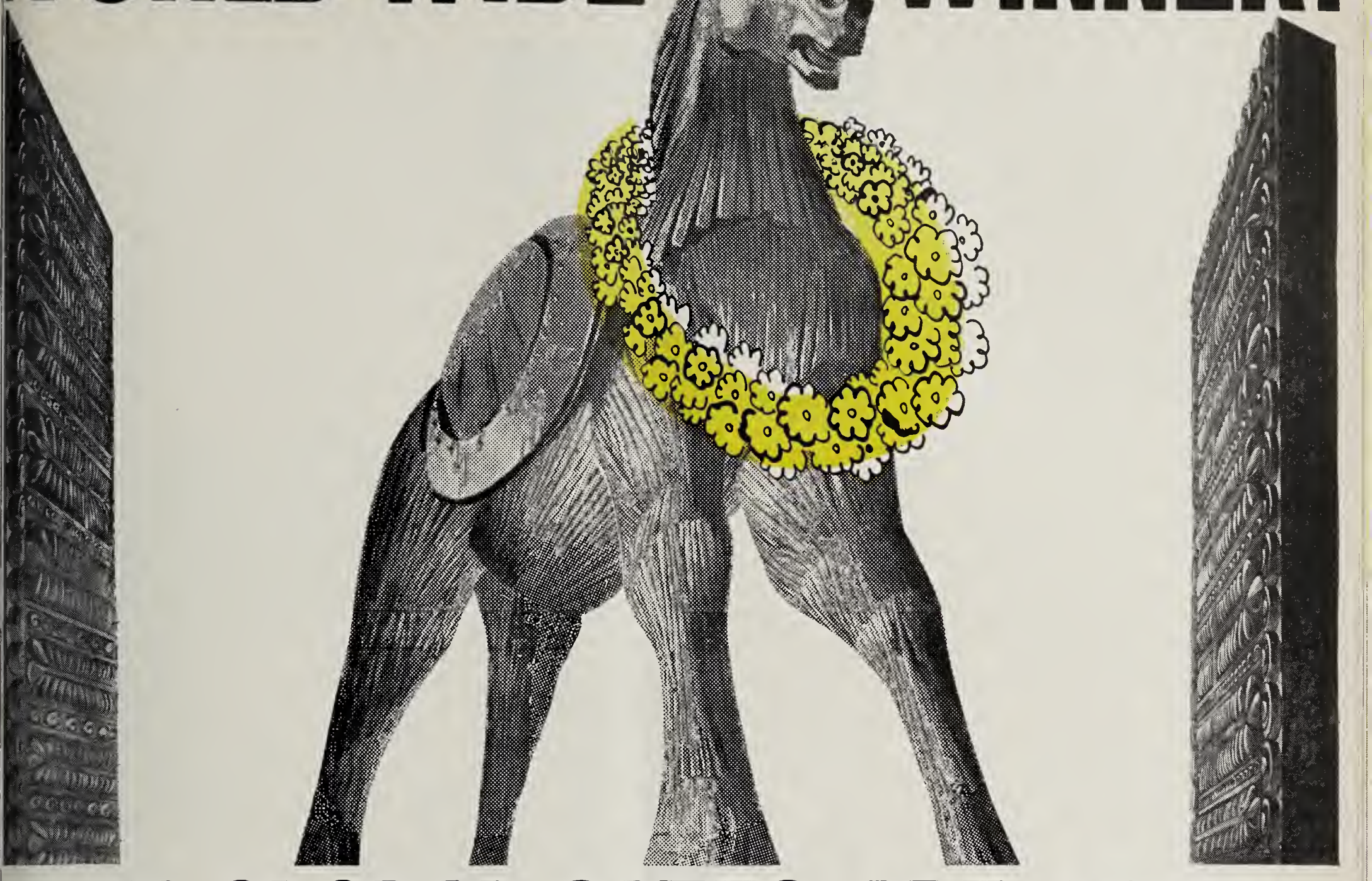


BERNARD JACON

"Each man in each division will be handling our acquired product and only that," Jacon said. "What is more, he will be handing *his* product and only *his,* for each division manager will participate in the earnings of the company in his respective territory. . . . This will be the biggest incentive toward top performance that has ever been offered to men in the field."

Initial annual program will include 16 feature films, first of which are the Japanese *Samurai;* the Mexican-produced, English-language *Rosanna,* starring Rosanna Podesta; and *No Way Back,* English-language, produced in Germany. Additional titles will be announced shortly, Jacon said.

WORLD-WIDE WINNER!



THE GLOBAL GATES ARE OPEN
AND THE MOBS ARE POURING IN!



Helen of Troy

WARNERS' 56-COUNTRY SMASH!

Film Deals Personal: Blank

(*Continued from page 5*)

"serious difficulty" which exists because "in subsequent runs the market is even shorter than it is for first-run situations. Therefore, subsequent run exhibitors have no choice of pictures. . . . In some instances the distributors have demanded the same percentage for second, third and fourth run as they did for first run, all because of the short market. This results in the subsequent run going out of business or reaching for a 'better' run," he said.

Blank mentioned the TOA-sponsored EFFG, formed originally to finance motion picture production. "Unfortunately," Blank said, "the necessary funds are not available . . . it has proven impossible to get some 5,000 exhibitors to kitty into a fund of an unproven company to make pictures or finance pictures that cannot play in our theatres, but must be sold in the open market. . . . Therefore, we have to look to whatever source we can to bring about additional pictures."

In the elections held during the convention's business session at the Charlotte Hotel, Jack D. Fuller, owner of the Ritz Theatre, Columbia, S. C., was elected president of the North and South Carolina Theatre Owners Association. Other officers elected were: Howard McNulty, Fayetteville, N. C., and R. E. Bryant, Rock Hill, S. C., vice-presidents, and Lucille Price, secretary-treasurer.

Spot Concession Sales At Merchandise Meet

Popcorn & Concessions Association will spotlight theatre and concession problems in the first annual western regional sales and merchandising conference in Las Vegas opening Feb. 29, according to co-chairmen for the event, Harold F. Chesler, Salt Lake City, and Arthur Unger, San Francisco.

The advance agenda reveals the following discussion subjects will be aired: How to increase sales and service of beverages; New Vending equipment to stimulate beverage sales; Point of purchase displays that sell more popcorn; New plans for longer profits on candy; The popcorn outlook for 1956; New ideas in ice cream merchandising; Legal responsibilities of the concessionaire; and What to look for in good concession operation.



Fred MacMurray and his wife, June Haver, on their recent tour in behalf of Allied Artists' "At Gunpoint!" in which MacMurray co-stars with Dorothy Malone, chat with (left) Mrs. O. W. McCutchen, and (right) Mrs. A. Freeman, both of McCutchen Theatres.

Fox Signs Dick Powell

HOLLYWOOD.—Dick Powell has been signed to a long-term contract as producer and director at 20th-Fox and will report to the studio on Mar. 1, it has been announced by production chief Darryl F. Zanuck, Powell's first assignment under the new deal will be *Sitka,* a novel woven around the U. S. purchase of Alaska from Russia in 1867. Powell recently directed *The Conqueror* and the unreleased musical version of *It Happened One Night,* starring June Allyson and Jack Lemmon.

New Sylvania RF Lamp

Said to provide considerable savings in production costs, the RF (radio frequency) Lamp was demonstrated by Sylvania in New York this week. An earlier demonstration was held in Hollywood. Approved by the Motion Picture Research Council in Hollywood, the lamp is now being used to print feature films. According to the manufacturer, the RF makes movie prints eight times as fast as a standard 1,000 watt incandescent lamp.

Pay-TV Answers UHF Difficulty: FCC's Lee

WASHINGTON.—Subscription TV has been suggested as a possible answer to the financial difficulties of UHF television stations at the continuing Senate Interstate Commerce Committee TV hearings. FCC Commissioner Robert E. Lee, who made the suggestion, asked for a trial of pay-TV, limited to UHF channels only, since Coca Cola has proven that millions of people "have a dime," and this might be the salvation of these outlets.

When Sen. John Pastore (D., R. I.), asked whether this might not turn the tables so that VHFs would be in trouble, Lee responded that it would only be for a trial period to see if pay-as-you-see is in the public interest. Commissioner Hyde termed recent FCC procedures as evidence of a "vacillating policy," and said the uncertainites called by all the policy switches were holding back development of UHF.

Manpower Mobilization For COMPO's Tax Drive

(*Continued from page 4*)

Robert Livingston, Harry Mandel, E. D. Martin, Pat McGee, Abe Montague, Martin Mullin, J. J. O'Leary, Daniel T. O'Shea, Pinanski, Milton Rackmil, Walter Reade, Jr., Charles M. Reagan, Elmer C. Rhoden, Arthur M. Loew, Ted Schlanger, Sol A. Schwartz, Robert Selig, Spyros P. Skouras, Joseph R. Vogel, Major Albert Warner, Frank Walker, George Weltner, Herbert J. Yates, LaMar Sarra, Robert B. Wilby, Morton Thalhimer.

In further COMPO activity, four additional units have named their representatives to the Council's board of directors, according to co-chairman Coyne. Pinanski was reappointed by TOA as a member of the triumvirate and board representative. TOA also named to the board E. D. Martin, Tom Edwards, Walter Reade, Jr., Elmer C. Rhoden, Robert B. Wilby, S. H. Fabian, Morton Thalhimer and Pat McGee. Harry C. Arthur was named to represent SCTOA, Jay Emanuel to represent the trade press, while O'Donnell was renamed representative of Variety Clubs International. Kansas-Missouri Association and Northern California Theatre Association will make their choices shortly.

Join The Tax Fight!

(Continued from editorial page)

other pertinent data that reflect the tremendous changes the industry is undergoing.

A theatre owner, locked into a 50 cent admission in a period of inflation, is cutting off his nose to spite his face if he does not join in the tax effort. He can't raise his price from 50 to 55 cents without losing the entire benefit of the increased admission. There are thousands of such situations around the country today where there is no latitude.

The small exhibitor should likewise think unselfishly about the general welfare of the entire industry which will ultimately redound to his benefit. If the over-all industry is healthier, his position will also improve. Certainly, more product will be available.

It is also time for the industry to realize that while the tax, from a legal point of view, is paid by the patron, and while the motion picture theatre is regarded as the tax collection agency, the tax is *actually* being paid by the theatre owner since the patron considers his admission charge as *one item.* Conversely, if one were to stick to the legal point of view, a moviegoer should not be penalized for the privilege of attending a motion picture show.

So, let's all fight this thing without let-up until it is erased from the statute books. This is the right time.

'HE NEW RKO IS MAKING NEWS!

RKO is out in the field pre-selling its fine pictures with an *advanced-type* of advertising...campaigns that use network and independent TV and radio in the modern way...campaigns that make better use of magazines, newspapers and exploitation.



More than 150 theatres in the Cincinnati, Indianapolis and Cleveland areas are feeling the impact of this new pre-selling format during our Bluegrass Premiere of GLORY ...and boxoffice reports from these dates are truly gratifying.



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starring

MARGARET O'BRIEN

WALTER BRENNAN · CHARLOTTE GREENWOOD

with

JOHN LUPTON · BYRON PALMER · LISA DAVIS

Produced and Directed by DAVID BUTLER • Screenplay by PETER MILNE

From a story by GENE MARKEY

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HOLLYWOOD

. . . on the wire

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Hollywood Offices:
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Redbook Honors M-G-M, Schary

Honoring Dore Schary, production chief, and M-G-M for "the most distinguished contributions to the motion picture industry and the excellence of their 1955 product," Redbook Magazine presented its 17th annual Movie Award during the Ed Sullivan CBS-TV show this week.



DORE SCHARY

The Movie Award is made on the basis of "contribution to the art of the motion picture." In the past it has been given to entire film casts, groups of promising talent, producers, studios and individual films.

The presentation to Schary and M-G-M was on the basis of the 1955 output, specifically citing six films: *The Tender Trap, Trial, Love Me or Leave Me, It's Always Fair Weather, Blackboard Jungle* and *I'll Cry Tomorrow.*

Calling 1955 a "boom year for the industry, with a wide choice of great dramas, spectacular musicals and rollicking comedies," the editors of Redbook brought the presentation to a climax at the annual Movie Award dinner held at the Bel-Air Hotel this week, attended by past winners, movie notables and representatives of McCall Corp., publishers of Redbook.

Five Major U-I Pix To Roll This Month

Initiating one of its greatest production spurts in two years, Universal-International will put five major films before the cameras this month. Three of the films, *Istanbul, Battle Hymn* and *Kelly and Me* will be shot in CinemaScope and Technicolor, setting an all-time high for the studio in simultaneous CS filming. Also scheduled is *Francis in the Haunted House,* seventh in the popular series, and *The Shriking Man,* science fiction thriller.

Istanbul stars German star Cornell Borchers, soon to be seen in U-I's *Never Say Good-Bye. Kelly and Me* will star Van Johnson and Piper Laurie, while *Battle Hymn* will document the life story of Col. Dean Hess, the flying parson. Mickey Rooney has been set to play the newest side-kick to *Francis.*

Fred F. Finklehoffe has completed arrangements to produce *What Makes Sammy Run,* Academy-Award winner Budd Schulberg's classic novel of Hollywood novel, for United Artists release. Production is expected to get under way about June 1. . . . "Repent, Sinner," an original story by Shelby Newhouse, has been acquired by William Perlberg and George Seaton of Perlberg-Seaton Productions for Paramount release. The story deals with a sociologist's study of an evangelist that he creates to be able to study public reaction to this subject. Perlberg-Seaton Productions also have among their other properties: "Tin Badge," by Barney Slater; "Teacher's Pet," an original by Fay and Michael Kanin; and "The Golden Journey," Agnes Sligh Turnbull's Saturday Evening Post serial. Company's next release, "The Proud and the Profane," which stars William Holden and Deborah Kerr, will go into release later this year.

* * *

Prroducer Herbert Bayard Swope, Jr. has been assigned "The Chasunow Story," by 20th-Fox as his third assignment. Screen play for the film will be by Philip Dunne. . . . Maria Palmer has been set for a co-starring role in "Three For Jamie Dawn," at Allied Artists. Hayes Goetz is producing. . . . Jerry Hopper was assigned to direct "The Sharkfighters," Samuel Goldwyn Jr.'s second UA release. The film will be shot on location in Cuba with Victor Mature starring. . . . Arwin Productions' first M-G-M release, "Julie," starring Doris Day will roll Mar. 5 with Andrew Stone directing. The film will be the first of three features that Arwin will make in 1956. . . . Marlon Brando signed to do a second film for Paramount. Feature, as yet untitled, will be produced by Brando's own company, Pennebaker, Inc.

* * *

U-I bought the Cosmopolitan Magazine story, "The Night Runner," by Owen Cameron for production. Film version of the story will be produced by Albert J. Cohen. Screen play will be by Walter Doniger. . . . Republic purchased "Fulfillment," an original story by Maurice Zimm and Jerry Sackheim. Sackheim was inked by the studio to do the screen play. . . . Akim Tamiroff and Ron Randell were signed to co-star in "The Black Sleep," Bel Air Production, which executive producer Aubrey Schenck and producer Howard W. Koch will roll Feb. 9 with Reginald Le Borg directing. Also starring in the feature are Basil Rathbone, Lon Chaney, John Carradine and Bela Lugosi.

* * *

Betty Hutton and Dana Andrews have been signed by Bryna Productions to co-star in "Spring Reunion," which Jerry Bresler will produce in May for UA release. "Spring Reunion" is by Robert Alan Aurthur, and was acquired after airing on the Philco Playhouse. No director has been set for the film yet. Miss Hutton will be returning to the screen after a lengthy absence. Her last feature film was "Somebody Loves Me" at Paramount. . . . "The Buster Keaton Story," starring Donald O'Connor as the famous dead-pan comedian, will go into production at Paramount this June, the studio announced. It will be written and produced by Robert Smith and Sidney Sheldon and directed by Sheldon.

* * *

Edward Small has purchased the screen rights to the international stage hit, "Witness For The Prosecution," from Gilbert Miller. The play by Agatha Christie will be made by Small for United Artists' release this coming summer in London with Arthur Hornblow Jr. alread set as producer. . . . Over at M-G-M, Henry Berman was given the production chores on "Scotch Mist," based on an idea by Nathaniel Benchley, who will write the screen play, which deals with a businessman's search for peace and quiet in the Scotch Highlands. . . . Lewis F. Blumberg will produce "The Big Boodle" for UA release. The film will be shot in Havana. . . . Lindsley Parsons inked Edmund Purdom for a starring role in "The Intruder," which he will make under his own banner for Allied Artists release. The suspense film goes before the cameras on Feb. 13. Irving Rapper has been signed to direct the picture, which is based on a best selling mystery novel of the same name.

* * *

Kathryn Grant and Jana Mason joined the cast of Security Pictures' "Step Down To Terror," which Sidney Harmon is producing for United Artists release and Harry Horner is directing. . . . Debra Paget signed to co-star with Trevor Howard, Cornel Wilde and John Derek and Raymond Massey in "Omar Khayyam," which will roll at Paramount early in April. . . . Joshua Logan was inked by M-G-M to direct "Designing Woman," a Dore Schary production, which will go before the cameras June 1st with James Stewart, Grace Kelly and Cyd Charisse starred. Screen play is by George Wells, based on an original story idea by Helen Rose.

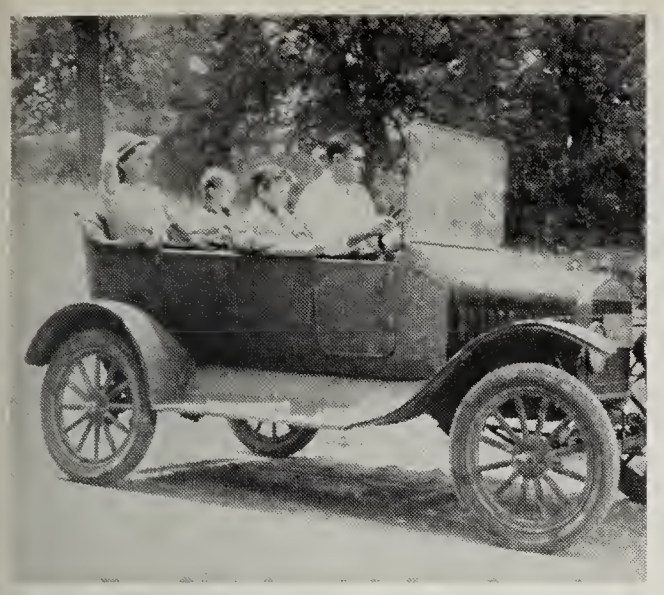
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Robert Z. Leonard will direct the Van Johnson starrer, "Kelly and Me," at U-I. The film, which will be shot in Technicolor, will be produced by Robert Arthur and has a Feb. 15 starting date. Also speaking of directors, Les Maryinson was set to direct the Mickey Rooney starrer, "Hinky Dinky Parlez-Vous," at Republic. Co-starring with

(*Continued on page* 20)



LEFT: Broadway comedy star Carol Channing is greeted by RKO producer Arthur Lubin. She will make her screen bow opposite Ginger Rogers in RKO's "The First Traveling Saleslady." RIGHT: Newcomer Venetia Stevenson, 17, is the first contract player to be signed by the studio. Daughter of director Robert Stevenson and actress Anna Lee, Miss Stevenson is shown with William Dozier, RKO production vice-president.



"Come Next Spring" stars Ann Sheridan, Steve Cochran, Walter Brennan, Trucolor.



"Doctor At Sea," J. Arthur Rank Prod., stars Dirk Bogarde and Briget Bardot, VistaVision-Technicolor.



"Flame Of The Islands" stars Yvonne De Carlo, Howard Duff, Zachary Scott, in Trucolor.

Republic Doubles the Budget

$12,000,000 Progam Under Way

A $12 to $15 million budget for film production and preparation by Republic Pictures for the first six months in 1956, approximately double the expenditure earmarked for production in former years, has been announced by company president Herbert J. Yates. Stating he had also authorized a plus $1.5 million advertising outlay Yates announced that a more intense trade paper and magazine advertising campaign in being planned, enabling exhibitors to take full advantage of sales opportunities.

Yates pointed out that Republic's production and releasing program for 1956 will be the greatest in the company's 20 year history, with approximately ten top-budget features completed and ready for distribution and nearly 50 story properties in various stages of preparatioin.

Outlining new production completed and ready for distribution, Yates placed particular emphasis on the following features:

Come Next Spring, in Trucolor, starring Ann Sheridan, Steve Cochran and Walter Brennan, already selected as a picture of the month by Parent's Magazine;

The Maverick Queen, from the Zane Grey novel, in Trucolor, starring Barbara Stanwyck, Barry Sullivan, Scott Brady and Mary Murphy. This will be the first company production to utilize the company's new anamorphic lens, "Naturama";

Magic Fire, life of composer Richard Wagner, produced in Munich and Rome in Trucolor, with a cast headed by Yvonne De Carlo, Carlos Thompson, Rita Gam, Valentina Cortesa and Alan Badel;

Flame of the Islands, romantic adventure filmed in Trucolor in the Bahamas, starring Yvonne De Carlo, Howard Duff, and Zachary Scott;

Doctor At Sea, comedy sequel to *Doctor In The House,* starring Dirk Bogarde and Briget Bardot, from J. Arthur Rank in Vista Vision and Technicolor.

Cameras are currently turning on one of the company's most important films for the new season, Yates said. This is *Lisbon,* being filmed in Portugal and utilizing wide screen Naturama and Trucolor. Cast toppers are Ray Milland, Maureen O'Hara, Claude Rains, Yvonne Furneaux, a new British sensation, and Francis Lederer. Milland is also producing and directing. Now being completed is *Dakota Incident,* which stars Linda Darnell, Dale Robertson, and John Lund, in Trucolor.

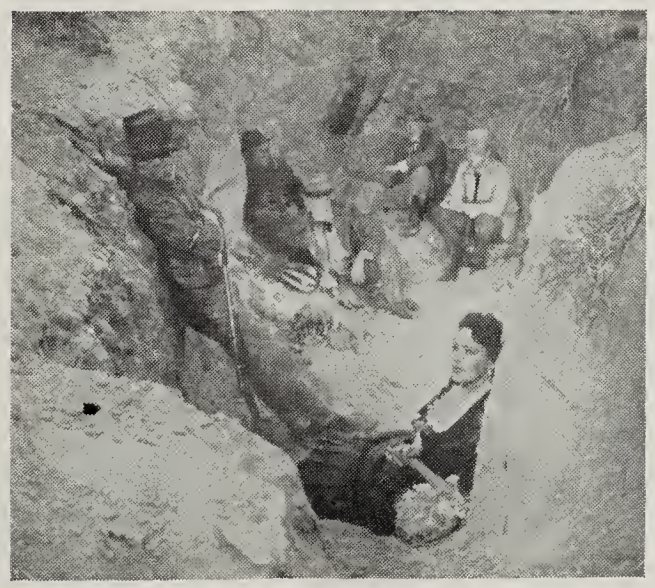
January ushered in one of Republic's heaviest schedules with the launching of production on *Acapulco,* to be filmed in Mexico in Trucolor with Janice Rule, Ralph Meeker and Paul Henreid; *Annie Jordan,* from the novel by Mary Brinker Post, to be filmed in Naturama and Trucolor, and the Mickey Rooney picture, *Hinky Dinky Parles Vous* in which he appears with Wally Cox (Mr. Peepers of TV) and Jerry Colonna.

In outlining the coming program Yates announced that his faith and confidence in the future of the motion picture industry has been manifested through the purchase and development of new and outstanding story properties for a diversified season's program. For example, Republic has secured the screen rights to the best-selling John D. Fitzgerald novel, "Papa Married A Mormon."

The company also has a total of approximately 50 story properties for which screen treatments, screenplay drafts or shooting scripts have been prepared. The list is drawn from purchased novels, magazine stories and original screenplays. These include *The O.S.I. Story, Man of Violence. The Deerstalker, The Great H-Bomb Robbery,* Jack London's *Little Lady of the Big House, Is There a Duchess in the House? Brother Van, The Long Watch, Vanity Row, Latin Quarter, Jesse James Was My Neighbor* and *The Pagan King.*



"Magic Fire" William Dieterle prod., stars Yvonne De Carlo, Alan Badel, in Trucolor.



"Dakota Incident" stars Linda Darnell, Dale Robertson and John Lund, in Trucolor.



"The Maverick Queen" stars Barbara Stanwyck, Barry Sullivan, Scott Brady, Mary Murphy, in Naturama-Trucolor.

"The Realistic Touch" – Trademark For Producer Lindsley Parsons

By Richard Bernstein

"Hand-made films are a 'must' today," declared independent producer Lindsley Parsons, "because you can't reach the modern audiences if you hand them a string of sausages." Parsons, who has just completed production of *The Come-On*, starring Anne Baxter and Sterling Hayden for Allied Artists release, believes that the independents should make only as many films as the number of good properties they obtain. His company plans five features for AA in 1956.

A keen man for realism and characterization, Parson believes that on-location shooting is still the key to successful film-making. "Whether you call it a 'documentary' or 'realistic,' you make great gains in eye appeal by setting a story against an authentic backdrop," Parsons believes.

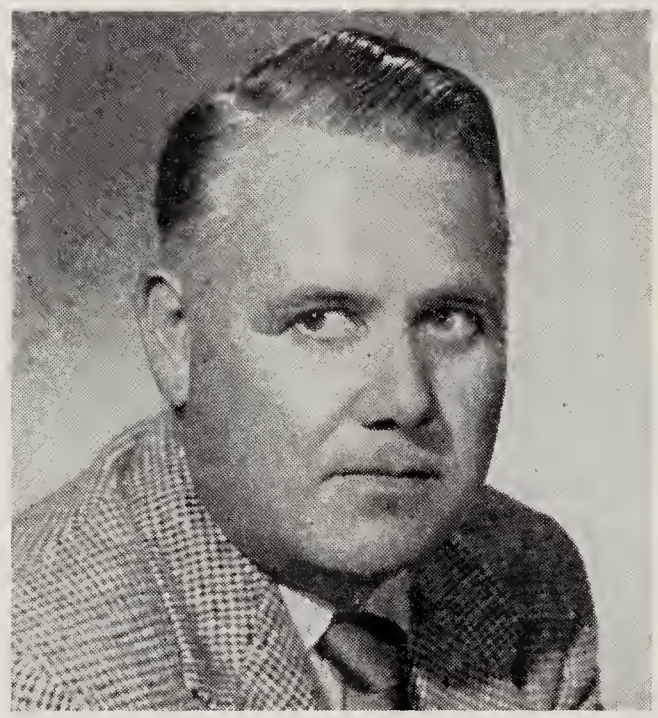
"We use the realistic approach in all our films," he continued. "We play the story against a broad screen background, and we make sure we have an interesting central character in that realistic setting." In *The Come-On* two-thirds of the shooting was made on location by director Russell Birdwell. In line with the realistic tradition that Parsons believes vital was his decision to film the Whitman Chambers' novel in black-and-white. "It seemed to fit the mood and character of the story better," Parsons explained.

"Realistic Approach"

Parsons recently signed John H. Burrows as associate producer on his next three films for Allied Artists release. He also purchased the William B. Hartley novel, *"The Cruel Tower*, the tale of a sufferer from acrophobia who falls in with a band of roving steeple-jacks. Starring in the film will be John Ericson who made *The Return of Jack Slade* for Parsons.

Realistic in its own way also is Parson's attitude toward star participation deals. In *The Come-On*, Miss Baxter has a percentage of the film, a policy that the independent producer has found very workable. "I find that under participation circumstances, stars are apt to cooperate more fully, to be more excited about their jobs," Parsons said.

Aside from *The Cruel Tower*, Parsons also has scheduled *The Massacre at Dragoon Wells*, an original story by Oliver Drake



LINDSLEY PARSONS

with screenplay by Warren Douglas; *The Intruder; Proving Ground;* and *Desperate Women.*

With realism his keynote, Parsons explained that through a vivid setting, true characterization can be developed — "and characters *are* your story. Parsons said that he selects his directors according to the material best suited for their talents. He praised one of his directors, Harold Schuster, for his ability to develop characters against an action backdrop.

With most of their shooting done in exteriors, Lindsley Parsons Prods. is employing a new light, Garnelite, which the company helped develop and pioneer. Powerful, compact and hand-sized, it throws as much light as a regular motion picture Junior light, Parsons declared. It looks like a Seal Beam light and is an adaptation of the aviation light.

"With this light, we never have to stop shooting, no matter what happens," Parsons said, "and that *is* realism."



Here are the newly elected Officers and Board of Directors of the American Cinema Editors. L to R: (seated) Ellsworth Hoagland, secretary; Warren Low, president; Jack Ogilvie, vice-president; Daniel A. Nathan, treasurer. The board of directors are: (standing) Terry Morse, William Hornbeck, Jack Dunning, Charles A. Nelson, Roland Gross and Aaron Stell. Not shown is Board member Fred Berger.

. . . HOLLYWOOD

(*Continued from page* 18)

Rooney in the film are Wally Cox and Jerry Colonna. . . . First feature for Samuel Bronston's Admiralty Pictures will be "John Paul Jones," which will be made for Warner Brothers release. . . . Roy Rowland was assigned directorial reins on "All Our Yesterdays," which will star James Cagney and Barbara Stanwyck at M-G-M. Screen play for the film was written by Frank Fenton. Jules Schermer will produce.

* * *

Producer-director Charles Vidor announced plans to film "Nijinski" for his newly formed company, Aurora Productions, Inc. in 1957. Vidor has acquired the rights to the best selling biography of the famed dancer by his wife, Romola Nijinski, and plans to film the entire picture in Europe in color and wide screen. First venture for Aurora will be the co-production with Frank Sinatra's Kent Productions of "The Joker Is Wild," the story of Joe E. Lewis, which will star Sinatra and be released by Paramount. Vidor is currently winding editing on "The Swan," which stars Grace Kelly and serves Alec Guinness as his first American starring vehicle. M-G-M is releasing "The Swan."

* * *

Director Anthony Mann, Writer-Producer Philip Yordan and Novelist Erskine Caldwell will film the screen version of Caldwell's "God's Little Acre," as their first production. Plans are to film much of the picture on Caldwell's farm in Georgia near the actual locale of his novel, which has sold more than 6 million copies. Mann recently completed directing Mario Lanza in "Serenade," the screen version of another famous novel, James M. Cain's powerful book of the same name. Yordan just concluded his producer chores on the screen version of "The Hard They Fall," based on the novel by Budd Schulberg.

* * *

Director Rudy Maté and Writer Edmund H. North jointly purchased "Show Me A Hero," a novel by Melvin Voorhees. The story concerns the influence on many lives of the action of a U. S. war correspondent in Korea, who deliberately misquotes a general in an interview. Maté just finished directing "Port Arique" in London for Producer David Rose and also directed "Miracle in the Rain," for Producer Frank Rosenberg at Warner Brothers, which stars Jane Wyman. . . . RKO closed a deal with Ben Bernie's brother, Herman Bernie, to film the screen biography of the famous violinist-orchestra leader. Film will be made under the title of "The Old Maestro." Oscar Brodney, who wrote the script for "The Glenn Miller Story," at U-I, will write the screen play.

* * *

Formation of Layette Pictures and plans for a feature production of the Melvin Levy novel, "Lafayette Carter," were announced by Herbert Knill, president of the new company. Levy will serve as vice-president of the company; attorney Francis Schwartz as secretary and T. F. Woods as treasurer. Woods will serve as producer. The novel is featured in the Feb. issue of McCalls Magazine.

* * *

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SOLID at LOEW'S COLUMBIA, WASH., D. C.!

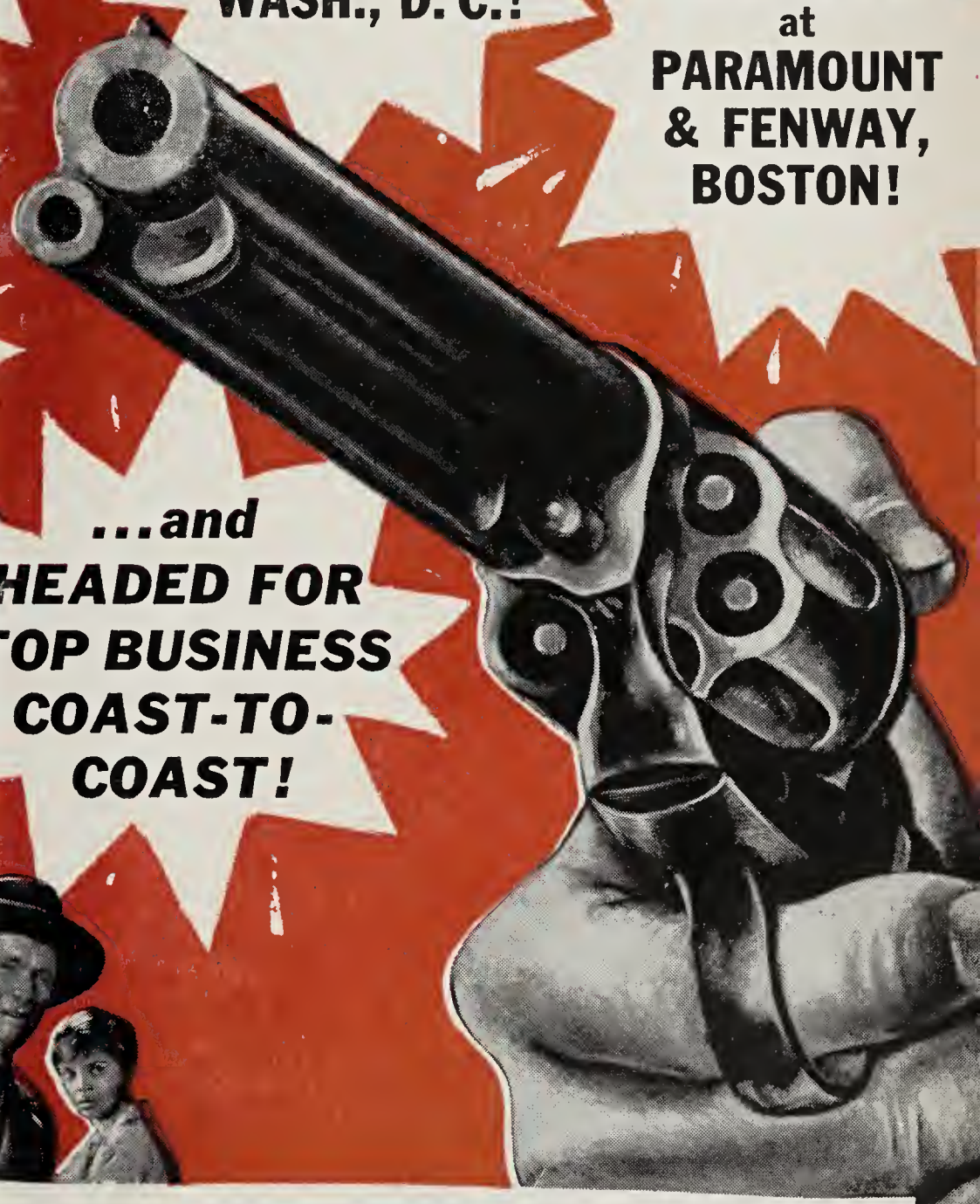
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TREMENDOUS at PARAMOUNT & FENWAY, BOSTON!

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REGIONEWS

ALBANY

Industry attention centered on the indoor-outdoor theatre which Neil Hellman and Alan V. Iselin revealed they would build as part of a $500,000 shopping center in the town of E. Greenbush. The indoor house, seating 750, and the drive-in for 900 cars, will have common entrances and box-offices, and when weather prevents outdoor operation, the conventional house will be used. Leon Einhorn of Albany is architect for the entire project. . . . Sunday motion pictures and other theatrical performances could start at 1:05 instead of 2 p.m. if a bill introduced by Senator Wm. F. Condon of Yonkers becomes law. . . . Ernie Ziegler, UA salesman, became a father for the first time with arrival of a baby girl.

An amendment to Section 652 of the Labor Law on minimum wages and minimum wage boards provides that "employees of retail stores and theatres" shall be included, under a bill introduced by Assemblyman Daniel L. Clarke of Jamaica, which would take effect July 1. . . . Discovery that Conn. and N. J. would start Daylight Saving Time the first Monday of April led Senator Pliny W. Williamson of Scarsdale to move for the recommitting of his bill extending DST in N. Y. State from the last Sunday in April to the last Sunday in March.

ATLANTA

Another court battle appears in the offing with banning of "Man With the Golden Arm" by Atlanta Library Board and movie censor, Mrs. Christine Gillam. . . . Mack Grimes and H. Spears of Bailey Theas. attended opening of their new Sunset Drive-In, Ft. Lauderdale, Fla. . . . Also recently opened in Fla. are the Blossom Trail Drive-In, Orlando, and the Cinemarado, Islamorada. . . . Strand Theatre, Hartselle, Ala., increased admissions for the first time in many years. . . . Dixie Drive-In, Perrine, Fla., was enlarged and improved.



Miss Cornell Borchers, British Academy Award winning German star, who makes her American debut in U-I's "Never Say Goodbye," scheduled for March release, visit with Charles J. Feldman (right), Universal's v.p. and gen. sales mgr., and asst. gen. sales mgr. Ray Moon on her arrival in N. Y. from Germany to help in promotion of the film.

Howco Exchange opened its branch in Jacksonville, Fla., with C. T. Jordan, Jr. in charge; Roland Fairchild as office mgr. and Claude Atkinson as booker. . . . Tom Jones' service will handle booking and buying for Twilite Drive-In, Brundidge, Ala. . . . N. H. Waters of Waters Theas., Birmingham, Ala., made a gift some $125,000 in stocks and Birmingham real estate to Athens College. . . . Jim Hart moved up from booker to office mgr. at Columbia, replacing Lamar McGarity, upped to sales rep. . . . R. M. Kennedy closed his Empire Theatre, Montgomery, Ala., for extensive remodeling.

World premiere of Warner's "Good Bye My Lady" set for the Albany Theatre, Albany, Ga., April 12, with Walter Brennan, Phil Harris and other screen personalities on hand. . . . W. D. Loggans of Fox Theatre, Kingsport, Tenn., in Veterans Hospital, Johnson City, Tenn. . . . Chatom Theatre, Chatom, Ala., after 25 years of operation, was closed by owner Charles Waterall. Other closings include Ritz, Brantley, Ala.; Center, Oak Ridge, Tenn. . . . W. H. Griffin, owner of the Gibson Theatre, Gibson, Ga., and the Columbia at Harlem, Ga., now doing his own booking and buying.

Mr. & Mrs. Marvin Anderson acquired the Grand and Screven theatres at Sylvania, Ga. from N. L. Stephens. . . . New booker at 20th-Fox is Evelyn Hazouri Dromer. . . . . "Carousel," 20th-Fox's first film in 55mm, will open at the Fox in Feb. . . . Roy Hall, formerly with exchanges in Atlanta, died of a heart attack while driving his car. . . . Ken Theatre, Kenton, Tenn., destroyed by a mid-morning fire which threatened the entire town.

Russell Parham, former Kingsport, Tenn. drive-in owner, appointed sales rep. for Kay Exchange, which, incidentally, is now on a five-day week. . . . National Screen staff mergers include marriage of Norma Barber to L. M. Thompson; Anita Langley soon to Paul Gerkin; Shirley Turner engaged to A. L. Smith; Juanita Denham and Norman Chapman. . . . Family additions: a daughter, Deborah, to Robert Camp, sales rep. for M-G-M, Jacksonville, Fla.; a daughter, Susan Gayle, to John Allen, M-G-M sales rep.

BOSTON

Three bills pertaining to the industry have been filed for hearings in the Mass. Legislature. House Bill No. 608, a petition of Louis H. Glaser, is for legislation to regulate future building code laws of drive-in theatres by placing them under the Dept. of Public Safety. Bill No. 1181 is a petition of Lee J. Normandin and others, asking that m.p. theatre owners be required to maintain toilet facilities in projection booths, with hearing set for Feb. 14. Bill No. 1653, petition of Otis M. Whitney, Comm. of Public Safety, asks that exhibitors be required to pay a Sunday license fee even though exhibition of pictures does not require prior approval of the Dept. This hearing is set for Feb. 23.



Shirley Jones, star of 20th-Fox's CinemaScope 55 production of "Carousel," and Charles Halsey, board chairman of N. Y. Medical College, attend a special cocktail meeting at Club 21, where plans were set for world premiere of the film at the Roxy Theatre. All proceeds from the Feb. 16th launching will go to the college.

James F. Collins, mgr. of the Natick, Mass. drive-in, received the "Manager of the Year" award in a contest conducted among the 22 Smith Mgmt. ozoners. . . . Ind. Exhibitors of New Eng. voted to hold its 1956 convention at Toy Town Tavern, Winchendon, again, selecting Oct. 15-16 as the dates. The Allied unit will hold election of officers at its Feb. 14 luncheon meeting at the Hotel Bradford. . . . Columbia's "Picnic" was booked for Loew's State and the Orpheum as the Washington's Birthday attraction.

A new musical tent, seating 2,000 will be in operation this summer on Rt. 9 in Framingham, by Stanton Shifman and Benjamin Segal, featuring live musical shows for eight weeks. The Framingham Musical Theatre will have a restaurant, bar, and parking for 900 cars on the 14-acre tract. . . . Joseph G. Cohen has taken over buying and booking for the Saco Drive-In, Saco, Me., owned by Eugene Boragine. . . . Funeral services were held in Taunton for Roy E. Heffner, Jr., 36, son of the head of Goodwill Awards Adv. in this area.

Wm. H. Riley, 74, independent film carrier for 35 years, retired and turned his business over to Film Exchange Transfer Co. After a vacation in Florida, he will return to his home in Marblehead, where he has a half interest in a garage. . . . George Moffatt, formerly in the booking dept. of New Eng. Theas., joined Smith Mgmt., where he will work with Sam Seletsky, head buyer and booker. . . . Henry Schwartzberg, ATC film buyer, became a grandfather for the first time with birth of Kathi Ellen Cherry, daughter of the Gerald Cherrys. . . . Mike Bruno, Tilton Theatre, gave his daughter Caroline Jane in marriage to Vincent Phab of Atlanta, Ga.

BUFFALO

Basil's Variety Theatre, undamaged but closed since the Nov. 29 fire which swept the building, reopened after thorough renovation and installation of new equipment. Kenneth Mohr continues as mgr. . . . Harry Rubin, head of the Paramount projection dept., was in Buffalo and Rochester supervising installation of improvements in the sound systems of AB-PT houses. . . . Mgr. Ben Dargush announces that the Lone Ranger is coming to the stage of the Center Theatre for three personal appearances on Feb. 18 in conjunction with opening of the WB picture of the same name.

The Lake Shore and Washington drive-ins, under construction near Rochester, have been acquired by Redstone circuit from F. J. Robbins of Fill, Inc., a contracting firm. . . . Sale of the Erlanger Theatre, operated by Dipson circuit as a legit house for many years, is expected to be completed early in Feb. Transaction involves the 3-story structure housing the theatre and office facilities. . . . Lewis J. Lieser reports two pictures to be disposed of following closing of the Lieser Dist. Co. in the film building, which will be handled by Mrs. Lieser from their residence, and that he will soon announce a new industry connection.

George Waldman of N.Y.C. has expanded his distribution activities with opening of a branch exchange at 505 Pearl St., and Minna Zackem as gen. mgr. It will serve theatres in this area, Albany and adjacent territories. Film companies represented are Associated Artists & Dominant Picts., Distributors Corp. of Am., Filmakers, Fine Arts Films, Lippert, MOBS, Inc., Louis DeRochemont and Union Film Dist.

CHICAGO

Michael Reese, builder, and Samuel Shiner, former operator of an outdoor theatre near Tampa, Fla., have petitioned the Cook Co. Zoning Board for permit to build a $400,000, double screen ozoner on Manheim Road, across from O'Hare International Airport, for 1,000 cars and waiting space for 700 more. Promoters indicated they would put the area back into farmland if venture proved unsuccessful. . . . John H. Bull, Cinerama pub. dir., elected exec. v.p. of Sorenson Co., ad agency which has Cinerama account here. . . . Edmund B. Horgan, veteran mgr. of Federal Amusement Tax Bureau, retired because of illness.

Atty. Thos. McConnell filed improved run complaint in Judge Walter Labuy's court for Alamo Theatre, Chicago, against all film companies and B&K's Marbro and Paradise theatres. Complaint is another attack on local film zoning setup. . . . Harold Pearlman resigned as asst. pub. mgr. for Universal to join the B&K publicity dept. . . . Word received here that former Olympic Theatre mgr. Fred Mindlin is recovering his health in Oakland, Calif., where he now resides. . . . Dan Goldman joined the Irwin Joseph independent film office sales dept.

Alliance's showmanship drive, which ends April 1, includes stage jam sessions, stage show and tie-in with M-G-M and Quaker Oats on "Forever Darling" during month of Feb. . . . Coston's Beverly Theatre on the south side added more land for parking and installed vapor mercury lights for the increased space. The Beverly features single feature programs with success. . . . A. S. Linck joined the Chicago sales force of Jam Handy under direction of Harold Dash.



Ben Kalmenson (left), Warner Bros. v.p., and Larry Morris, managing director of the Criterion, greet stage and TV star Nanette Fabray on her arrival at the theatre for special showing of the Warner-Color and CinemaScope epic, "Helen of Troy" in honor of The Overseas Press Club. The film opened in a simultaneous global premiere in 141 cities in more than 50 nations.

Robert L. Conn, former 20th-Fox Indianapolis exchange mgr., now asst. branch mgr. here under T. R. Giliam. Ray Schmertz succeeds him in Indianapolis. Wm. Hummel joined country sales staff here. . . . Otto K. Eitel, owner of the Palace Theatre, was reelected pres. of the Bismarck Hotel. . . . Nat Platt, B&K booking mgr., entered Michael Reese Hospital for minor surgery. . . . Paul Geldes named mgr. of Shumow's Brandt Theatre.

Joe Horton joined managerial staff of Alliance's Paramount, Anderson, Ind. . . . Cort Theatre, under Sol Goldman management, sold for conversion to mercantile use. . . . George S. Becharas, veteran theatre chain owner, died after short illness. Monclair, Englewood, Linden, Elm theatres were owned by his company. Also passed away, Harold Weise, veteran Paramount country salesman.

CINCINNATI

Construction is under way on two new ozoners in Ky., which are being equipped by MidWest Thea. Supply. One is at McKee for Frank Carnahan and Bud Hughes, who recently took over the Reda Drive-In, Richmond, Ky. from Don Reda and will change its name; the other at Mt. Vernon for Carnahan, Hughes, Mehaffie and Crawford. . . . In Columbus, the East Main and West Broad drive-ins of the Miles Circuit were equipped with heaters for year-round operation. . . . Oak Theatre in Columbus changed hands. Previous owner was Ted Pekras. . . . Lou Marcks, who operates the drive-in at Cynthiana, Ky., applied for permit to build a new one on Rt. 68, east of Paris, Ky.

Mid-States, headed by Nick G. Shafer, received the signal to erect an ozoner within the city limits after much opposition by residents of the Eastwood area. . . . Alfred Isaac, mgr. of Weddington and Liberty theatres, Pikeville, Ky., announced arrival of a third son, named Terry Michael. . . . Announcement in the form a theatre ticket heralded the birth of John Raymond, son of J. H. (Hank) Davidson of Associated Theas., Lynchburg. . . . John Carey of the drive-in at Wheelersburg, entered a Portsmouth hospital for surgery. . . . Still in Holmes Hospital is Anna Bell Ward of the Virginia and Kentucky theatres, Somerset, Ky.

A farewell stag dinner will be tendered on Feb. 13 by the local Variety Club to Sam Weiss, Columbus salesman for 20th-Fox, who was upped to sales mgr. of the Cleveland branch, replacing Ray Schmertz, named branch mgr. in Indianapolis. Salesman Ray Russo will cover the Columbus territory. . . . Bob Laws was elected pres. of Local F-37; Jim Levendusky remains as business mgr. . . . Bill Settos, on a visit to the Row, reported installation of CinemaScope in his Liberty Theatre, Springfield. . . . Mr. & Mrs. Pharoah Johnson took over operation of a snackbar adjacent to their Virgie Theatre in Virgie, Ky.

Pete Niland, local dean of film salesmen and W. Va. sales rep. for UA, retired after 41 years in the industry. On his return from a Florida vacation, he will be honored at a dinner by his many friends and associates. Charles Schroeder, former W. Va. salesman for WB, joined the UA sales staff and will cover Niland's territory. . . . Margaret Woodruff, Columbia booker, was elected Province Chairman over 24 chapters of Delta Theta Tau Philanthropic Sorority at recent convention in Canton.

CLEVELAND

Sam and Nate Schultz of Slected Thea. Circuit, have taken over the Stillwell and Bedford theatres in Bedford and the Mapletown in Maple Heights. They acquired their interest from the estate of the late Frank Gross. . . . Sam Weiss, 20th-Fox salesman in Cincinnati, was chosen to replace Ray Schmertz as sales mgr. here. Schmertz transferred to the Indianapolis exchange as branch mgr. . . . The Allen Theatre is being equipped with new speakers and sound projection changes to handle the showing of "Carousel" when it opens here

Lucille Ball and Desi Arnaz were in town to promote their film, "Forever Darling," which opens at the State Theatre on Feb. 15. . . . The Lone Ranger was in for a special showing of his film of the same name at the Allen Theatre. It is scheduled for regular showing the middle of Feb.

DENVER

Unable to get proper hotel accommodations, the winter meeting of the directors of Allied Rocky Mountain Ind. Theas. was cancelled. . . . Joe Clark, formerly on film row, returned as salesman for United Film Exchange, owned by Robt. Herrell, Kansas City. . . . Buena Vista is adding more office space by taking in another large room on the first floor of the Paramount exchange. . . . Charles J. Molcker bought the LaFa, Lafayette, Colo., from Walter Houser. . . . Frank H. Ricketson, Jr. was reelected to the board of directors of Denver National Bank. . . . George McCool, United Artists office mgr., has completed 48 years in the film business.

The local projectionists union, No. 230, reelected J. W. Dooley pres.; C. P. Weber, business agt. Both were named delegates to the international convention. . . . Robert W. Bowen was elected pres. of Film Exchange Employes B29, IATSE; Jack Pattison, business agt. . . . Film Exchange Employes F29 elected Floyd Brethour pres.; George Mayo, business agt. . . . Chapter 10 of WOMPI has given the Wallace School for Brain Injured Children an additional $187.57, proceeds realized from a rummage sale and a fruit cake sale.

Marlin Butler bought the Star Drive-In, Albuquerque, N. M., adding it to his Tesuque

DENVER (cont'd.)

and Sunset drive-ins there. . . . A would-be holdup man at the Centre fled when a party of four arrived and walked up to the cashier's cage. . . . A stickup at the Gem got $84 from Peggy Hershey when he showed a gun and demanded money. . . . Fred Brown, buyer and booker for Black Hills Amuse. Co., went to Rapid City, S. D., to attend a managers' and executive meeting. . . . Denver Shipping & Inspection Bureau, owned by E. E. Jameson of Kansas City, is doubling the size of its present building. . . . Tom Smiley, Wolfberg Theas. gen. mgr., is father to his fifth child, Alice Marie, his second daughter.

DES MOINES

E. S. (Tommy) Tompkins, mgr. of the State in Washington, was honored on the occasion of his 30th anniversary in the theatre business. A free movie, refreshments and prizes were on the program as local merchants joined with the theatre staff in honoring Tompkins. . . . Bob Stone, M-G-M press rep. for M-G-M in Iowa and Nebraska, escaped with minor injuries in a car accident which took the life of a Grinnell College faculty member. . . . Iowa Theater in Ft. Dodge is being dismantled for conversion into a business building. Central States Thea. Corp., which also operates the Rialto and Strand there, is offering the property for rent. . . . Staff of the Newell Theatre in Newell presented a special March of Dimes benefit movie and turned all proceeds over to the polio fund.

Capacity crowds have been attending the free movies at the Princess Theatre in Odebolt on Saturday afternoons by courtesy of 40 business houses. Through cooperation of the Chamber of Commerce and management of the theatre, free movies will continue for an indefinite period. . . . Mgr. Jim Travis of the Strand Theatre in Milford is admitting entire families for $1, Monday through Thursday. . . . Jerry Bloedow, mgr. of the RKO Orpheum in Des Moines for the past 10 years, resigned to go with a theatre advertising company in Denver, Colo. . . . The Roxy Theatre at St. Ansgar closed permanently due to lack of business.



Helmut Kautner (center), Germany's top ranking director who was signed to a directorial contract by Universal-International, is seen here in Hollywood with Edward Muhl (left), v.p. in charge of production, and Alfred E. Daff, U.I executive v.p.

Watch These Dates!

Feb. 8-9: Oklahoma City—United Theatre Owners of Oklahoma convention—Skirvin Hotel.
Feb. 18: Los Angeles — Academy Awards nominations—NBC telecast.
Feb. 19-20: Cleveland — National Allied board meeting—Hotel Cleveland.
Feb. 21-22: Dallas—Texas Drive-In Theatre Owners annual convention—Statler Hilton Hotel.
Feb. 21-23: Cleveland — National Allied Drive-In Convention—Hotel Cleveland.
March 6-7: Kansas City—Kansas-Missouri Theatre Association annual convention—Hotel President.
March 12-13: New Orleans — Allied Theatres of the Gulf States convention—Roosevelt Hotel.
March 21: Hollywood — 28th Academy Awards presentation.
Apr. 29-May 4: New York—SMPTE Convention—Hotel Statler.
May 9-12: New York—Variety Clubs International convention—Waldorf-Astoria.
June 17-19: Edgewater Park, Miss.—Mississippi Theatre Owners Assn. 16th annual convention—Edgewater Gulf Hotel.
Aug. 20: Kansas City, Mo.—IATSE annual convention—Muehlebach Hotel and K. C. Municipal Auditorium.
Sept. 19-25: New York—Theatre Owners of America national convention and industry trade show—New York Coliseum.
Oct. 5-7: Atlanta—Women of the Motion Picture Industry's annual convention.
Oct. 7-12: Los Angeles — SMPTE Convention—Ambassador Hotel.
Oct. 15-16: Winchendon, Mass. — Independent Exhibitors, Inc. and Drive-In Theatre Assn. of New England annual regional convention—Toy Town Tavern.
Nov. 25-28: Dallas — Allied States Assn. fall board meeting and national convention—Hotel Statler.

DETROIT

Soo Amuse. Co. bought the Rialto Theatre at Gladstone from S. W. Miller, who resides at San Jacinto, Cal. . . . Closing for permanent dismantling are Stanley Dilley's Cub Theatre at Bear Lake and the Sheridan at Sheridan, operated by C. Greenhoe. . . . Boris Bernardi, former gen. mgr. of Midwest Circuit, is now with the Teck Theatre in Buffalo, presenting Cinerama. . . . Wm. Flemion, mng. dir. of the Studio Theatre, had a narrow escape when his plane made a forced landing at Omaha on his Hollywood trip. He's busy now getting the former Cinema Theatre ready for reopening as the World, with an art film policy.

Exhibitors in this area voiced general approval of the proposed orderly releasing of pictures projected by Leonard Goldenson, feeling it would help both first and subsequent runs to meet local problem situations. . . . Daniel J. Lewis, head buyer for Cooperative, was scheduled to trek to Washington to testify before the Senate Small Business Committee on concessions granted by distributors to smaller exhibitors. . . . Harry Dolan is in charge of space sales for the Allied Theatres year book. . . . Leo J. Robinson, 65, owner of the Fulton and Burton theatres in Grand Rapids, passed away; also Orville B. Martin, operator of the Rex Theatre, Detroit.

Variety Club of Mich. picked April 4-5 for its annual convention at the Hotel Tuller in Detroit. . . . Preliminary agreement between projectionists and Detroit exhibitors over a new 4-year contract was ratified peacefully by both sides. . . . Murray Weiss was guest of honor at a special Variety directors' luncheon in the clubrooms, talking upon Variety doings in other areas. . . . Saul Korman is trying out a stage show policy at the National, Duke, Castle and Booker T theatres, running one or two days in each. . . . Ed Long is putting a new marquee on the 5,000-seat Fox.

Stuart L. Gorelick, son of Oscar Gorelick of the Carmen Theatre in Dearborn, is making his own start in show biz as owner of the Gold Coast Theatre, catering to a Negro neighborhood. . . . S. J. Tesluck, owner of the Almont at Almont, and his son Ernie are taking over the Yale Theatre at Yale from Schuckert and Staffford. . . . Sol Krim, owner of the Krim Theatre, entered the hospital for a checkup. . . . Radio City Theatre, operated by the Sloan interests in Ferndale, had a Saturday afternoon fire with minor damage.

HOUSTON

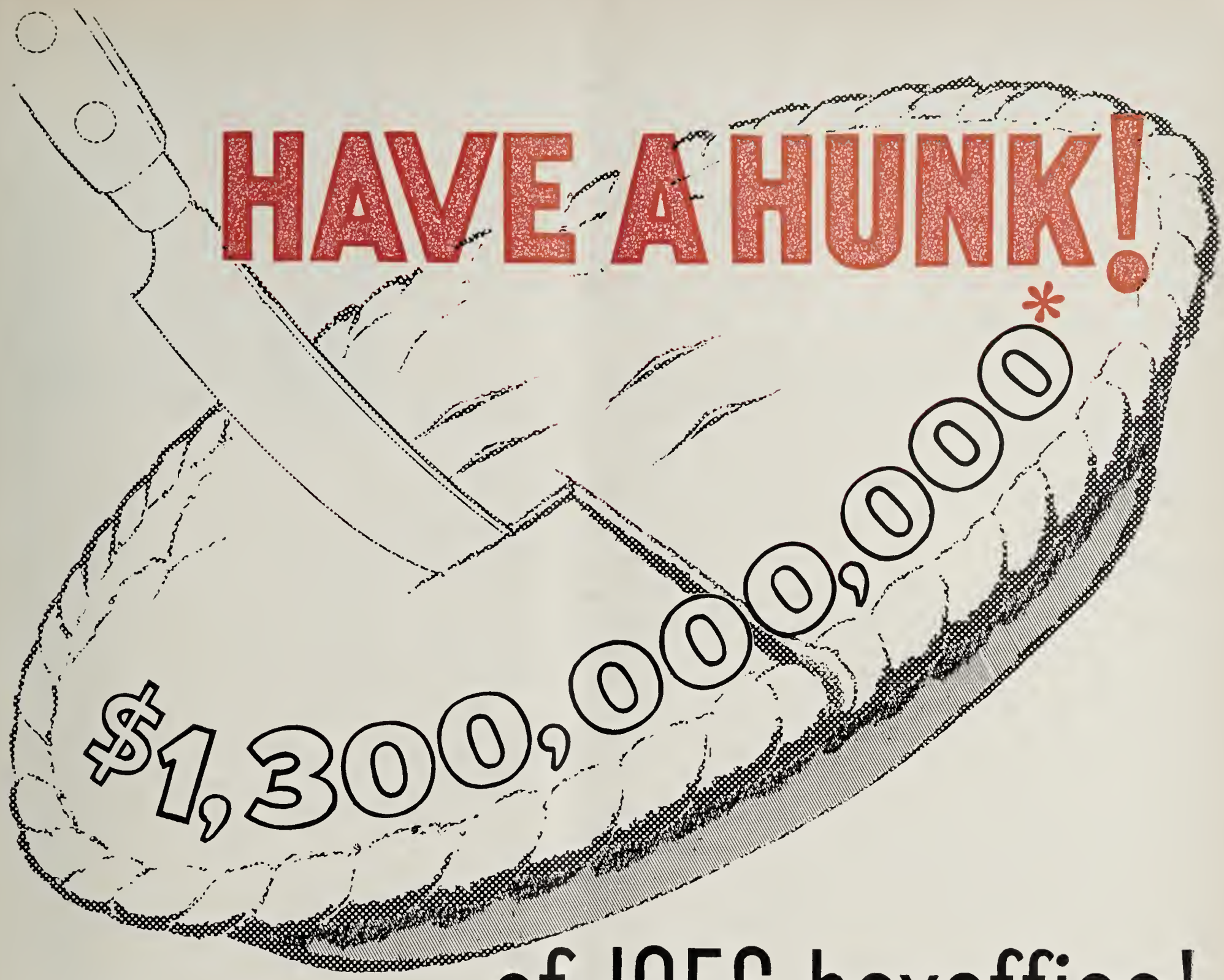
Local papers report that Loew's Theatres Inc. are to build a drive-in near the new Sharpstown development. . . . Demonstration of 20th-Fox's CinemaScope '55, is scheduled for the Metropolitan Theatre on Feb. 6. . . . Houston Popcorn's Augie Schmitt has again been chosen moderator of Concessions Clinic at annual convention of Texas Drive-In Theatre Owners at Statler Hilton Hotel in Dallas, Feb. 21-22. . . . Roger Barbeau returned from an army stint of two years to his old job at the Alabama Theatre; asst. mgr. Bill Safford transferred to similar post at the Fulton.

Ted Lewis is new buyer-booker at All State Thea. in Abilene; Ronnie Montgomery new booker at Columbia in Houston, also Barry Campbell; new cashier at Columbia is Alice Hunter. . . . Azteca Films, San Antonio, has been assessed four fines of $250 each for violation of ICC regulations concerning shipment of films consigned to Sunset Motor Lines for shipment to Lawrence, Ind. Motor Line has brought suits for $284,000 against Azteca because of a fire at the line's Dallas docks, laid to spontaneous combustion in the shipment of scrap film.

Jacinto Fraga takes over as mgr. of Azteca Theatre in Natalia; Mrs. Mae Jensen is new mgr. at Rice Drive-In, El Campo. . . . Paul Boesch, new chief barker of Variety Tent No. 34 in Houston, who was badly injured when his car ran into a stalled truck without lights in a fog, is home from the hospital in Galveston and recovering. . . . Ray Hay, mgr. of the Metropolitan Theatre, at Methodist Hospital for checkup on a kidney infection; also hospitalized is Interstate city mgr. W. E. Hellums, and home from the hospital after checkup for possible ulcer, is Bill Keith, 20th-Fox office mgr.

Filming of the first production of Locklin Picts., 4217 Gaston Ave., Dallas, called "Hell on Horseback," is underway. The story was written by John Carpenter, widely known for his outdoor pictures, who will also direct. . . . WOMPI's had a rummage sale in Farmer Market, with committee of pres. Laura Knopp, Karlene Schmitt, Lucile Gramillion and Marcella McNamara on deck at 5 a.m. . . . "Footsteps In the Fog" went into a fourth week at the River Oaks Theatre.

(*Continued on page* 26)



...of 1956 boxoffice!

PRESS RELEASE FROM THE OFFICE OF SECRETARY OF COMMERCE WEEKS

Washington, D. C., Dec. 27, 1955 — The film industry, with more theatres, particularly drive-ins, increased production and film attendance at more picture theatres, is expected to maintain theatre gross receipts at about the same level as 1955 now estimated at 1.3 billion dollars.

You can cut-out the guess work. Washington's made it official. Read the U. S. Commerce Dept. release and you'll see Secretary Weeks says $1.3 billion for motion pictures in 1956!

A share of that big profit-packed pie is yours. The size of your slice will be as big as your showmanship can make it!

Your N.S.S. office can give you a lot of help ...so call 'em, today!



NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

INDIANAPOLIS

Robert Arvin was upped from booker to office mgr. at Columbia, replacing Delbert Buckley who moved to Montreal, Can., where he will be a salesman for RKO. James Robison is a new booker at Columbia. . . . Ray Schmertz, former salesman for 20th-Fox in Cleveland, O., is the new branch mgr. here, succeeding R. L. Conn, who transferred to the Chicago office as branch mgr. . . . The Alhambra Theatre at Evansville, operated by Oscar Fine, closed Feb. 1.

Variety Club has scheduled a Valentine party for Feb. 10. . . . "Uncle George" Marks and his TV hillbilly jamboree appeared on stage at the Grove Theatre, Beech Grove, which Marks owns. . . . Arthur J. Hansen, 60, who sold his Greenwood Drive-In when a heart attack compelled him to be less active, passed away; also Harry A. Gorman, 63, former M-G-M and UA salesman, whose wife Hazel is an inspectress at M-G-M.

KANSAS CITY

Bev Miller, pres. of Kans.-Mo. AITO is one of 30 businessmen chosen by K. C. Mayor Roe Bartle for a good-will and business-development tour of South America. . . . Les Durland succeeded Chas. Stump, resigned, as booker for M-G-M. . . . Joe Redmond, Fox Midwest public relations exec, will represent the film industry in nationwide savings bond drive. . . . Jas. Kibble is new mgr. of Durwood's Missouri Theatre in St. Joe, Mo. John Wichman, who managed Skylark Drive-In last summer, succeeds Kibble as mgr. of the Electric in St. Joe. . . . Certificate of incorporation was issued to Hickman Mills Amuse. Co. to operate theatres. Incorporators are C. L., M. E. and L. J. Rogers. Hickman Mills is a K. C. suburb.

Globe Theatre, Oak Grove, Mo., is to open under management of H. R. Scofield and Son after a year's closing. New equipment, screen and CinemaScope were added. . . . Ben Urban reopened the Gay Theatre, Victoria, Kans., for weekends. . . . Buffalo Theatre, Buffalo, Mo., now has CinemaScope. . . . Kerr Theatres closed the Regney at Albany, Mo. . . . Lyric Theatre, Colby, Kans., reopened for weekends, with Don Phillips as mgr.

United Artists designated week of July 1-7 as UA Week with aim of booking one UA picture at each theatre in the area. . . . New lenses were added to the Grant City (Mo.) Theatre by R. O. Robison. . . . Mrs. Frances Vaughn, Bonner Springs, Kans., resigned as chairman of the Kans. Board of Review, giving political pressure as her reason. . . . Clayton Moore, who plays the Lone Ranger, will make personal appearances at the Missouri Theatre when his picture opens in K. C. . . . Robberies of the Kimo in K. C., Mo. and Granada in K. C., Kans. were committed by person hiding in the buildings at closing time.

Kans.-Mo. AITO delegates to the Allied Drive-In convention in Cleveland, Feb. 21-23, are Chas. Potter, K. C.; Gene Musgrave, Minneapolis, Kans., and Clara Bullard, Arkansas City, Kans. . . . J. W. Davis, former operator of theatres in Higginsville, Mo., celebrated his 89th birthday at his home in K. C.

MEMPHIS

The Memphis office of Kay Film Exchange has been consolidated with the New Orleans office to eliminate duplication. . . . C. B. Clark is new owner of Philadelphia Drive-In, Philadelphia, Miss. . . . Motorvue Drive-In, Piggott, Ark., closed for the winter. . . . R. R. Clemmons closed his Missouri Theatre, Palmer, Mo.; also closed was the Medina, Medina, Tenn. . . . Carl Christian reopened his Cozy Theatre at Tuckerman, Ark. . . . T. A. Ray, owner of the Calico, Rock, Ark., is hospitalized in Little Rock.

John C. Bond leased his Von Theatre, Hernando, Miss., to Vernon Adams, who was formerly with Warner's in Hollywood. . . . "Man With the Golden Arm" was passed by the Memphis film censors. . . . Chalmers Cullins, part owner of Memphis' three suburban theatres, was elected illustrious potentate of the Al Chumia Temple of the local Shrine. . . . Fire destroyed W. H. Grant's Kenton Theatre at Kenton, Tenn. . . . T. E. Smith closed his Dixie at Marmaduke, Ark. . . . J. C. Cox, 38-year-old mgr. of the Capitol, Union City, Tenn., passed away.

MIAMI

Variety Club of Miami will try a new way to raise funds, eliminating the annual Show of Shows for a Telethon on March 11 over WGBS-TV. . . . Sonny Shepherd had to curb plans for world premiere of "Carousel" due to print shortage. Picture will open at later date at the Carib, Miami and Miracle. . . . Mrs. Edward Claughton's daughter, Susan Mathews, gave birth to a baby girl. . . . Sam Rowland started a double feature policy at the Sheridan. . . . Eric Spencer of Wometco has a new baby girl. . . . Louis Issacs, doorman at the Royal Theatre, passed away.

MILWAUKEE

The Alhambra Theatre here, which in its 60 years has presented every form of entertainment from minstrel shows to grand opera, will feature art and prestige pictures. Mgr. Robt. Groenert says if public response is favorable, three or four series of foreign and art films will be shown each year. . . . Estelle Steinbach, mgr. of the Fox-Garfield and chairman of the Mothers March on Polio campaign, was pictured in the Milwaukee Journal pinning a crutch emblem on Tod Andrews, star of "The Fifth Season," at a recent committee meeting.

"Diabolique," which was to open at the Downer, was not signed for when the Mayor's motion picture commission recommended that it not be shown because of its "excessive gruesomeness." Gerry Franzen, gen. mgr. for Cinema, Inc., hopes to change the commission's views. . . . Harold W. Wise, salesman for Paramount, died of a heart attack while on a business trip in Madison. . . . When "The Return of Don Camillo," Italian film, opened at the Downer, patrons received a refund because the wrong print was sent with no English subtitles. Correct print was flown in the next night.

Oliver and Ray Trampe were luncheon hosts at the Athletic Club for Fred MacMurray during his visit to promote "At Gunpoint." . . . 20th-Fox will demonstrate its CinemaScope '55 process at the Fox-Wisconsin on Feb. 7. . . . The Fox-Uptown here is being reseated with American seats. . . . Greendale Theatre reopened with a deluxe run on a 28-day availability. It is owned by Angelo Provinzano and managed by Warren Atkinson.



Albert Bendmayor, executive of Northwood Theatres, Baltimore, Md., and his wife on a California visit are welcomed to Paramount by John Derek, star of "The Leather Saint," on the picture's set.

MINNEAPOLIS

Ev Seibel, MACO adv. mgr., and Ray Niles, dist. mgr., were in Sioux Falls, S. D., arranging for world premiere of "The Last Hunt" at the State Theatre on Feb. 16. Picture was filmed in the Black Hills of S. D. . . . Bill Clayson, 55, 20th-Fox booker, died suddenly of a heart attack. He had been with the company for 37 years. . . . Leslie Bird, formerly with UA, is new booker at Paramount. Replacing Bird at UA is Joe Beehan, who rejoined the exchange. . . . Harry Dryers installed wide screen and CinemaScope in his Bijou, a "grind" house. . . . Ken Adams, Universal sales mgr., was in Swedish Hospital, with a broken ankle.

MACO completed negotiations with a group of Duluth businessmen who purchased the first-run Garrick there. Building will be razed and a new five-story parking ramp erected on the site. . . . Sim Heller, new

(*Continued on page* 28)



Head-table guests at Boston Club luncheon given by Joseph Levine, pres. of Embassy Pictures, to his Hollywood visitors James Nicholson, pres. of American Releasing Corp., and Samuel Arkoff, ARC v.p. and general counsel, are (l to r): Mrs. Levine; Arkoff; Nicholson; Levine; Martin Mullins, New England Theas. pres., and Joseph Wolf, Embassy branch mgr.

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Herbert T. Kalmus

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ONE - For nearly forty years TECHNICOLOR has served the MOTION PICTURE INDUSTRY as its LARGEST AND MOST DEPENDABLE SOURCE OF COLOR;

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THREE - To that end Technicolor has appropriated $1,200,000 for research and development expenditures during the current year;

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Herbert T. Kalmus

PRESIDENT AND GENERAL MANAGER

January 30, 1956

TECHNICOLOR

MOTION PICTURE CORPORATION

MINNEAPOLIS (cont'd.)

Variety chief barker, announced plans for a Valentine party to be held in the clubrooms at the Nicollet Hotel on Feb. 18 for benefit of Variety heart hospital. . . . Wm. F. Burke, M-G-M booker, was reelected pres. of IATSE Local 31 for a third term. . . . Home Theatres bought the Paradise and Village theatres in Faribault, Minn. from Will Glaser, who is retiring.

Delmar Hoff purchased the Dakota, Wishek, N. D. from Walter Sayler. . . . Ernest Koeniguer repurchased the Capitol, Bristol, S. D., from E. A. Peterson. . . . Nick Polman estate sold the Memorial Hall theatre, Sebeka, Minn. to Ernest Lilja. . . . Earl Fainblit, UA booker, became the father of a baby girl, Linda Joy. . . . Roger Dietz upped from booker to salesman at Columbia, replacing Irving Braverman, resigned. Elaine Norby rejoined the company as booker.

Grand, Wilton, N. D., scheduled to reopen after extensive remodeling and installation of CinemaScope. New owner is Ervin Schimke. . . . Fire of undetermined origin, which broke out preceding a free show for kids, completely gutted interior of the Dakota, Seneca, S. D. . . . The Washburn, Washburn, Wis., and the Harbor, Bayfield, are conducting test of a new student-adult admission plan, with $1.50 discount ticket entitling holders to two student or adult admissions for the price of one. . . . Orville Overmoe shuttered the Traill, Hillsboro, N. D., for balance of the winter. . . . Earl Fulton closed the Cokato, Cokato, Minn., because of poor business.

NEW HAVEN

With announcement by State Hyway Dept. that some 184 buildings on Meadow St., including the 8-story Film Bldg., would be razed next year to make way for the Oak St. Connector, RKO revealed plans for shifting immediately to temporary offices and that part of its functions were being transferred to the N. Y. exchange. . . . The Sampson-Spodick-Bialek Fine Arts, Westport, may play host to the March world premiere of "Man in the Grey Flannel Suit," part of which was filmed in the Westport area. . . . Hartford Theatres boosted children's prices from 25¢ to 30¢. The circuit named Ellen Lee asst. mgr. of the Colonial, Hartford.

An early Feb. reopening is planned by Jason Theatrical Ents. for the first-run Palace, Torrington, which was heavily damaged by last year's floods. John Scanlan III will be house mgr. . . . Harry Furst is back in the Stamford exhibition picture. The former Plaza mgr. is now managing the Palace there. . . . Ed Lord, operator of theatres in eastern Conn., has sold the Lord Mfg. Co., Norwich, for a reported $135,000. He continues as owner of the bldg. . . . Recent Stanley-Warner managerial shifts include transfer of Harold Cummings from the Meadows, Hartford, to Capitol, Springfield, Mass.; Jean Dubarry from Capitol to the Warner, Bridgeport; Jack Simons from the Warner to Palace, S. Norwalk, where he succeeds Wm. Landers, transferred to the Palace, Norwich.

NEW ORLEANS

Milton and Mamie Durean of Masterpiece, who have taken over a portion of Astor pictures for distribution in this area, conferred with Emilie Savini, special N. Y. rep. for Astor Pictures. . . . Joy Theatre, Woodville, Miss., converted to CinemaScope. . . . Two 18-year-old LSU students were held on



Ben Halpern, who entered the industry as associate editor of THE INDEPENDENT and recently asst. mgr. of foreign publicity for United Artists, leaves with his family for Paris, France, to assume a more more important post for the company as ad-pub-exploi. mgr. for Europe and the Middle East.

charges of theft of a speaker from the Tiger Drive-In, Baton Rouge, managed by Chas. A. Herrington, who reports that over $700 worth of speakers have been stolen or accidentally pulled out. One of the youths detained formerly worked at the ozoner.

NEW YORK

Toll TV will receive one of its first key public tests in the N. Y. locale with public hearings on the controversial subject scheduled for airing at City Hall on Feb. 9. The hearings are based on a resolution by Council president Abe Stark, calling on the FCC not to sanction pay-as-you-see TV on the grounds that "it is not in the public interest." The Council turned the resolution over to its rules committee when it was offered on March 1, and the committee will conduct the hearings with John Merli, committee chairman, presiding.

Herbert J. Yates, Republic president, announced opening of the New Processing Laboratory of Consolidated Film Industries at 521 W. 57th St. on Jan. 31. . . . The Motion Picture Bookers Club selected "In The Middle Of The Night" for its theatre party on March 15 at the ANTA Theatre. Harry Margolis is chairman for the event.

OKLAHOMA CITY

Board of Directors of United Theatre Owners of Okla. completed plans for their first annual convention, to be held in the Skirvin Hotel Feb. 8-9. 20th-Fox's CinemaScope '55 will be demonstrated the morning of the first day, and speakers scheduled to appear on the various programs are Jack Jackson of the M. P. Herald; David Cheatham, Pulaski, Tenn.; Robert Walker of Unitah Theatre, Fruita, Colo.; Abe Berensen, Gretna, La. . . . Video Ind. Theas. will hold its annual conference of managers and partners on Feb. 7. Usually this is a two-day session but this year they will attend the UTO convention on the second day. . . . M. W. Wood, owner of the Zett Theatre, Darrouzett, Tex., was killed in an auto accident.

Dave Hunt, one time branch mgr. for Republic here, resigned his post as film buyer for KWTV to go into business for himself. He plans to buy films for a group of TV stations and, as a member of National Assn. of Film Services, will also buy and book for theatres in this territory. . . . Charles Hudgens, Universal branch mgr., was appointed exchange area chairman for various charitable activities. . . . L. G. Bumpers, owner of the Vian Theatre, Vian, Okla., is reported to be recuperating from a heart attack. . . . The Miller Theatre, Anadarko, Okla., installed CinemaScope. . . . Jess Cooper, owner of the Lyric Theatre, Chelsea, Okla., is convalescing after a slight stroke.

PHILADELPHIA

Norman Gordon, who started as an usher in 1946, has been named asst. to gen. mgr. E. Lyle Trenchard, who is in charge of theatre operations for Wm. Goldman Theas. . . . A Brotherhood rally, to which all exhibitors were invited, is scheduled for Feb. 6 in the RKO projection room. Ted Schlanger, S-W zone mgr., and Charles Zagrans, RKO branch mgr., are co-chairmen for Brotherhood Week in this area. . . . Stanton Theatre is breaking records with "Man With the Golden Arm." . . . The Riviera adopted a policy of admitting children free of charge if accompanied by a parent during mid-week.

Grand in Bristol, which planned to put on burlesque attractions, ran into legal obstacles and matter is before the courts in Bucks County. The theatre, which was sublet to Buddy Ottenberg and Al Nirenberg by Mel Fox, is part of an estate. . . . Dave Rosen is handling distribution of "Hill 24 Doesn't Answer," also "The Night My Number Came Up," which is to be the next attraction at the Green Hill. . . . Edgar Humphries is now booking and buying for the Northeastern in Phila.

Allied Artists is running its first date drive and Max Gillis asks all his friends to help the exchange win honors in the campaign. . . . Harvest Moon Drive-In left Allied M.P.T. Serv. and is being handled by Tri-State, who also acquired the account of Tom Kerrigan's Harrisburg Drive-In, Harrisburg, and Paul Kerrigan's Hi-Way in Frackville after leaving Milgram. . . . Colonial Theatre in Lancaster closed for one day during installation of a heating plant.

The A. M. Ellis chain, operator of 22 indoor theatres and two ozoners, is taking over the Coatesville Drive-In from Milton Schosberg, will modernize it and increase capacity to 800 cars. . . . Bill Yurasko, S-W asst. film buyer, became the father of a baby girl on his birthday. . . . "All That Heaven Allows" broke records of "Not As A Stranger" at the Viking Theatre despite brushoff reviews. . . . Albert A. and Jeanette E. Moffa added the 600-seat Ritz in Coplay to the theatres they operate in Allentown. Closed since last April, the Ritz reopened with a CinemaScope installation.

A. R. Boyd Ents. bought the Colonial in Lancaster from estate of Charles P. Widmyer. Theatre was built in 1912. . . . DeLuxe Theatre Service now booking and buying for the Holland in Old Forge and the Strand in Bangor; James A. Carey booking and buying for the Elmwood in York. . . . Closed since Dec., the Strand in Pottstown reopened; also reopened, the Andrea in Catawissa.

PITTSBURGH

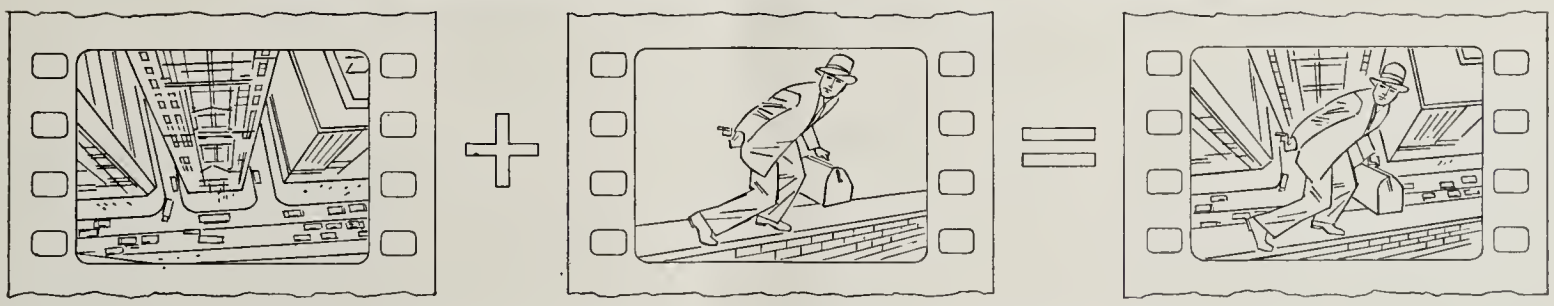
Associated Circuit, which took over the Hippodrome and Bellevue theatres, appointed Jack Keifer mgr. of the Bellevue and Thomas Leech mgr. of the Hippodrome. . . . Stanley Warner promotions include transfer of Leopold Satoris from the Belmar in Homewood to the Rowland in Wil-

(*Continued on page 30*)



Mastery of picture-taking and laboratory technics have freed today's motion picture production from the practical limitations of time and space. For example, should director and crew be in Hollywood with story scenes to be photographed in New York, the director shoots background and action separately, combines them in the optical department.

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PITTSBURGH (cont'd.)

kinsburg; Reuben Harris from the Strand in Oakland to the Belmar, and John Zugell, a relief man, to the Strand. In other changes Mary Gurowski was upped from asst. of the Memorial in McKeesport to mgr. of the Victor in that city; Tom Budjanec to the Harris in Tarentum from the Washington in Washington, Pa., and Tom Morris to the Nittany in State College from Tarentum.

Thirty-five distribution leaders from Film Row came to a bon voyage dinner for Harry Hendel, who sails on a round-the-world cruise, a gift to him from Allied MPTO of Western Pa. . . . Variety Club's Telethon to raise $150,000 for the Roselia Foundling Home went over the top. . . . The Amvets honored Joe Volpe, drive-in proprietor, at a big testimonial dinner for his contribution in combatting juvenile delinquency and his devotion to the welfare of underprivileged and handicapped children. . . . Ernest Stern, exec. dir. of Associated Theas., announced the opening of a new art house, The Studio, in Bellevue. . . . An out-of-court settlement is reported in the case of Publix Wheeling Theatres vs. Dipson Theatres, Wheeling, for improved running time.

PORTLAND

Marvin Foster of the Guild Theatre held open house on his return from an extensive trip to N. Y. and Calif. He was the winner of the 1955 Box Office achievement award. . . . Two leading suburban theatres, Graeper's Egyptian and the Irvington, combined under one management, with the latter taking over the active management.

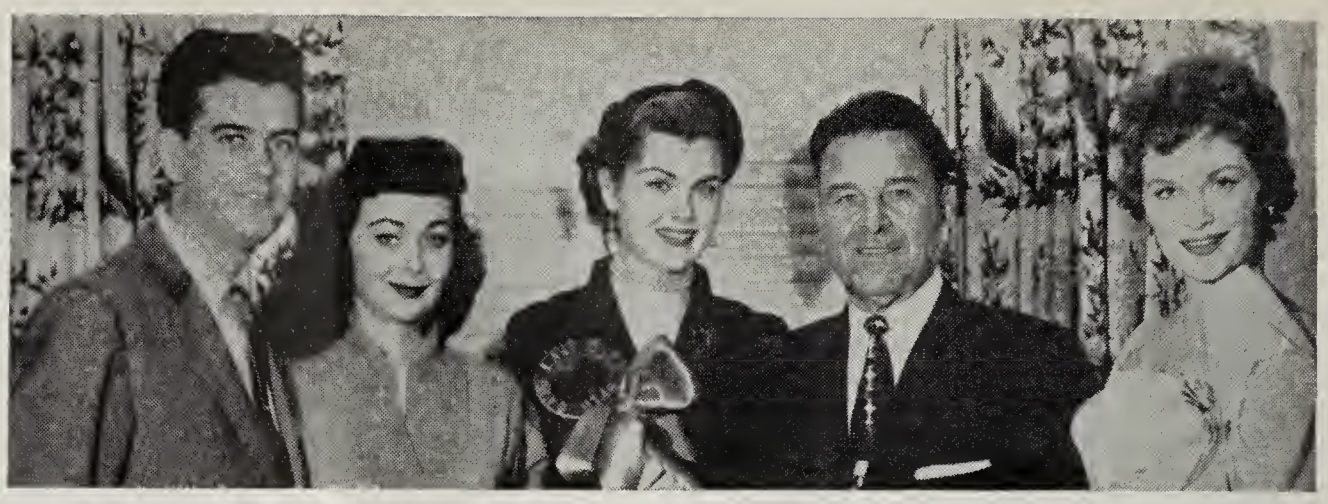
ST. LOUIS

Elton Holland, mgr. of the Orpheum at Fulton, Ky., was transferred by Malco to Portageville, Mo., where they operate the Maxon and Shannon theatres. . . . MITO will sponsor an "Operations Cash For You" clinic at Louisiana, Mo. March 13, to give exhibitors profit-making ideas. . . . Chas. Guggenheim & Associates, Inc., St. L., headed by J. W. Sidel, A. L. Leigh and J. W. Sandweiss, incorporated to do a general motion picture business. . . . E. J. Pierce, formerly on the UA sales staff, became local rep. for Buena Vista.

Fred Mound returned to St. L. as UA salesman after some 18 months in Kansas City in a similar capacity. . . . The 275-seat Lincoln in Jonesboro, Ill. started a policy of Saturday operations only. . . . Mrs. O. W. McCutcheon, who closed her 400-seat Gay Theatre at Charleston, Mo., will continue operation of the McCutcheon there. . . . "Good Conduct Passes" are distributed through principals of area schools by Tommy James, owner of the New Comet, Douglass, West End and Strand theatres.

Southway Theatre, St. L., which was operating weekends only, was closed by Lloyd Weston for an indefinite period. . . . Paul Horn sold his 400-seat Girard Theatre to the Girard Fire Protection District. . . . George Pliakos, 72, owner of the Marquett, Criterion Tent Show, the Laclede and Regal, passed away.

Francis Starr was upped from asst. mgr. at Frisina's Roxy in Springfield, Ill. to mgr. of the Bond, Greenville, Ill., succeeding Pic Pedrucci, transferred to St. Charles, Mo. as city mgr. . . . Jimmy Gately relected business agent for Film Exch. Employees Local F-1; Marcella DeVinney named pres. . . . 20th-Fox has scheduled two demonstrations of CinemaScope 55 for this area, one at the



Starlet Marla English, on tour for United Artists "Three Bad Sisters" with Patricia Blake and Roxanne Arlen (l to r), received the key to Salt Lake City from Mayor A. F. Stewart. Participating in the presentation was Art Sutton (left), mgr. of the Lyric Theatre, where the film opened.

St. Louis Theatre on Feb. 10 and one at the Lincoln, Springfield, Ill. on Feb. 13. . . . Capitol Theatre, Pinckneyville, Ill., was reopened by Robert Good of Mt. Vernon, Ill., after remodeling.

Paul L. Krueger, pres. of Wehrenberg Theas. and also chairman of the local Housing Authority, received FHA approval to build 600 units of public housing in the county. . . . Hall Walsh, Warner's Southern Prairie dist. mgr., still at DePaul Hospital, is recovering nicely.

SALT LAKE CITY

A Bountiful, Utah patron at the Rialto won a crisp new $100 bill, handed to her by city mgr. John Denman of Fox Wasatch for being No. 40,000 to attend the Rialto Theatre, managed by Gene Bowles. . . . The Uptown Theatre, managed by Duane Grant, and the Villa Sugarhouse, managed by Glen Phillips, currently showing "Man With The Golden Arm," are holding late shows due to popularity of the film. . . . Park-Vu Drive-In has remained open practically all winter except for a cold spell early in the season. No heaters have as yet been installed.

Keith Swanson of the group of Swanson brothers who formerly operated the Colony, and more recently the State, is now a shipper for the local Universal exchange. . . . Robert H. Winward, son of RKO booker-cashier E. S. Winward, was married to Joyce Hammond. . . . The Cartoon Carnivals and Matinees held at the Utah Theatre, managed by Lou Sorensen, the Southeast, by Dick Frisbee, and the Murray, which recently adopted the policy, continue to draw the youngsters in large numbers. . . . An "entertainment center" for this city, to cost $1,500,000 and to be built on Redwood Rd. at 21st South, is expected to have a seating capacity of some 15,000.

SAN FRANCISCO

United Calif.'s 220-seat Colesium had a gala opening after complete refurbishing and installation of CinemaScope and sound. Albert Levin is mgr. of this nabe, which had been dark for four years. . . . Lighting and renovation of Ackerman-Roesener's Regal completed and mgr. Harry Gold back after recovery from a heart attack. Ray Tapia, mgr. of the circuit's Hub, transfers to mgmt. of the Guild and Center; Alfred Fortunato is new mgr. at the Hub. . . . Front Office Exch. Emp. Local F-17, IATSE, elected Mickey Carney of RKO, pres.; Ed Jones of RKO, business agt. . . . Mildred Peterson of Nat'l Film Serv. is new pres. of Inspector and Shippers Local B-17, IATSE.

Abe Blumenfeld, Blumenfeld Theas., elected pres. of N. Calif. Thea. Assn. Other officers for 1956 are Homer Tegtmeier, Tegtmeier Theas., 1st v.p.; Irving M. Levin, S.F. Theas., 2nd v.p.; Wm. Elder, Loew's Warfield, sec.-treas.; Hulda McGinn, pub. rel. and legislative counsel. Roy Johnson, dispatcher of the Gilboy Co. was commended by the Assn. for film deliveries despite severe storm conditions. . . . Phil Garber reports that the first-run policy at the Crown, Vallejo, is paying off. . . . S.F. Musicians Local 6 presented Gov. Goodwin Knight with a gold membership card for his support of the AFL resolution against the amusement tax at recent state convention.

Eugene H. Emmick, 74, a founder and pres. of Golden State and T&D Jr. Theas., now United Calif. Theas., died of a heart attack. Among his philanthropies was the Variety Club's Blind Babies Foundation. . . . John Bowles added the August Pinaro circuit to his booking service following retirement of Bradley Fish, booker of the circuit. . . . Booked for the Coronet Theatre, Feb. 10, is the Todd-AO "Oklahoma." . . . Stan Pooley is new mgr. of Blumenfeld's Grand, N. Sacramento; Wayne Glasgow, the Cinema, a Market St. house leased by Ralph Dostal from FWC.

Opening date of CinemaScope '55 "Carousel" at the Fox Theatre, S.F., and the Paramount, Oakland, set for Feb. 17. Both houses are equipped with six sound tracks. . . . Formation of Young Peoples M.P. Council is under way after a meeting of reps. from the Board of Education and N. Calif. Theas. Assn., John Klee of FWC and Earl Long of Paramount. Wm. Morris, coordinator of secondary education activities, is chairman of the organizing committee.

Warners Offers Giant Production Offerings

(*Continued from page* 13)

ring Jane Wyman and Van Johnson, with Rudy Mate directing and produced for the studio by Frank P. Rosenberg.

Santiago, Technicolor, starring Alad Ladd, Rossana Podesta and Lloyd Nolan, produced by Martin Rackin and directed by Gordon Douglas.

The Animal World, Technicolor, produced by Irving Allen.

The Steel Jungle, starring Perry Lopez, Beverley Garland and Walter Abel.

Our Miss Brooks, starring Eve Arden in a feature-length production of the radio and television program, directed by Al Lewis and produced for the studio by David Weisbart.

Seven Men From Now, starring Randolph Scott, a Batjac production directed in WarnerColor by Budd Boetticher.

Independent Trade Reviews

"Meet Me in Las Vegas"

(MGM) CinemaScope-Eastman Color 112 Min.

Cast: Dan Dailey, Cyd Charisse, Agnes Moorehead, Lili Darvas, Oscar Karlweis, Liliane Montevecchi, plus guest stars Lena Horne, Paul Henreid, Frankie Laine, Jerry Colonna and Mitsuko Sawamura.

Credits: Produced by Joe Pasternak; Directed by Roy Rowland; Screen Play and Story by Isobel Lennart.

M-G-M has uncorked a bountiful and bouncing musical extravaganza reminiscent of the grand-scale musicals of past years that should rate as one of the company's big winners of 1956. Combining solid marquee values with plenty of exploitation material from all angles, the CinemaScope-EastmanColor presentation offers show-stopping dancing by Cyd Charisse, aided by Dan Dailey, in numerous big production numbers, bright new songs, appealing comedy by Jim Backus, Lili Darvas, Oscar Karlweis and Agnes Moorehead, and lavish excursions by guest artists Lena Horne, Frankie Laine, Paul Henreid and Jerry Colonna. It spins a frothy romance set in the famous Nevada casinos between ballet dancer Charisse and gambler-rancher Dailey—with the gimmick provided that when they hold hands, they *can't* lose at the tables.

Lovely Miss Charisse takes almost full charge of the musical proceedings, bringing down the house thrice with her dancing at the sneak preview at Loew's 72nd St. Theatre—with a colorful Sleeping Beauty ballet, a comic take-off of the bump-and-grind set, and a modern version of the Virginia Reel. Several of the songs will make strong bids for Hit Parade entry, headed by "My Luck Charm" sung by a little girl, Mitsuko Sawamura, in duet with Dailey—which garnered the biggest ovation of the evening. Much of the thin story line is patched by the splendid production values and by some charming comic by-play by Miss Darvas and Karlweis in the inimitable Hungarian manner.

DANCER CHARISSE AND GAMBLER DAILEY FIND they possess a magic touch together, and as they wander a winning way from casino to casino, listening to guest artists serenade them, they find themselves falling in love—even though they have little in common but money. Finding Dailey, Miss Charisse begins to live for the first time. As the romance progresses amidst much music, comic difficulties et al, the pair get a chance to dance and sing under various guises. The courtship is threatened when the magic spell wears off—they lose—but true love triumphs at the finale.



MGM's "Meet Me In Las Vegas" stars Dan Dailey, Cyd Charisse, CinemaScope-Eastman Color.



Para's "The Court Jester," VistaVision-Technicolor, stars Danny Kaye (right).

"The Court Jester"

(Paramount) VistaVision-Technicolor 101 Min.

Cast: Danny Kaye, Glynis Johns, Basil Rathbone, Angela Lansbury, Cecil Parker, Mildred Natwick, Michael Pate, John Carradine, Hermine's Midgets.

Credits: A Dena Production; Produced, Directed and Written by Norman Panama and Melvin Frank.

Danny Kaye's in top form in this lusty comic spoof of medieval England by the same team that brought *Knock on Wood* to the screen two years ago. Dressed for a lavish time, in VistaVision and Technicolor, the Paramount release assures top values in rollicking family entertainment. It's loaded with an assortment of bright gags, wild slapstick and outrageous gimmicks (a band of fighting midgets, magic spells and magnetized armor), precisely tailored to Kaye's own fantastic brand of wit. Add to this some merry songs and the comic's double-talk tour - de - force: "the - pellet - with - the - poison's - in - the - flagon - with - the - dragon - not - the - chalice - from - the - palace - get - it? - got - it-good!" There's a lot of plot here, concerning the efforts of a patriot band to drive out the usurping king, and restore the rightful "baby king with the purple pimpernel." Kaye plays the imposter-jester, inside man in the castle, and by slipping in and out of spells and what-not, keeps it all moving at a pleasant pace with light-hearted charm. Good support is offered by Glynis Johns as the maid-in-arms who loves him, Basil Rathbone as the sinister figure of satiric evil, Cecil Parker as the delightfully foolish king, and by Mildred Natwick—who's got the evil eye. Every once in a while, there's a pause to let the plot catch up—but twelfth century England hasn't been so much fun in years.

KAYE POSES AS THE COURT JESTER TO WIN access to the castle's secret passage so that his chief, the Black Fox, can attack and depose false king Parker. An alliance is in the making between the king and Griswold of the North (Middleton) which is bad news for the patriots and is opposed by evil Rathbone (who wants no intruders snatching his influence over the king) and by princess Angela Lansbury (who would have to marry the grisly Griswold). Rathbone also believes the jester is his paid assassin, and the princess believes he is her true love. Miss Johns is also circulating, since she has caught the favor of the king. As the baby, also in the castle, is passed back and forth, and things get thicker and funnier, the jester accidently wins a duel-to-the-death with Griswold as the band of midgets enter to save England—and all bow to the baby king.

"Anything Goes"

(Paramount) VistaVision—Technicolor 106 Min

Cast: Bing Crosby, Donald O'Connor, Mitzi Gaynor, Jeanmaire, Phil Harris, Kurt Kasznar, Richard Erdman, Walter Sande.

Credits: Produced by Robert Emmett Dolan; Directed by Robert Lewis; Screen story and screenplay by Sidney Sheldon; From the play by Guy Bolton and P. G. Wodehouse (Revised by Howard Lindsay and Russel Crouse).

Once a sophisticated Cole Porter Broadway musical which starred Ethel Merman, Victor Moore and William Gaxton, and later a film starring Miss Merman and Bing Crosby, *Anything Goes* again comes to the screen with Crosby, Donald O'Connor, Mitzi Gaynor and Jeanmaire as stars, a completely new book, plus six haunting Cole Porter songs: "I Get A Kick Out Of You," "Anything Goes," "You're The Top," "It's De Lovely," "All Through The Night," and "Blow, Gabriel, Blow." Chances are that this latest version, expensively produced in VistaVision and Technicolor, will be a solid commercial success with general audiences. The film has abundant singing and dancing, Paramount's customary lavish production trimmings, gorgeous Technicolor, and the Crosby name for the marquee. And then of course there's that provocative title.

Miss Gaynor and the French ballerina Jeanmaire are alluringly gowned and delightful to watch as aspiring musical comedy stars, signed separately by Crosby and O'Connor for a single role in a forthcoming show. The romantic misunderstandings which result from this faux pas take place largely in night clubs and theatres in London, Paris and New York, and onboard a luxury ocean vessel. And Crosby and O'Connor do two Cahn-Van Heusen numbers that will remind audiences of the old Hope-Crosby routines: "A Second Hand Turban and a Crystal Ball," and "Ya Gotta Give The People Hoke."

There should be much favorable word-of-mouth about the two femme leads. Mitzi Gaynor has rarely looked as fetching in films, and Jeanmaire (in her first film after her Broadway stage success), displays an unusual talent and appearance that will be difficult to overlook.

ON SEPARATE EUROPEAN VACATIONS SHORTLY before their new show is to begin rehearsals in New York, Crosby and O'Connor sign Mitzi Gaynor and Jeanmaire, respectively, as the female star of the show. When they realize their blunder, O'Connor agrees to talk the French girl out of her contract, but can't do it. Crosby tries, falls in love with her, but also antagonizes her. Meanwhile Mitzi's gambler father, Phil Harris, is in trouble with the income tax people, and afraid that he will be slapped in jail on their return to the states, Mitzi breaks off her budding romance with Donald. The situation is resolved when the lovers learn each other's motives, and agree that the show's plot shall be rewritten to include another girl. When Harris returns from his tax stretch two years later, the show is still running.



Bing Crosby and Jeanmaire star in Para's "Anything Goes," VistaVision-Technicolor, also starring Donald O'Connor, Mitzi Gaynor.

"Miracle in the Rain"

(Warner Bros.) 107 Min.

Cast: Jane Wyman, Van Johnson, Eileen Heckart, Fred Clark, Peggie Castle, Josephine Hutchinson, William Gargan, Barbara Nichols, Alan King, Irene Seidner.

Credits: Produced by Frank P. Rosenberg; Directed by Rudolph Mate; Novel and screenplay by Ben Hecht.

Jane Wyman and Eileen Heckart will make strong bids for the year's top acting honors for their starring and supporting roles in this sentimental "miracle" story by Ben Hecht. Miss Wyman contributes a moving and lustrous performance as a lonely girl who finds brief happiness in a simple romance with a soldier (Van Johnson)—and whose great love momentarily cuts across the barrier between the living and the dead. The story-line is old-fashioned, with all the ear-marks of a tear-jerker, giving it solid general audience appeal. But that's not the full story! An outstanding array of well-paced acting, plus subtle and imaginitive direction by Rudolph Mate raises ths finely-photographed film to a level where word-of-mouth enthusiasm will develop. Chief virtues of the film are the vitality of its humor and its selective realism in depicting all the little people thrown into the life of the heroine. First rate in the cast are Josephine Hutchiuson, Fred Clark, Peggie Castle, Alan King, Irene Seidner, Barbara Nichols and others. The Hecht "miracle," with all its sentimentality, is never harrowing, seldom maudlin and often honestly moviug.

LONELY MISS WYMAN MEETS SOLDIER VAN Johnson in the rain one day after work, and takes him home for supper. Though her mother, Miss Hutchinson, is not cordial, the young girl has a rare happy moment with the naive and simply joyous soldier. They see each other often and in sharing their quiet tastes fall in love. However, he is called overseas with his unit, and there he is killed. Depressed at the death of the one hopeful thing in her life, Miss Wyman contemplates suicide. She takes refuge in caring for a statue in St. Patrick's Cathedral. Still despairing, she falls ill of pneumonia—and from her sick bed, rises one night to go to the statue in the Church. In the driving rain, she sees a vision of Johnson, who pledges his love and returns a memento she had given him. It is found in her hand by her friend, Eileen Heckart, and by a youug priest who have come to help her.



Warner Bros.' "Miracle In The Rain" stars Jane Wyman and Van Johnson.

"The World In My Corner"

(Univ.-Int'l.) 82 Min.

Cast: Audie Murphy, Barbara Rush, Jeff Morrow, John McIntire, Tommy Rall, Howard St. John, Chico Andrade, Freddie Herman.

Credits: Produced by Aaron Rosenberg; Directed by Jesse Hibbs; Screenplay by Jack Sher; Based on a story by Sher and Joseph Stone.



Audie Murphy and Barbara Rush star in Univ.-Int'l.'s "The World In My Corner."

Audie Murphy, in his first screen appearance since the very successful *To Hell And Back,* again demonstrates here that, with the proper story material, he can become oue of America's most popular and enduring stars. Murphy's ability to project pride, sincerity and a genuine humility, coupled with his fantastic record of personal courage, make him an unusual and appealing personality. This time Murphy plays a prize-fighter, a kid from humble city origins who has a fling at Long Island society and the welterweight championship, and finds he has wrongly based his quest for happiness on material possessions. Murphy is helped by excellent supporting performances from Barbara Rush, Jeff Morrow and others, and also by Universal's usual handsome production job from Aaron Rosenberg and Jesse Hibbs. As a fighter (there are probably a full 15 miuutes of realistic ring scenes that will thrill the menfolk), Murphy is surprisingly fast, agile and convincing. As a lover, he is still shy and self-conscious but the ladies will love him. The script lets him down at the end, when a too-pat ending solves his problem, but good box-office results for this presentation seem assured.

FIRED FROM A MINOR JOB IN A FACTORY ON THE Jersey side of the Hudson River, slum boy Murphy visits a former fight manager, John McIntire, who has offered to train him. McIntire works at the Long Island estate of domineering industrialist Morrow, who soon considers Murphy as his protege. Attracted to Morrow's daughter, Barbara Rush, Murphy becomes convinced that only money separates them, and finally agrees to throw a championship fight in order to build a stake. The girl and his manager both leave him, and when Murphy decides that the fix is off, the racketeer's thugs give him a merciless beating. Before the fight begins, his manager returns, and through clever strategy, Murphy wins. The doctor tells him he may never fight again, but he a wiser man and reconciled with Miss Rush.

"The Bottom Of The Bottle"

(20th-Fox) CinemaScope-De Luxe 88 Min.

Cast: Van Johnson, Joseph Cotten, Ruth Roman, Jack Carson, Margaret Hayes, Bruce Bennett, Brad Dexter, Peggy Knudsen, Jim Davis, Margaret Lindsay.

Credits: Produced by Buddy Adler; Directed by Henry Hathaway; Screenplay by Sydney Boehm; From the novel by Georges Simenon.

A melodrama about two brothers who bitterly hate each other but are eventually reconciled, *The Bottom Of The Bottle* boasts a first-rate CinemaScope-De Luxe production and a solid cast with Van Johnson, Joseph Cotten, Ruth Roman and Jack Carson as leads. Located amidst the fashionable ranches and desert scenery of the Southwest, *Bottle* starts when Johnson, an escaped convict and latent alcoholic, on his way to join his family in Mexico, is forced to lay over at the border home of his wealthy attorney brother, Cotten. The latter, desperately trying to conceal his humble childhood, has sunk into a hollow marriage relationship with Ruth Roman. What begins as a psychological study of sibling relationships unfortunately suffers from weak scripting, resulting in unbelievable characterization at many points. There is plenty of action, however, including an outdoor scene in which the armed Johnson goes on an alcoholic rampage in the hills nears the border; and when the brothers cross a raging river to Mexico, after a storm, and finally come to understand each other.

RETURNED TO HIS PALATIAL RANCH HOME after a visit to a Mexican brothel, Cotten finds his hated brother Johnson, escaped from prison, unable to reach Mexico and his family because of a storm and raging river currents. Passing off Johnson to his shallow friends as an old acquaintance, Cotten refuses to endanger his career or social standing by ensuring the safety of his brother or his family. Finally, at the urging of his wife, who uses the occasion to break down Cotten's stony armor, he agrees to take certain risks; when Johnson, insulted by his friends, goes on a drunken rampage, Cotten goes to bring him back before a posse can reach him. Together they cross the raging river on horses to safety, but when Cotten is caught by floating debris Johnson swims back to the other side to save him—thereby losing his chance for freedom. Found by the police and his friends, Cotten proudly admits that Johnson is his brother, and Johnson returns to prison satisfied that his family will be cared for.



Van Johnson, Ruth Roman and Joseph Cotten star in 20th-Fox's "The Bottom of the Bottle," CinemaScope-De Luxe.

"Battle Stations"

(Columbia) 80 Min.

Cast: John Lund, William Bendix, Keefe Brasselle, Richard Boone, William Leslie, John Craven, James Lydon, Claude Akins, George O'Hanlon, Eddie Foy III.

Credits: Produced by Bryan Foy; Directed by Lewis Seiler; Screen play by Crane Wilbur; Based on a story by Ben Finney.

Battle Stations, is a dramatic, well made film dealing with an aircraft carrier in World War II. The film, an almost documentary story of a ship, has all the ingredients of a good picture: action, drama, conflict and good performances from the all-male cast. Director Lewis Seiler has intregrated his stock into the film so that it helps the action and has also taken good advantage of his location, shooting on an actual aircraft carrier. Film has an eye-catching title and should go out and do above average business. Bryan Foy's production work is excellent as is Crane Wilbur's very human script.

Lt. Commander John Lund, a Jesuit priest, is assigned to an aircraft carrier captaiued by Richard Boone. The ship, thought by the Japanese to have previously been sunk, has been repaired and goes back into combat. The Japanese, eager to make sure that this time the

carrier goes to the bottom, hurl everything they have at it when the aircraft carrier is with a task force off the coast of Japan. The carrier is hit, but due to the courage of its men and the capabilities of its stern but human captain, it makes it back to the United States again for repairs, a damaged but still valiant ship.

"The Killer is Loose"

(United Artists) 73 Min.

Cast: Joseph Cotten, Wendell Corey, Rhonda Fleming, Alan Hale, Michael Pate, Virginia Ghristine.

Credits: A Crown Prods. Presentation; Produced by Robert L. Jacks; Directed by Budd Boetticher; Screenplay by Harold Medford; Based on a story by John and Ward Hawkins.

Based on Wendell Corey's brooding low-key rendering of the sullen killer in question, plus a better-than-average story, prospects are good for this UA suspense melodrama to fill the bill for thriller fans. Box-office potential is strengthened on the marquee too, with Joseph Cotten and Rhonda Fleming, who both turn in sympathetic performances as the main targets of the escaped murderer. Killer Corey's main interest here is the annihilation of detective Cotten's wife, in payment of his own spouse's demise at the hands of the lawman. This "killer-in-suburbia" presentation needs faster pacing—although the suspenseful *vis-a-vis* of huuter and hunted at the film's close will stir general viewers. Characterizations of Cotten and wife run on the routine side, but when attention shifts to Corey, sharply-drawn terror can be expected.

AWKWARD LEON POOLE (COREY) IS IMPRISONED for his part in a bank hold-up. In prison he plots to revenge the death of his wife, killed as the police were appreheuding him. Revenge is directed toward Miss Fleming, beautiful wife of the detective (Cotten) who shot the only person who ever loved Corey. Escaping from a prison honor farm several years later, his revenge takes on maniacal dimensions—and he kills three times in slipping through the huge police dragnet into the city. As the police are setting their plans, marital troubles arise between Cotten and wife, who wants him to quit the force, now more than ever. The undercover police surround Cotten's house, awaiting Corey. As Corey nears, Miss Fleming learns the true situation, forgets her threats to leave him, and races to be with her husband. Killer and target converge on the house, Corey is killed in a rain of bullets, and Cotten and Miss Fleming clinch at the finish.

"Red Sundown"

(Univ.-Int'l) Technicolor 81 Min.

Cast: Rory Calhoun, Martha Hyer, Dean Jagger, Robert Middleton, Jim Millican, Lita Baron, Grant Williams.

Credits: Produced by Albert Zugssmith; Directed by Jack Arnold; Screenplay by Martin Berkeley; Based on a story by Lewis B. Patten.

Rory Calhoun takes top billing in this Technicolor western programmer about a gun-fighter who throws off the "reputation" to become an honest citizen. With an above-average story, and good support from sheriff Dean Jagger, killer Grant Williams and cattle baron Robert Middleton, *Sundown* offers sufficient action for the western addicts plus more than run-of-the-mill characterization and dialogue for general viewers. Action highlights come in the opening and closing scenes—a battle with a wild band of angry westerners, and a duel with a hired killer. Romantic interest is supplied by Martha Hyer as the gun-fighter's girl of the future, with Lita Barou as the girl of the past.

GUNFIGHTER RORY CALHOUN SWEARS TO GIVE up the saddle-tramp life to dying buddy Jim Millican as they fight off a band of desperados. Escaping, Calhoun rides into cattletown of Durango seeking a job and an honest life. In Durango, crooked cattle baron Robert Middleton has been pushing small ranchers about, despite efforts of honest sheriff Dean Jagger. Befriended by the lawman and his pretty daughter Martha Hyer, the gun-slinger takes a job as deputy—to prove that his kind can reform and that he can't be bought by the cattleman. He refuses Middleton's offers, and prevents unlawful violence on both sides of the local squabble. In a showdown with hired killer Grant Williams, who has been terrorizing the farmers for Middleton, Calhoun outshoots the youthful gunman, and rides off to make an honest living in order to return and marry Miss Hyer.

"The Angel Who Pawned Her Harp"

(Dominant) BRITISH 73 Min.

Cast: Felix Aylmer, Diane Cilento, Jerry Desmonde, Robert Eddison, Joe Linnane, Sheila Sweet, Edward Evans.

Credits: A Group 3 Prod.; Produced by Sidney Cole; Directed by Alan Bromly; Screenplay by Charles Terrot and Cole; From the novel by Terrot.

A radiant, strikingly lovely blonde actress named Diane Cilento, currently attracting attention opposite Michael Redgrave in a Broadway stage production, is the star of this little English fantasy about an angel who is suddenly dispatched by her "department head" to a poor section of London. There, short of funds, she pawns her harp, and then proceeds to set a few lives straight: among these, a lonely pawnbroker who fancies music boxes; a henpecked clerk in trouble with his sweetheart; a police sergeant who fancies symphonies; and so on. Although *The Angel* is paced leisurely aud has a few implausible moments, it is generally diverting aud has several good samples of quiet English humor.

"Broken Star"

(United Artists) 82 Min.

Cast: Howard Duff, Lita Baron, Bill Williams, Henry Calvin, Douglas Fowley, Addison Richards, Wm. Phillips.

Credits: A Bel-Air Production; Produced by Howard W. Koch; Directed by Lesley Selander; Story and Screenplay by John C. Higgins.

An average western programmer, *Broken Star* tells the tale of a murdering deputy marshal in Old Arizona and how the long arm of the law catches with him. There's enough gun-slinging, brawlin' and hard-ridin' in the UA release to lure the western fans—and Howard Duff, Bill Williams and Lita Baron handle the script competently. Miss Baron also gets a chance to sing "I Hate You" with fetching passion, and provides suitable lobby display material in her form-fitting Spanish garb.

DEPUTY DUFF DOES NOT KNOW THAT AN Apache looks on while he kills a Mexican rancher for his gold. Riding into town, he reports the shooting as self-defense to the Marshall and other deputy Williams. Williams believes him, but his fiance, the Mexican's cousin Miss Baron, is suspicious of Duff. As cattle baron Calvin takes steps to regain the stolen gold which belonged to him, the Apache turns himself in, revealing his story to Miss Baron. Before she can report the news, she is beaten up by Calvin's men who believe she is working with Duff. Before the Marshal and Williams shoot down Duff, hard action transpires on the Indian reservation, at a Spanish mission and in an abandoned mine.

"Joe MacBeth"

(Columbia) 90 Min.

Cast: Paul Douglas, Ruth Roman, Bonar Colleano, Gregoire Aslan, Sidney James, Harry Green, Walter Crisham, Kay Callard, Robert Arden.

Credits: Produced by M. J. Frankovich; Directed by Ken Hughes; Screen play by Philip Yordan.

"Joe MacBeth" is a minor league rewrite of Shakespeare's *Macbeth* that could only get by as a blood and thunder gangster story. The idea of taking Shakespeare's famous story and moving it into the realm of the the gangster syndicate was a good one, but the script is heavy handed and has more loopholes than strong points. Performances by Ruth Roman as Lily MacBeth and Paul Douglas as Joe MacBeth are excellent and give the film what verve it has. The same may be said of the direction of Ken Hughes. The characters of Shakespeare's other characters such as Banquo have been changed to Banky, and the King, in this screen story, has become King-Pin, head of the crime syndicate.

Paul Douglas is right hand man to Gregoire Aslan, head of a New York mob. Goaded by his wife, Ruth Roman, he kills Aslan. Douglas takes over the mob, and runs them hard, urged by Ruth. Sidney James' son, Bonar Colleano, rebels and James puts him back in line. Douglas has some hoods imported and they kill James and Colleano's wife and child. In a violent climax, the mob, appalled by this final act, join Colleano, who pulls a stakeout at Douglas' home and shoots him down, after a frightened Douglas shoots his own wife by mistake.

"Cash On Delivery"

(RKO) 82 Min.

Cast: Shelley Winters, John Gregson, Peggy Cummins, Wilfrid Hyde White, Mona Washbourne, Hal Osmond, Hartley Power.

Credits: Directed by Muriel Box; Produced by Peter Rogers and Ben Schrift; Screenplay by Peter Rogers.

This farce has been filmed in England strictly for laughs and while it may get some, it will be via the hard way through over-acting and forced humorous situations. The complicated yarn has its ups and downs and though there is a competent cast at hand to carry out their assignments in good order, the story is bigger than all of them. The name of Shelley Winters could be a factor that might be of some help boxofficewise. Otherwise it's standard fare for a supporting role on the program.

When showgirl Shelley Winters is left two millions by the death of an uncle, it is with the provision that her ex-husband John Gregson has not become the father of a son by a certain date. If this has happened then the money goes to him. She finally locates him married to Peggy Cummins who is to have a baby momentarily. Legal hocus pocus has it that the Winter divorce was not final and that he and Cummins are not legally wed. But later advices prove that they are and maybe Winters and Gregson were not legally wed. The time deadline arrives, Cummins has twins too late until someone brings up the fact that Daylight Time may have extended same etc. Anyway all is resolved when Winters and Gregsou decide to split the inheritance and everyone is happy.

Studios On Five Days; Production Costs Up

Hollywood entered a new era this week with the official commencement of the uniform five-day work week for the first time in its history. Resulting in sharp production cost increases, the move follows a preparatory period created in the October agreement between the studios and unions. Although some contracts have not yet been completed, no difficulties are foreseen. At the present time, however, the Sereen Actors Guild is still negotiating for increases in minimum wage scales.

Production was hopeful that the increases in production costs caused by the pay raise would soon be cut down by more efficient operating procedures.

: Hollywood Production :

Allied Artists Productions, Inc.

Shooting

CATTLE KING
(Eastman Color) (CinemaScope)
Cast: George Montgomery, Peter Graves, Marcia Henderson, Richard Eyer, Robert Wilke, Alan Hale, Jr., Walter Sande, Myron Healey, Dilliam Fawcett.
Producer .....Richard Heermance
Director .....Harmon Jones

Cutting

MOTHER-SIR
Cast: Joan Bennett, Gary Merrill, Shirley Yamiguichi, Judy Nugent, John Craven.
Producer .....Walter Wanger
Director .....Edward Bernds

THE FRIENDLY PERSUASION
(Eastman Color) (Wide Screen)
Cast: Gary Cooper, Dorothy McGuire, Marjorie Main.
Producer-Director .....William Wyler

THE FIRST TEXAN
(CinemaScope)
Cast: Joel McCrea, Felicia Farr, Jeff Morrow, Wallace Ford.
Producer .....Walter Mirisch
Director .....Byron Haskin

CRIME IN THE STREETS
Cast: James Whitmore, John Cassavetes, Sal Mineo.
Producer .....Vincent M. Fennelly
Director .....Don Siegel

THE FOUR SEASONS
(Eastman Color)
Cast: David Wayne, Keenan Wynn, Jim Backus, James Barton, Marcia Henderson, Myrna Dell, Denver Pyle.
Producer-Director .....Josef Shaftel

THE COME ON
(SuperScope)
Cast: Anne Baxter, Sterling Hayden.
Producers .....Lindsley Parstns and John H. Burrows
Director .....Russell Birdwell

MAGNIFICENT ROUGHNECKS
Cast: Jack Carson, Mickey Rooney, Nancy Gates, Jeff Donnell.
Producer .....Herman Cohen
Director .....Sherman A. Rose

Columbia

Shooting

THE SEVENTH CAVALRY
(Producers-Actors Corp.)
(Technicolor)
Cast: Randolph Scott, Barbara Hale, Leo Gordon, Harry Carey, Jr., Jay C. Flippen, Peter Ortiz, Denver Pyle, Frank Faylen.
Producer .....Harry Joe Brown
Director .....Joseph H. Lewis

Cutting

IT HAPPENED ONE NIGHT
Cast: June Allyson, Jack Lemmon, Charles Bickford, Charles Gilbert.
Producer-Director .....Dick Powell

HE DIED LAUGHING
(Technicolor)
Cast: Frankie Laine, Lucy Marlow, Richard Long.
Producer .....Jonie Taps
Director .....Blake Edwards

SECRET OF TREASURE MOUNTAIN
Cast: Valerie French, William Prince, Raymond Burr.
Producer .....Wallace MacDonald
Director .....Seymour Friedman

PORT AFRIQUE
(Technicolor)
Cast: Kathryn Grayson, Phil Carey, Dennis Price.
Producer .....David E. Rose
Director .....Rudy Mate

ODONGO
(CinemaScope) (Technicolor)
Cast: Rhonda Fleming, McDonald Carey.
Exec. Producers .....Irving Allen and A. R. Broccoli
Producer .....Max Varnell
Director .....John Gilling

SOLID GOLD CADILLAC
Cast: Judy Holliday, Paul Douglas, Fred Clark, John Williams.
Producer .....Fred Kohlmar
Director .....Richard Quine

THE HARDER THEY FALL
Cast: Humphrey Bogart, Rod Steiger, Mike Lane, Joe Walcott, Carlos Montalban.
Producer .....Phil Yordan
Director .....Mark Robson

THE EDDY DUCHIN STORY
(CinemaScope) (Technicolor)
Cast: Tyrone Power, Kim Novak, James Whitmore, Victoria Shaw, Rex Thompson.
Producer .....Jerry Wald
Director .....George Sidney

THE WAY WE ARE
(William Goetz Productions)
Cast: Joan Crawford, Cliff Robertson, Ruth Donnelly.
Producer .....William Goetz
Director .....Robert Aldrich

STORM CENTER
(Phoenix Productions)
Cast: Bette Davis, Kim Hunter, Brian Keith, Joe Mantell, Paul Kelly.
Producer .....Julian Blaustein
Director .....Dan Taradash

BLACKJACK KETCHUM, DESPERADO
Cast: Howard Duff, Victor Jory, Margaret Field, Angela Stevens, Robert Roark.
Producer .....Sam Katzman
Director .....Earl Bellamy

SAFARI
(CinemaScope) (Technicolor)
(Warwick Productions)
Cast: Victor Mature, Janet Leigh, John Justin, Roland Culver, Orlando Martins.
Exec. Producers .....Irving Allen and A. R. Broccoli
Producer .....Adrian D. Worker
Director .....Terence Young

GAMMA PEOPLE
(Warwick Productions)
Cast: Paul Douglas, Eva Bartok.
Exec. Producers .....Irving Allen and A. R. Broccoli
Producer .....John Gossage
Director .....John Gilling

"JUBAL" TROOP
(CinemaScope) (Technicolor)
Cast: Glenn Ford, Ernest Borgnine, Rod Stieger, Valerie French, Felicia Farr, Basil Ruysdael, Charles Bronson.
Producer .....William Fadiman
Director .....Delmer Daves

1984
(Holiday Productions)
Cast: Edmond O'Brien, Jan Sterling.
Exec. Producer .....N. Peter Rathvon
Producer .....John Croydon
Director .....Michael Anderson

BEYOND MOMBASA
(CinemaScope) (Technicolor)
(Tondon Productions)
Cast: Donna Reed, Leo Genn, Ron Randell.
Producer .....Tony Owen
Director .....George Marshall

ZARAK KHAN
(Warwick Pictures)
(CinemaScope) (Technicolor)
Cast: Victor Mature, Michael Wilding, Anita Ekberg.
Exec. Producers .....Irving Allen and A. R. Broccoli
Producer .....Phil C. Samuel
Director .....Terence Young

PORTRAIT IN SMOKE
(Film Locations Prod.)
Cast: Arlene Dahl.
Producer .....Maxwell Setton
Director .....Ken Hughes

INDEPENDENT

Shooting

DEATH OF A SCOUNDREL
(Charles Martin Productions)
Cast: George Sanders, Yvonne De Carlo, Zsa Zsa Gabor, Nancy Gates, George Brent, Coleen Gray, Lisa Ferraday, Victor Jory, Tom Conway, Celia Lovsky.
Producer-Director .....Charles Martin

GUNSLINGER
(Roger Corman Productions for ARC release)
(SuperScope) (Pathecolor)
Cast: John Ireland, Beverly Garland, Allison Hayes.
Producer-Director .....Roger Corman

WESTWARD HO, THE WAGONS
(Walt Disney Productions)
(CinemaScope) (Technicolor)
Cast: Fess Parker, Kathleen Crowley, Jeff York, Tom Woodward.
Exec. Producer .....Walt Disney
Producer .....Bill Walsh
Director .....William Beaudine

Cutting

HIT AND RUN
(Hugo Haas Prod.)
Cast: Cleo Moore, Hugo Haas, Vince Edwards.
Producer-Director .....Hugo Haas

AROUND THE WORLD IN 80 DAYS
(Michael Todd Prods. Todd-AO)
Cast: David Niven, Cantinflas, Martine Carol, Noel Coward, Finlay Currie, Luis Dominguin, Fernandel, Sir John Gielgud, Hermoine Gingold, Trevor Howard, Glynis Johns, Beatrice Lillie, A. E. Matthews, John Mills, Robert Morley.
Producer .....Michael Todd
Director .....Michael Anderson

SWAMP WOMEN
(CinemaScope) (Pathe Color)
Cast: Carole Mathews, Marie Windsor, Beverly Garland, Touch Connors, Jil Jarmyn, Susan Cummings.
Producer .....Barney Woolner
Director .....Roger Corman

FIRE MAIDENS FROM SPACE
Cast: Tony Dexter, Susan Shaw.
Producer-Director .....Cy Roth

THE PEACEMAKER
Cast: James Mitchell, Rosemarie Bowe, Jan Merlin, Jess Barker.
Producer .....Hal R. Makelim
Director .....Ted Post

THE SUMMER GAME
(Eastman Color)
(Canyon Pictures)
Cast: Arthur Franz, Doris Dowling, Murvyn Vye, Myron Healey, Charles Delaney, Dick Reeves.
Producers.Jack Couffer and Conrad Hall
Assoc. Producer—Nicholas Rutgers, Jr.
Director .....Marvin Weinstein

PLEASE MURDER ME
(Gross-Krasne Prods.)
Cast: Angela Lansbury, Raymond Burr, Dick Foran.
Producer .....Donald Hyde
Director .....Peter Godfrey

DAN'L BOONE
(Gannaway-Ver Halen Prods.
Cast: Bruce Bennett, Lon Chaney, Faron Young.
Producer-directors .....Al Gannaway and Ismael Rodriquez

THE WEAPON
(Alliance Films)
Cast: Steve Cochran, Lizabeth Scott, Herbert Marshall, Nicole Maurey.
Producer .....Hal E. Chester
Director .....Val Guest

Metro-Goldwyn-Mayer

Shooting

THE FASTEST GUN ALIVE
Cast: Glenn Ford, Jeanne Crain, Broderick Crawford, Russ Tamblyn, Leif Erickson.
Producer .....Clarence Greene
Director .....Russell Rouse

HIGH SOCIETY
(CinemoScope) (Color)
Cast: Bing Crosby, Grace Kelly, Frank Sinatra, Celeste Holm, John Lund, Louis Calhern
Producer .....Sol C. Siegel
Director .....Charles Walters

SOMEBODY UP THERE LIKES ME
Cast: Paul Newman, Pier Angeli, Eileen Heckert, Sal Mineo, Everett Sloane, Harold Stone, Sammy White, Tony Zale.
Producer .....Charles Schnee
Director .....Robert Wise

Cutting

THE SWAN
(CinemaScope) (Eastman Color)
Cast: Grace Kelly, Alec Guinness, Louis Jourdan, Brian Aherne, Agnes Moorehead.
Producer .....Dore Schary
Director .....Charles Vidor

THE RACK
Cast: Paul Newman, Walter Pidgeon, Wendell Corey, Edmund O'Brien, Anne Francis, Lee Marvin, Cloris Leachman.
Producer .....Arthur M. Loew, Jr.
Director .....Arnold Laven

THE CATERED AFFAIR
Cast: Bette Davis, Ernest Borgnine, Debbie Reynolds, Barry Fitzgerald.
Producer .....Sam Zimbalist
Director .....Richard Brooks

THE LIVING IDOL
(CinemaScope) (Color)
Cast: Steve Forrest, Lilliane Montevecchi.
Producer-Director .....Al Lewin

Paramount Pictures

Shooting

PARDNERS
(VistaVision) (Technicolor)
Cast: Dean Martin, Jerry Lewis, Lori Nelson, Agnes Moorhead, Jeff Morrow, Philip Tonge.
Producer .....Paul Jones
Director .....Norman Taurog

THE TEN COMMANDMENTS
(VistaVision) (Technicolor)
Cast: Charlton Heston, Yul Brynner, Anne Baxter, Yvonne De Carlo, Debra Paget, Nina Foch, Edward G. Robinson, Sir Cedric Hardwicke, Vincent Price, John Carradine, John Derek, Oliver Deering, Peter Hanson, Baynes Barron.
Producer-Director ....Cecil B. DeMille

THE LEATHER SAINT
(VistaVision)
Cast: Paul Douglas, John Derek, Jody Lawrence, Cesar Romero, Richard Shannon, Ernest Truex.
Producer .....Norman Retchin
Director .....Alvin Ganzer

Cutting

WAR AND PEACE
(VistaVision) (Technicolor)
(Ponti-De Laurentiis Prod.)
Cast: Audrey Hepburn, Henry Fonda, Mel Ferrer, Milly Vitale, Barry Jones, Jeremy Brett, May Britt.
Producer .....Dino de Laurentiis
Director .....King Vidor

THE MOUNTAIN
(Technicolor) (VistaVision)
Cast: Spencer Tracy, Robert Wagner, Claire Trevor, Richard Arlen.
Producer-Director ....Edward Dmytryk

THAT CERTAIN FEELING
(VistaVision) (Technicolor)
Cast: Bob Hope, George Sanders, Eva Marie Saint, Pearl Bailey, Al Capp.
Producers-Directors ...Norman Panama and Melvin Frank

THE PROUD AND THE PROFANE
(VistaVision)
(Shooting in the Virgin Islands)
Cast: William Holden, Deborah Kerr, Dewey Martin, Thelma Ritter, Marion Ross, Ann Morriss, Nancy Sinatra.
Producer .....William Perlberg
Director .....George Seaton

Hollywood Production

THE MAN WHO KNEW TOO MUCH
(VistaVision) (Technicolor)
Cast: James Stewart, Doris Day, Chris Olsen, Bernard Miles.
Producer-Director ....Alfred Hitchcock

THE BIRDS AND THE BEES
(VistaVision) (Technicolor)
Cast: George Gobel, Mitzi Gaynor, David Niven, Fred Clark, Reginald Gardiner, Harry Bellaver.
Producer .....Paul Jones

RKO RADIO PICTURES

Shooting

THE FIRST TRAVELING SALESLADY
(SuperScope) (EastmanColor)
Cast: Ginger Rogers, Barry Nelson, Carol Channing, David Brian, James Arness.
Producer-Director .....Arthur Lubin

Cutting

MAN BETRAYED
(Todon Productions)
Cast: Richard Basehart, Mary Murphy, Constance Cummings.
Exec. Producer .....Tony Owen
Producer .....Alec C. Snowden
Director .....Joseph Walton

THE WAY OUT
(Todon Prods.)
Cast: Gene Nelson, Mona Freeman.
Producer .....Tony Owen
Director .....Montgomery Tully

SLIGHTLY SCARLET
(SuperScope) (Technicolor)
(Benedict Bogeaus Productions)
Cast: John Payne, Rhonda Fleming, Arlene Dahl.
Producer .....Benedict Bogeaus
Director .....Allan Dwan

GREAT DAY IN THE MORNING
(SuperScope) (Technicolor)
Cast: Robert Stack, Virginia Mayo, Ruth Roman, Alec Nicol, Raymond Burr.
Producer .....Edmund Grainger
Director .....Jacques Tourneur

Republic

Shooting

MURDER ON PAROLE
Cast: Dane Clark, May Wynn, Robert Horton, William Talman, Barton MacLane.
Assoc. Producer.....Edward J. White
Director .....Franklin Adreon

ACAPULCO
Cast: Ralph Meeker, Janice Rule, Paul Henreid.
Producers .....John Bash and Elizabeth Dickinson
Director .....Paul Henreid

Cutting

AND SUDDENLY YOU RUN
Cast: Scott Brady, Joan Vohs, Frank Faylen, John Dehner.
Assoc. Producer .....Rudy Ralston
Director .....Franklin Adreon

TREACHERY
Cast: Marie Windsor, John Archer, Nancy Gates, Patric Knowles, Jil Jarmyn, Richard Crane.
Associate Producer .....Rudy Ralston
Director .....Franklin Adreon

A SHOT IN THE DARK
Cast: Marjie Millar, Tom Drake.
Assoc. Producer..William J. O'Sullivan
Director .....R. G. Springsteen

LISBON
(Trucolor) (Naturama)
Cast: Ray Milland, Maureen O'Hara, Claude Rains.
Assoc. Producer-Director...Ray Milland

20th CENTURY FOX

Shooting

23 PACES TO BAKER STREET
(CinemaScope) (Color)
Cast: Van Johnson, Vera Miles, Patricia Laffan.
Producer .....Henry Ephron
Director .....Henry Hathaway

THE MAN IN THE GRAY FLANNEL SUIT
(CinemaScope) (Color)
Cast: Gregory Peck, Jennifer Jones, Fredric March.
Producer .....Darryl F. Zanuck
Director .....Nunnally Johnson

THE SIXTH OF JUNE
(CinemaScope) (Color)
Cast: Robert Taylor, Richard Todd.
Producer .....Charles Brackett
Director .....Henry Koster

HILDA CRANE
(CinemaScope) (Color)
Cast: Guy Madison, Jean Simmons, Jean Pierre Aumont, Peggy Knudsen, Evelyn Varden, Judith Evelyn.
Producer....Herbert Bayard Swope, Jr.
Director .....Philip Dunne

THE PROUD ONES
(CinemaScope) (Color)
Cast: Robert Ryan, Virginia Mayo, Jeffrey Hunter, Robert Middleton, Walter Brennan.
Producer .....Robert L. Jacks
Director .....Robert Webb

Cutting

CAROUSEL
(CinemaScope) (Color)
Cast: Gordon MacRae, Shirley Jones, Cameron Mitchell.
Producer .....Henry Ephron
Director .....Henry King

THRESHOLD OF SPACE
Cast: Guy Madison, John Hodiak, Virginia Leith.
Producer .....William Bloom
Director .....Robert Webb

THE KING AND I
(CinemaScope) (Color)
Cast: Deborah Kerr, Yul Brynner, Rita Moreno, Yuriko.
Producer .....Charles Brackett
Director .....Walter Lang

THE REVOLT OF MAMIE STOVER
(CinemaScope) (Color)
Cast: Jane Russell, Richard Egan, Agnes Moorhead, Joan Leslie.
Producer .....Buddy Adler
Director .....Raoul Walsh

UNITED ARTISTS

Shooting

FLIGHT TO HONG KONG
(Sabre Productions)
Cast: Rory Calhoun, Dolores Donlon.
Producer-Director .....Joe Newman

REBEL IN THE TOWN
(Bel Air Productions)
Cast: John Payne, Ruth Roman, J. ,Carrol Naish, Ben Cooper, John Smith.
Producer .....Howard Koch
Director .....Al Werker

THE FRAGILE FOX
(Associates and Aldrich Prod.)
Cast: Jack Palance, Eddie Albert, Lee Marvin, Robert Strauss, Richard Jaeckel, Buddy Ebsen.
Producer-Director .....Robert Aldrich

STEP DOWN TO TERROR
(Security Pictures Prod.)
Cast: Anthony Quinn, Carol Ohmart, Arthur Franz, Jay Robinson.
Producer .....Sidney Harmon
Director .....Harry Horner

Cutting

EMERGENCY HOSPITAL
(Bel Air Prods.)
Cast: Margaret Lindsay, Walter Reed, Byron Palmer.
Exec. Producer .....Aubrey Schenck
Producer .....Howard Koch
Director .....Lee Sholem
Director .....Maxwell Shane

BED OF FEAR
(Harris-Kubrick Prods.)
Cast: Sterling Hayden, Coleen Gray, Vince Edwards, Jay C. Flippen, Marie Windsor, Ted de Corsia, Elisha Cook, Jay Adler.
Producer .....James B. Harris
Director .....Stanley Kubrick

ALEXANDER THE GREAT
(CinemaScope) (Technicolor)
Cast: Richard Burton, Fredric March, Danielle Darrieux, Claire Bloom.
Producer-Director .....Robert Rossen

TRAPEZE
(CinemaScope) (Technicolor)
(Hecht-Lancaster Prod.)
Cast: Gina Lollibrigida, Katy Jurado, Thomas Gomez, Johnny Puleo.
Producer .....James Hill
Director .....Sir Carol Reed

NIGHTMARE
(Pine-Thomas-Shane)
Cast: Edward G. Robinson, Kevin McCarthy, Connie Russell.
Producer .....Pine-Thomas-Shane

COMANCHE
(Carl Krueger Co.; EastmanColor)
(CinemaScope)
Cast: Dana Andrews, Nester Paiva, Stacy Harris.
Producer .....Carl Krueger
Director .....George Sherman

FOREIGN INTRIGUE
(Sheldon Reynolds Prod.)
Cast: Robert Mitchum, Genevieve Page.
Producer-Director ...Sheldon Reynolds

RUN FOR THE SUN
(SuperScope) (Eastman Color)
Cast: Richard Widmark, Trevor Howard, June Greer.
Exec. Producer .....Robert Waterfield
Producer .....Harry Tatelman
Director .....Roy Boulting

Universal International

Shooting

THE GENTLE WEB
(Technicolor)
Cast: Esther Williams, George Nader.
Producer .....Gordon Kay
Director .....Harry Keller

BEHIND THE HIGH WALL
Cast: Tom Tully, Sylvia Sidney, Betty Lynn, John Larch.
Producer .....Stanley Rubin
Director .....Abner Biberman

Cutting

TOY TIGER
(Technicolor)
Cast: Jeff Chandler, Laraine Day, Tim Hovey, Cecil Kellaway.
Producer .....Howard Christie
Director .....Jerry Hopper

RAW EDGE
(Technicolor)
Cast: Rory Calhoun, Yvonne De Carlo, Rex Reason, Mara Corday.
Producer .....Albert Zugsmith
Director .....John Sherwood

CRY INNOCENT
Cast: Merle Oberon, Lex Barker, Charles Drake, Gia Scala.
Producer .....Howard Christie
Director .....Abner Biberman

CONGO CROSSING
(Technicolor)
Cast: Virginia Mayo, George Nader, Peter Lorre, Michael Pate, Rex Ingram, Tonio Selwart.
Producer .....Howard Christie
Director .....Joseph Pevney

A DAY OF FURY
(Technicolor)
Cast: Dale Robertson, Mara Corday, Jock Mahoney, Carl Benton Reid, Jan Merlin, Sheila Bromley, Dayton Lummis.
Producer .....Robert Arthur
Director .....Harmon Jones

SHOWDOWN AT ABILENE
Cast: Jock Mahoney, Martha Hyer, Lyle Bettger.
Producer .....Howard Christie
Director .....Charles Haas

JOHNNY SALVO
Cast: Ray Danton, Leigh Snowden, Grant Williams.
Producer .....Albert J. Cohen
Director .....Jack Arnold

APACHE AGENT
(CinemaScope) (Technicolor)
Cast: Audie Murphy, Anne Bancroft, Pat Crowley, Charles Drake.
Producer .....Aaron Rosenberg
Director .....Jesse Hibbs

WRITTEN ON THE WIND
(Technicolor)
Cast: Rock Hudson, Lauren Bacall, Robert Stack, Dorothy Malone.
Producer .....Albert Zugsmith
Director .....Douglas Sirk

WARNER BROS.

Shooting

BABY DOLL
(Newtown Productions)
Cast: Karl Malden, Carroll Baker, Eli Wallach.
Producer-Director .....Elia Kazan

THE SPIRIT OF ST. LOUIS
(CinemaScope) (WarnerColor)
Cast: James Stewart.
Producer .....Leland Hayward
Director .....Billy Wilder

Cutting

THE OLD MAN AND THE SEA
(WarnerColor) (CinemaScope)
Cast: Spencer Tracy.
Producer .....Leland Hayward

SERENADE
(WarnerColor)
Cast: Mario Lanza, Joan Fontaine, Sarita Montiel, Vincent Price, Vince Edwards.
Producer .....Henry Blanke
Director .....Anthony Mann

THE BAD SEED
Cast: Nancy Kelly, Patty McCormack, William Hopper.
Producer .....Mervyn LeRoy

A CRY IN THE NIGHT
(Jaguar Productions)
Cast: Edmond O'Brien, Natalie Wood, Brian Donlevy, Richard Anderson, Raymond Burr.
Producer .....Jaquar Prods.
Assoc. Producer .....George Bertholon
Director .....Frank Tuttle

GIANT
(WarnerColor)
Cast: Elizabeth Taylor, Rock Hudson, James Dean, Jane Withers, Chill Wills, Mercedes McCambridge, Judith Evelyn, Paul Fix, Caroll Baker.
Producers .....George Stevens and Henry Ginsberg
Director .....George Stevens

SEVEN MEN FROM NOW
(WarnerColor)
Cast: Randolph Scott, Gail Russell, Lee Marvin, Don Barry.
Producer .....Batjac
Director .....Budd Boetticher

GOODBYE, MY LADY
Cast: Walter Brennan, Brandon de Wilde, Phil Harris, William Hopper.
Producer .....Robert Fellows
Director .....William A. Wellman

SANTIAGO
Cast: Alan Ladd, Rosanna Podesta, Lloyd Nolan, Chill Wills, L. Q. Jones, Royal Dano, Baynes Barron.
Producer .....Martin Rackin
Director .....Gordon Douglas

KIRK DOUGLAS as "The INDIAN FIGHTER"

is Knocking them Dead!

A HOLDOVER IN EVERY SITUATION!

DETROIT – Palms; AKRON – Loew's; CANTON – Loew's; BOSTON – Loew's State & Orpheum; BUFFALO – Shea's Buffalo; CLEVELAND – Loew's State; COLUMBUS – Loew's Broad; DAYTON – Loew's; KANSAS CITY – Loew's Midland; NORFOLK – Loew's State; PROVIDENCE – Loew's State; ROCHESTER – Loew's; TOLEDO – Loew's Valentine; ATLANTA – Loew's Grand; BALTIMORE – Town; DALLAS – Palace; HOUSTON – Loew's State; INDIANAPOLIS – Loew's; LOS ANGELES – Los Angeles, Uptown, Loyola, Hollywood; MEMPHIS – Loew's Palace; MINNEAPOLIS – State; NASHVILLE – Loew's Vendome; NEW HAVEN – Loew's Poli; PHILADELPHIA – Mastbaum; PORTLAND, OREGON – Liberty; READING – Loew's Colonial; RICHMOND – Loew's; ST. LOUIS – Loew's State; SYRACUSE – Loew's State; WASHINGTON – Loew's Capitol; NEW YORK – Mayfair.

KIRK DOUGLAS as The INDIAN FIGHTER ALSO STARRING Walter MATTHAU · Diana DOUGLAS · Walter ABEL WITH LON CHANEY · EDUARD FRANZ · ALAN HALE

thru UA

THE Independent FILM JOURNAL

DEVOTED *to the* BEST INTERESTS *of the* MOTION PICTURE INDUSTRY

In this issue

EWS

REEN LIGHT FOR
IRCUIT PRODUCTION?

KLA. EXHIBS BLAST
ISTRIB PRACTICES;
CK ALLIED-TOA

ONGRESS WANTS SAY
N TOLL-TV DEBATE

TUDIO NEGOTIATIONS
RESAGE MORE INDIE
RODUCTION ACTIVITIES

N.Y. CITY COUNCIL
OPPOSES TOLL-TV

VIEWS

ages 29-32

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Now Being Paid—

THE BILL FOR DIVORCEMENT

THE INDEPENDENT, for more than two decades, has been a staunch opponent of divorcement. It is proud of the fact that it can cite chapter and verse back through the years on these editorial pages where independent exhibition was cautioned that the divestiture of circuit theatres from their distribution affiliates would not solve any of its problems and would, in fact, create new ones.

Of course, there were those who predicted that divorcement and a ban on block booking would eliminate the problems of the independent exhibitor by putting an end to the product shortage and harsh film rentals. In the main, these theorists were in a position to capitalize on exhibitor wrath stem-

(See Page 5)



M-G-M presents a Goldmine of Entertainment

in CINEMASCOPE and COLOR

"MEET ME IN LAS VEGAS"

Starring

DAN DAILEY · CYD CHARISSE

with

AGNES MOOREHEAD · LILI DARVAS · JIM BACKUS

OSCAR KARLWEIS · LILIANE MONTEVECCHI · CARA WILLIAMS

and GUEST STARS:

JERRY COLONNA · PAUL HENREID · LENA HORNE

FRANKIE LAINE · MITSUKO SAWAMURA

Screen Story and Screen Play by ISOBEL LENNART

SONGS:

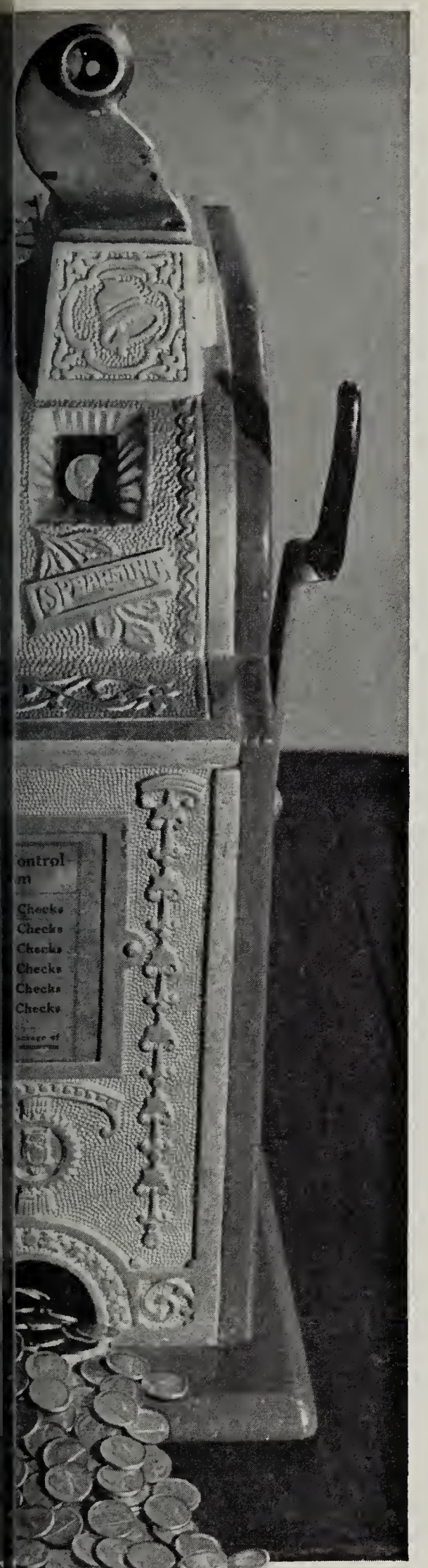
Music by NICHOLAS BRODSZKY · Lyrics by SAMMY CAHN

Choreography by HERMES PAN · Photographed in EASTMAN COLOR

Directed by ROY ROWLAND · Produced by JOE PASTERNAK

★

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)



M-G-M HITS THE JACKPOT AGAIN!

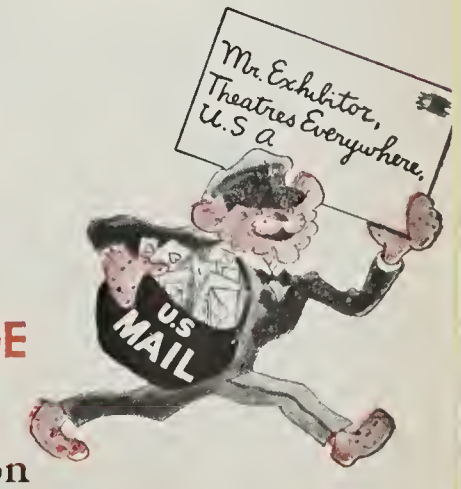
It happened when M-G-M's "Seven Brides For Seven Brothers" suddenly flashed across the movie skies and electrified the industry! It's happening again!

"MEET ME IN LAS VEGAS" is creating the same excitement. Word-of-mouth about a wonderful entertainment is sweeping every Film Row. When you see it, you'll know why it scored HIGHEST RATING in its first audience Preview, equalling record-holders "An American In Paris," "Singin' In The Rain" and topping "Seven Brides"! SEE FOR YOURSELF at the theatre screenings in every Exchange Center.

Meet Me In Las Vegas"

ASK M-G-M ABOUT THEATRE SCREENINGS IN EXCHANGE CITIES.

If your invitation got lost, come anyway.



JUST WHAT YOUR BOXOFFICE ORDERED!

✓ **SUSPENSE!**
like "Laura" and "Black Widow"

✓ **FANTASTIC STORY TWIST!**
like "The Left Hand of God" and "5 Fingers"

✓ **IMAGINATION!**
like "The Day the Earth Stood Still" and "Titanic"

✓ **THAT SPECIAL FLAVOR!**
like "Broken Lance" and "House of Bamboo"

✓ **INTRIGUE!**
like "Garden of Evil" and "Soldier of Fortune"

✓ **AUTHENTIC BACKGROUNDS!**
like "3 Coins in the Fountain" and "Love is a Many-Splendored Thing"

✓ **TOTAL:**
The greatest deception in the annals of naval espionage!

"THE MAN WHO NEVER WAS"

CINEMASCOPE
COLOR by DE LUXE

starring
CLIFTON WEBB · GLORIA GRAHAME
with Robert Flemyng · Josephine Griffin · Stephen Boyd

Produced by ANDRE HAKIM · Directed by RONALD NEAME · Screenplay by NIGEL BALCHIN

From the Book by Ewen Montagu · Released by 20th Century-Fox



"It's a pleasure to do business with 20th!

February 18, 1956
Vol. 37 No. 3

THE Independent FILM JOURNAL

Editor: MORTON SUNSHINE

DEVOTED TO THE BEST INTERESTS OF THE MOTION PICTURE INDUSTRY

The Bill For Divorcement

(Continued from cover)

ming from legitimate grievances and painted a utopian situation of industry reforms arising from litigation and legislation. They charged that all those who opposed their viewpoint were tools of distribution in order to thwart efforts at industry harmony.

Well, divorcement became an actuality and block booking had to give way in good measure to single picture, theatre by theatre selling, and a new sales device known as competitive bidding came into being. Bidding would still be unknown to the industry were it not for the consent decrees and the innocent motivations of judges (*and the same would apply to legislators*) who are unfamiliar with the complexities of this business.

The advocates of divorcement now have to admit that they were caught with their theories down so further explanations are in order. They cannot admit that divorcement, more than any other factor, is responsible for the product shortage and high terms. They say the culprit that upset the apple-cart is fierce television competition; that people now come to the theatre only for outstanding attractions. Since mediocre films do not draw, it is necessary for production and distribution to adjust to the new conditions, they add, and produce bigger and better pictures which will command box office attention. The product shortage is not due to divorcement but is the result of a new set of market conditions, their argument concludes.

How much water can one carry on both shoulders! These are the same people who in the next breath are accusing the film companies of creating an "artificial" product shortage solely to command rentals far in excess of anything they had thought possible years ago. For this, the theorists are now proposing another reckless solution . . . government regulation of film rentals. The remedy is again illogical, even in theory, since it would defeat its own purpose and discourage independent production which is presently making great strides to fill the void. Of course, it would keep the pot boiling . . . and, in certain quarters, this is the prime objective.

The obstructionists deny that there was any such thing as the "good old days" when an exhibitor bought his entire inventory of product for the season, and then spent most of his time merchandising instead of wrangling over prices.

They refuse to agree that the theatre affiliates had a say in production activities that guaranteed a steady flow of films.

They refuse to admit that the theatre partners of the majors were a force in stabilizing film rentals. Can you ever remember playing reissues for the Christmas holidays before . . . or paying terms like those demanded today?

These proponents of legislation and litigation refuse to agree that the absence of an obligation or responsibility to its former theatre affiliates has created a new set of market conditions that tip the scales in favor of distribution.

Can they also refuse to agree that the sale of feature films to TV was not affected by divorcement?

We have been in favor of former theatre defendants in the Paramount anti-trust suit being permitted to make films to alleviate the shortage. It is strange to see as your bedfellow one who, for years, has stoutly maintained that the independent exhibitor cannot compete with a vertically-integrated (theatre-owning distributor) competitor.

While the Justice Department looks favorably on circuit-production, the word is out that it does not look kindly on arbitration of film rentals. The report of the Senate Small Business Committee in August 1953 also looked with disfavor on the latter proposal. It is the sole proviso absolutely excluded from an arbitra-

(Continued on page 35)

Colossal!

We extended our press deadline for this issue in order that we might include the review of Rodgers and Hammerstein's "Carousel," photographed in the new CinemaScope 55 process by 20th-Fox. (See review on page 29).

The new process is everything that we hoped it would be and we know you'll understand when we say "C — — — — — — — L" is C — — — — — — — L!

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Green Light Circuit Production?

TOA-Allied Reps Go Second Round With Justice Attorneys

Still awaiting a starting date for the postponed industry hearings before the Senate Small Business Subcommittee, the newly-united Allied-TOA representatives have concluded a second round of conferences with members of the Justice Department. Present at the Washington meeting were Maurice Silverman of the Justice Department's anti-trust division, president Rube Shor and counsel Abram F. Myers of Allied, and president Myron Blank and counsel Herman Levy of TOA. No official word of Justice's position on arbitration of film rentals or on circuit production was forthcoming after the meeting.

Justice Position?

An inkling of Justice's attitude was foreseen, however, in an earlier Myers' bulletin to Allied members, where he reported that at the first meeting, "the Department's representative appeared to think well of the proposal to unleash the circuits to enable them to relieve the product shortage. He did not react so favorably," Myers said, "to the suggestion that the Department recommend . . . that film rentals be included in the arbitration plan."

The boards of directors of both Allied and TOA will meet shortly to discuss Justice's still secret reply to their proposals. The TOA board will meet in New Orleans on March 4-6 and will consider "alternate proposals." Allied will meet in Cleveland Feb. 19-21.

The industry hearings before Sen. Hubert Humphrey's Small Business Subcommittee, postponed from Feb. 2, have not yet been re-scheduled. It had been expected that they would begin before Feb. 29.

Also revealed was an exchange of letters between Myron Blank, and Al Lichtman, chairman of the distributors committee which helped to negotiate the arbitration draft, which suggested that Lichtman's desire to submit the draft to the SBC in advance of the hearings helped to lead TOA to "temporarily" withdraw its approval of the draft.

The two letters were made public, said TOA, because of the appearance in the trade press of "venomous statements" by anonymous distributor representatives following the TOA-Allied united front.

"Entirely Too Narrow"

Blank stated that "while the TOA board approved the arbitration plan, it was not happy with it because it felt that the scope of arbitrability was entirely too narrow. It has always been our position that whatever may be litigated should be arbitrable . . . we were in favor of the proposed plan, as a last resort," Blank added.

The TOA president told Lichtman that "for TOA to rush into the submission of the proposed plan approximately two weeks before the (hearings) start . . . might properly be taken as an indication on TOA's part to attempt to whitewash distribution, the target of the hearings . . . we would have no part of it."

Blank added that presentation of the draft by distribution before it started its hearings would be "an unfair procedure." He held that such action "makes the entire matter unilateral, and, further, it makes obvious that the purpose of your request for immediate submission was a self-serving one."

Earlier, in his bulletin to Allied members, Abram F. Myers had questioned distribution's motives in accepting the arbitration draft, and asserted that "anyone who thinks that all this sound and fury (over the Allied-TOA united platform) represents grief over the setback to arbitration should have his head examined. The distributors are enraged merely because they cannot now run to the Subcommittee with the draft and say that everybody wants it but Allied."

Myers also blasted "the trade papers that publish the defamatory statements of persons who stipulate that they shall not be identified. . . . In our view," Myers wrote, "the publication is as culpable as the phantom scandalmonger. If to make scurrilous anonymous statements is cowardly, to publish them is dastardly."

Zukor Comments

Two other voices added to the debate over the Allied-TOA platform for circuit production and arbitration of film rentals were Adolph Zukor, board chairman, and Barney Balaban, president of Paramount Pictures.

"We have no objection to exhibitors making pictures," Zukor said. "Those exhibitors are fair-minded people. . . . I'm sure they will see to it that if they are permitted to make pictures with pre-emptive rights going to the divorced circuits' theatres that producer-distributors should have the right to provide theatre outlets for their product.

"Othewise, there would be a blocked market which outsiders couldn't get into. The exhibitor-producers' theatres would be tied up with their own pictures."

Balaban said at the same press conference that he was unable to understand, and could see no "justification" for, TOA's withdrawal of its draft approval.

The Paramount president observed that friction between distribution and exhibition was an old story. " 'Twas ever thus since the industry began," he reminded.

Send Affidavits— No Reprisals: NCA

Minneapolis.—North Central Allied has made another appeal to its members for affidavits to support Allied's charges before the Senate Small Business Committee.

Not enough affidavits have been received, the latest NCA bulletin complains. The bulletin added that if exhibitors have been fearful of distributor "retaliation," their fears are groundless.

Studio Negoitations Presage More Indie Production Activities

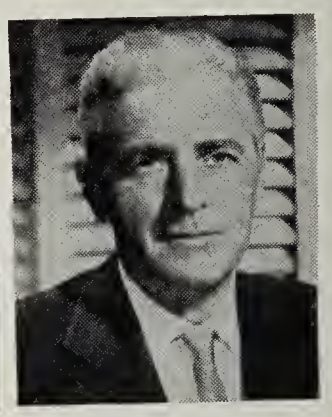
Industry observers were speculating this week over a possible new trend in the activity of top Hollywood production executives. Speculation was stirred by three reports affecting high-level production positions.

The developments were:

• Darryl F. Zanuck relinquished his 20th-Fox post as production chief with plans to go into independent production for the company. Succeeding Zanuck will be studio producer Buddy Adler.



ZANUCK



ADLER

• Jerry Wald, Columbia vice-president and executive producer, is now negotiating with his studio to establish an independent production unit similar to the Zanuck set-up which would enable him to step down from his present position.

• Dore Schary, M-G-M production chief, will remain in his present post with the company, according to president Arthur M. Loew. The Loew statement was made to counter recurring industry rumors circulating on both coasts that Schary was planning to resign. The rumors began shortly after the recent election of Loew as president of the company.



WALD



SCHARY

Zanuck's switch, long expected in industry circles, has a two-fold basis. First, the producer will enjoy a considerable tax advantage—benefitting from the 25 percent capital gains provision on profits made on his own films, instead of the present 90 percent tax status based on his $260,000 salary. Second, the veteran producer has expressed the desire to concentrate his energies on independent production.

In the Wald negotiation, it was reported that the producer would film four pictures a year for the company, owned jointly by Wald and Columbia. The tax situation reportedly plays an important part in the

(*Continued on page* 22)

N. Y. City Council Opposes Toll-TV In FCC Resolve

By an overwhelming vote, the New York City Council this week passed a resolution prepared by council president Abe Stark condemning subscription television. The resolution, which goes directly to the Federal Communications Commission, was not opposed by any of the 22 councilmen, with 19 voting in favor of the resolution, and three abstaining.

Council president Stark called for the Federal Communications Commission "to protect the public against any threat to free television viewing."

In the City Hall hearing, opponents of toll TV were given a clear field since the major proponents of the system refused to join the battle.

Voicing their objections were representatives of diverse segments of show business, labor and industry, as well as private citizens. Keynoting the hearing, Stark told the Commitee that "a small number of self-seeking monopolists" were attempting "to destroy free television viewing in the United States." He asserted that toll television might run as high as $1100 a year for some families.

Joining in the attack on subscription TV were representatives of the American Federation of TV and Radio Artists, the Broadway Association, Columbia Broadcasting Company, Joint Committee Against PAYS-TV, New York's theatrical unions, American Legion, the Central Trades & Labor Council of the AFL, the N. Y. C. CIO Council IATSE, American Federation of Musicians and the National Association of Broadcast Unions and Guilds.

The Rules Committee deferred action on the Stark resolution. Upon approval by the Committee, the resolution would then go to the City Council for final action.

Noticeable in their absence were the three major forces behind the toll TV campaign, Zenith, Telemeter and Skiatron. In a letter sent to Mayor Robert Wagner before the hearing, the three corporations stated their refusal to participate in the public airing. Declaring that the City Council had no jurisdiction in the television question, they held that only the FCC was the "proper

(*Continued on page* 22)

Congress Wants In On Toll-TV Debate

WASHINGTON. — The Senate Commerce Committee wants to hear the opinions of the public and television industry representatives on subscription television, chairman Warren Magnuson (D., Wash.) has announced.

Magnuson said four days during the week starting Feb. 27 would be set aside for all day sessions in the committee's television inquiry, and that the public and TV industry representatives would be heard during those days. The FFC commissioners have been scheduled as witnesses Feb. 20-21.

Oklahoma Exhib Convention

Condemns Distrib Practices; Backs Allied-TOA Position

Major resolutions backing the COMPO tax campaign and the Allied-Theatre Owners of America position before the Senate Small Business Committee plus condemnatory resolutions against unfair trade practices took the spotlight at the recently concluded annual convention of the United Theatre Owners of Oklahoma held in Oklahoma City.

With an atmosphere of exhibitor unity and a desire for action dominating the conclave, exhibitors heard major speeches by tax campaign chairman Robert J. O'Donnell and TOA vice-president Pat McGee, and an optimistic interpretation of recent attendance trends by industry analyst Albert Sindlinger. A call for unified exhibitor action was made in final speeches by regional Allied vice-president Abe Berenson and Texas COMPO executive secretary Kyle Rorex.

The UTOO convention adopted the following resolutions:

• Support of the tax fight by personally contacting Oklahoma Congressmen and over-all aid to the O'Donnell committee.

• Endorsement of the Allied-TOA stand on arbitration and circuit production, urging the Attorney-General and the Senate Small Business Committee to approve the joint stand. The stand calls for arbitration of film rentals and selling policies, and for production and distribution of films by theatre circuits, including the divorced circuits, with pre-emptive rights for their own theatres.

• Support of presentation of evidence before the Senate Small Business Committee, urging exhibitors to file data on unfair practices with the local office so that affidavits may be presented to the Senate unit.

In its condemnatory resolutions, the UTOO named National Screen Service, Paramount, Warner Bros. and 20th-Fox.

• NSS condemned for unfair trade practices in the state, with UTOO board of directors advised to resort to legal action to bring equitable treatment to small and large theatres alike.

• Paramount and Warner Bros. condemned for present sales policies in the state, including exorbitant terms, print shortage and forced bidding.

• 20th-Fox condemned for its proposed action to pre-release *The King and I* in 55mm only, with request that 35mm prints be made available simultaneously. Although 20th-Fox has made no official statement on its release policy for the second CinemaScope 55 production, trade reports indicate that a special roadshow situation is expected.

In a major speech, the urgency of the tax campaign was emphasized by tax chairman O'Donnell. Calling for the small exhibitor to come to the aid of higher admission bracket theatre owners, O'Donnell noted, "The future safety of the industry deserves the grass-roots support of the small exhibitor if we are to maintain and keep a healthy condition for our business."

Answering these critics who have claimed "bad-timing," O'Donnell called for a "constant campaign to eliminate this discriminatory tax." Outlining the nature of the campaign to exhibitors, he predicted that if balance is achieved in the national budget with a $4 million margin, tax relief chances will be largely increased.

Further hope for the exhibitor was held out by TOA's McGee, who declared that exhibition has a tremendous stake in the proposed joint plan for circuit production. "Everything that has been happening since the consent decree has hurt us," McGee said. He indicated that while the big producers showed larger profits, "ours were going down." At the first of this year, he said, they began to see that they didn't have anything to distribute. Thus, the announcement of increased production, he pointed out.

Need More Pix

Whether a particular circuit ever makes a picture amounts to very little, McGee said. "The very fact that the potential is there is the important thing. Given eight or ten extra pictures a year for our slack periods means $10 to $15 million a year to our national collection."

"If you can't convince a Jack Warner or a Barney Balaban, you have to find others who will make pictures," he concluded.

Berenson and Rorex both told the convention that exhibitor unity was of the utmost importance at this time. "We hate to think of the film companies as our enemy," Berenson told the Oklahoma theatre owners, "but our only chance in this industry today is to stick together. Our only chance is to let the supplier know that we are not going to stand for practices that will put us out of business."

The UTOO convention elected the following officers:

Bernard J. McKenna, Norman, Okla., president; Siebert Worley, Shamrock, Tex., C. D. (Buddy) Hicks, Nowata, Okla., and Eddie Jones, Oklahoma City, Okla., vice-presidents; Dick Thompson, Oklahoma City, Okla., secretary; and Claude Motley, Oklahoma City, Okla., treasurer.

Film Clips Hurt; Analyst Sindlinger

In his analysis of attendance trends at UTO of Oklahoma convention, Albert Sindlinger indicated that the downward trend has stopped, with definite improvement in business sighted for the next 12 months. He warned that TV film clips, a practice developed this year on studio film programs, has offered a new kind of box-office competition. Sindlinger said that his survey showed that where film clips of forthcoming product were shown, subsequent attendance slumped sharply.

"I could list 25 pictures whose grosses have been cut several million dollars by TV showings," he said. He reported that some of the distributors have come to realize the bad effects of the practice, and he predicted that film clip showings were on the way out.

New Circuit Acquisitions By Divorced Theatres Mulled On Each Application

Federal District Court approval of Loew's bid to acquire and operate a drive-in theatre in Raritan, N. J. was given the legal once-over this week by TOA counsel Herman M. Levy coincident with withdrawal of the appeal by Wilbur Snaper, owner of the near-by Keyport Theatre. Snaper had challenged the expansion move as a restraint of trade.

Levy declared that the decision favoring the Loew's bid, handed down by Judge Sidney Sugarman, "does not mean that every time a divorced circuit makes Application to acquire an additional theatre it will be granted." Levy continued in his Case Digest: "The decrees in *U. S. vs. Paramount, et al,* provide that before a divorced circuit acquires an additional theatre, or theatres, it must prove that the acquisition will not unduly restrain competition.

"Exhibitors may, if they wish, attempt to be heard in objection to acquisition by seeking *amicus curiae* status, (allowing persons not a party to the suit to present their position), as was done in this instance. This is not a matter of right—it is a privilege which the Court may or may not grant."

In the Raritan case, Snaper held that the Loew's drive-in would receive a better run than other drive-ins, and sought court restraints preventing such a situation. One of Snaper's key arguments was the relationship of Nathan A. August, half owner of the N. J. Amusement Corp., builder of the drive-in, to his father-in-law, Nathan Cohen, a Columbia sales executive. The Court ruled that when the theatre was in operation, it would be time enough to determine if its clearance was unreasonable and in restraint in trade.

Snaper's appeal withdrawal is reportedly motivated by the sale of August's half-interest in the proposed theatre and the possibility that the entire court record of the case might now play a part in the forthcoming Senate Small Business hearings in Washington.

Loew's Opens First

The first conventional theatre acquired by Loew's Theatres since the divorcement of the circuit from M-G-M opened this week in the South Miami-Coral Gables section. The Florida situation has a seating capacity of 1600, and opened with a showing of Columbia's *Picnic.*

Most Promising Personality



Kim Novak, star of Columbia's "Picnic," receives THE INDEPENDENT's Exhibitorating Award as the most promising personality of the 1954-55 season from ITOA president Harry Brandt. Looking on is Morton Sunshine, editor of THE INDEPENDENT.

UA Launches Drive With $50,000 Prizes

United Artists has launched its 37th Anniversary Drive this week in which 32 branches will compete for more than $50,000 in cash awards during a 32-week campaign. The collections, billings and playdate drive will back the greatest concentration of outstanding UA product in its history, UA officials declared.

In a statement to the distribution staff, William J. Heineman, UA vice-president in charge of distribution, announced, "1955 was the greatest year in our history. With the exceptional concentration of top quality pictures in 1956, we are confidently anticipating a record gross of $65 million." Heineman indicated that the Anniversary Drive will provide the incentive to hit the UA goal.

The 32 domestic exchanges will complete for the prize purse in three groups of equal grossing potential, with the drive set for three laps of nine, seven and six weeks, climaxed by a ten-week home-stretch period. The first phase ends March 31. Succeeding stages conclude May 19, June 30 and Sept. 8.

The drive commemorates the establishment of UA in 1919 and also honors the fifth anniversary of its present leadership under president Arthur B. Krim.

Inspection At Ozoner

New Jersey drive-ins may catch the public eye this winter through a public service operation now in the planning stage to use the state's ozoners as temporary motor vehicle inspection stations. The Walter Reade Drive-In Theatre in Woodbridge, N. J. is already serving that function. Reade was appointed by Gov. Robert Meynor to head a committee to contact the state's ozoner owners. It was pointed out that assistance to the state's project not only means good will but also acquaints prospective patrons to the ozoner.

Ark. ITO Sets Confab

Myron Blank will be one of the main speakers at the annual convention of the Independent Theatre Owners of Arkansas scheduled for April 2-3 at the Velda Rose Motel, Hot Springs, Ark. J. Fred Brown has been appointed general chairman of the convention, according to president Jim Carberry. Nona White will serve as assistant convention chairman, with Mrs. Jessie Howe Anderson, Mrs. Violet Martin, Carl Burton, Cecil Cupp and Clarence Duvall acting on the convention committee.

. . . . TeleViews

Many of filmdom's top stars will soon be available to home video audiences via the 104-film package recently released by Columbia to its subsidiary, Screen Gems, for TV sales. Titles of the partial list released this week include: *Adam Had Four Sons* (Ingrid Bergman, Susan Hayward), *Commandos Strike At Dawn* (Paul Muni), *Night to Remember* (Loretta Young), *Fuller Brush Man* (Red Skelton), *It Had to Be You* (Ginger Rogers, Cornel Wilde), *You'll Never Get Rich* (Rita Hayworth, Fred Astaire), *Once Upon a Time* (Cary Grant), *Doctor Takes a Wife* (Ray Milland), *Guilt of Janet Ames* (Rosalind Russell), *The Desperados* (Glenn Ford, Randolph Scott) *Let Us Live* (Henry Fonda, Maureen O'Sullivan) and *Music in My Heart* (Tony Martin). . . .

Paramount president Barney Balaban revealed in his recent press conference that his company would sell its film backlog to TV if "the price was right." Balaban noted that the price wasn't right as yet. . . .

Reports also attribute active TV dickering to Warner Brothers to sell its pre-1948 backlog. . . .

Final plans are under negotiation between Columbia subsidiary, Screen Gems, and CBS for a new series "Playhouse 90." Screen Gems is expected to film eight and possibly more 90-minute features, with an estimated budget of $150,000 and name stars. . . .

The third J. Arthur Rank film series on TV will be inaugurated on March 26, it was announced by ABC. The series will be presented each Monday from 9 to 11 p.m. on a network basis. . . .

Republic's Hollywood Television Service has revealed that its package of 75 westerns filmed prior to 1948 now being offered to the television market is topped by seven John Wayne starrers, including *Dakota, Flying Tigers, Flame of the Barbary Coast, Dark Command, Angel and the Badman, War of the Wildcats* and *Fighting Seabees.*

The trade is speculating about the box office prospects of Shakespeare's *Richard III,* produced by Laurence Olivier, which will open March 11 at the Bijou Theatre after an NBC television premiere the night before. A Rex Harrison starrer, *The Constant Husband,* was panned in a similar television bow.

IRS Liberalizes Tax On Parking Charges

WASHINGTON.—Two rulings handed down by the Internal Revenue Service this week gave exhibitors some breathing space by liberalizing aspects of the federal admission tax. The IRS declared that parking lot charges were not subject to the admissions excise in cases where theatres arrange a reduced parking rate with the lot and then refund the charge upon ticket purchase.

It was pointed out that in these cases, the theatre refunds to only one person per car, and does not get the parking lot charge. IRS notes that lower admission price is a special reduced rate.

The Internal Revenue Service also ruled that in cases where state taxes bring an admission charge up over the 50 cents mark, the exemption of the 50-cent-or-under category still applies, if the excess over 50 cents is clearly shown as a state tax.

O'Gara, Chinich Top East-West Disney Divisions

The creation of two new top sales posts in Buena Vista Film Distribution Co. was announced this week by Leo F. Samuels, president and general sales manager of the Walt Disney releasing organization.

The new positions are those of Eastern Division manager, to which James O'Gara has been promoted; and Western Division



JAMES O'GARA



JESSIE CHINICH

manager to which Jesse Chinich has been named. Both Chinich and O'Gara, who have been home office sales supervisors since the formation of Buena Vista more than two years ago, will continue to make their headquarters in the company's New York office.

The new division managers, who will be directly responsible to Irving H. Ludwig, BV's domestic sales manager, will divide the company's district offices as follows: O'Gara will be in charge of New York, Boston, Atlanta, Cleveland, Philadelphia and Canada. Under Chinich's supervision will come the offices in Chicago, Denver, Dallas and Los Angeles.

Before joining Buena Vista, Chinich served five years as film buyer for Paramount Theatres, and three years with Rugoff and Becker. O'Gara came to Buena Vista after five years as Eastern Division manager for Republic. Before that he was in executive sales posts with Warners and Fox.

Kranze To Cinerama; Velde In Post

Two top United Artists officials figured in key industry promotions with the appointment of former UA general sales manager Bernard G. Kranze to the post of Stanley Warner-Cinerama vice-president and the subsequent promotion of James R. Velde to the UA sales post vacated by Kranze.

In noting that "UA has made a most generous gesture" in releasing Kranze for the eventual job of expanding Cinerama on a world-wide basis, S. H. Fabian, SW-C president, announced that Kranze would devote his immediate energies to the domestic field for the purpose of opening more theatres to be operated by the company itself or other exhibitors who may be interested.

Kranze served as UA vice-president William J. Heineman's executive assistant before his appointment to general sales manager in 1952. He entered the industry in 1921 with Paramount.

Velde is a veteran of 22 years of industry service, and has been a member of the UA team since 1951. Until his recent appointment, he was western division manager of the company. He assumes his new duties on Feb. 27.



BERNARD KRANZE



JAMES VELDE

Trans-Lux Gets Fourth

Lovers and Lollipops, the second film of Morris Engel and Ruth Orkin, who made the 1954 surprise success about Coney Island, *Little Fugitive,* has been acquired for distribution by Trans-Lux Distributing Corp., according to president Richard Brandt. The film is the fourth acquisition in as many months of the new organization, Brandt said, following *La Strada, Dance Little Lady,* and *Stopover At Orly.*

. . . . NEW POSITIONS

EDWARD P. CURTIS, vice-president of Eastman Kodak Co., has been named special assistant of Aviation Facilities Planning, a post created by President Eisenhower. Curtis will conduct a long-range study of the nation's aviation requirements, and will develop a comprehensive plan to meet these needs.

COL. JOSEPH F. GOETZ, formerly RKO Theatres executive, and head of the armed forces professional entertainment branch since 1951, has been appointed director of public relations for the Allied Air Forces.

GEORGE GAUGHAN was appointed head of the booking, buying and exploitation dept. of the Cooper Foundation Theatres, according to general manager Kenneth E. Anderson. The former TOA field representative will make his headquarters in Lincoln, Nebraska, and succeeds Pat McGee who relinquished the post.

LEWIS J. LIESER, formerly independent film exchange operator in Buffalo, has joined I.F.E. as sales representative in the Pittsburgh and Buffalo areas. SAL DE GENNARO moves to the company's Washington, D.C., office, replacing Arthur Manfredonia, resigned.

CLIFFORD CANE has joined Bache & Co. as an investment counsellor. Previously he was affiliated with Universal as business mgr. of the eastern ad-pub dept.

EDMUND C. DE BERRY has been promoted from Buffalo branch mgr. to Cincinnati branch mgr. of Paramount Pictures. HUGH MAGUIRE, Philadelphia sales mgr., assumes De Berry's former post in Buffalo.

CHILTON ROBINETT, formerly 20th-Fox Portland office salesman, has been named mgr. of the company's Seattle exchange.

HUGH BROWN has been elevated to the rank of producer on the Paramount roster. Brown formerly served as assistant production manager for the studio. CURTIS MICK, Paramount unit production mgr. for the past 22 years, has been appointed assistant production mgr.

DON MOORE was appointed to head RKO's eastern story dept. upon his resignation as mgr. of the CBS-TV story and script dept. In a further RKO assignment, BENN JACOBSON was named eastern casting and talent representative. Jacobson was formerly operator of his own theatrical and television agency.



DON MOORE



BENN JACOBSON

IRA C. MITCHELL, WILLIAM W. VOELCKERS and RALPH W. SONNENBERG were appointed assistant managers of Eastman Kodak processing laboratories. Mitchell will serve in the lab at Fair Lawn, N. J., Voelckers at Flushing, N. Y., and Sonnenberg at Washington, D.C.

ALFRED B. BERRY, formerly administrative assistant at CBS for the past six years, was appointed RKO executive in charge of studio relations. He will supervise labor, personnel and public relations for the studio.

DAVID GRIESDORF, former general mgr. of Odeon Theatres, Canada, is now the executive vice-president of International Film Distributors. Having acquired a major interest in the company, he returns to the Ontario firm of which he was general mgr. until 1949.

CARL PONEDEL, formerly Republic Pictures Int'l special representative in Spain, has been appointed gen. mgr. in the Philippines for the company, replacing Fred Paulus, resigned. D. ALEJANDRO VILLAMAYOR will fill the Spain post.

HARRY NOVAK has been appointed Continental sales mgr. of Columbia Pictures, with headquarters in Paris. Novak until recently held the same post with Univ.-Int'l and before that was divisional mgr. for Warner Bros. in Latin America. NORBERT AUERBACH has been appointed assistant Continental sales mgr.

LEONARD S. HERMELIN has been appointed executive assistant to Richard Hodgson, vice-president of Fairchild Camera and Instrument Corp. and gen. mgr. of the Reconnaissance Systems Division. Hermelin was formerly mgr. of the division's Systems Projects Department.

ROBERT D. LEVITT, former publisher of The American Weekly and Puck—The Comic Weekly, has been appointed director of national sales of Screen Gems, Inc., Columbia's TV subsidiary. Previously Levitt served as director of Hearst Promotion Enterprises for 1946 to 1951.

JACK SCHACHTEL, recently resigned from RKO after 23 years service, has joined Allied Artists' co-operative advertising department.

COMING — GOLDEN YE

I have just returned from a visit to our Hollywood studio, devoted to screening completed new pictures and to setting our picture plans and projects for the near future with our production heads, Y. Frank Freeman and Don Hartman. The visit gave me the additional first hand information I needed in order to make a complete and accurate appraisal of Paramount's releases for 1956 and 1957.

It is my firm conviction based upon this realistic appraisal, that Paramount product available this year and next will gross at the boxoffice level an amount exceeding the grosses of any previous two years in the history of Paramount Pictures Corporation.

Our two lead pictures, Cecil B. DeMille's THE TEN COMMANDMENTS and WAR AND PEACE, both to start their release in 1956, are certain to roll up record grosses. No company in the business has ever provided two such unprecedented attractions in one season.

I saw THE TEN COMMANDMENTS in rough complete form and was thrilled to the core. It is everything and more, that we and Mr. DeMille hoped. It more than justifies the tremendous production effort, the great all-star cast and the lavish budget that was invested in it. That there never has been a motion picture so inspiring and with universal entertainment values so overwhelming and boxoffice potential so high, I am completely convinced.

Paramount executives recently flew to Rome to attend the screening of the complete footage of WAR AND PEACE, based on the greatest novel ever written, and produced on a mammoth scale in English by Ponti-DeLaurentiis, with Paramount's full production and financial cooperation, and directed by King Vidor. Its all-star cast is headed by Audrey Hepburn, Henry Fonda and Mel Ferrer. The enthusiastic report from the screening is that WAR AND PEACE is certain to take its place with the all-time great pictures and top grossers of our business.

Right now Hal Wallis' THE ROSE TATTOO, based upon Tennessee Williams' stage hit and starring Burt Lancaster and Anna Magnani, in its first engagements is fast becoming the most talked-about picture of 1956. Indications are that Academy Award time will spotlight its magnificent performances for even brighter boxoffice returns.

Danny Kaye's spectacular super-comedy, THE COURT JESTER, has opened with resounding success in its initial engagement at the New York Paramount Theatre. To follow soon will be our Easter picture, ANYTHING GOES, the richest and most sparklingly modern of all musicals, starring Bing Crosby, Donald O'Connor, Mitzi Gaynor and the incomparable Jeanmaire. Also a great and history-making contribution to the musical field is THE VAGABOND KING, based on Rudolf Friml's internationally famous romantic operetta, and introducing opposite the beautiful and talented Kathryn Grayson a brilliant new star, Oreste, whose golden singing voice, I predict, will quickly make him an important favorite with moviegoers everywhere.

The exceptional entertainment values of these three pictures alone, and their costs, could well comprise an entire year's program for many a producing organization.

At the studio I saw in complete form Perlberg-Seaton's THE PROUD AND PROFANE, starring William Holden and Deborah Kerr, with which they have topped THE COUNTRY GIRL and with an entirely different type of picture; THE MOUNTAIN, a dramatic smash based on the well known book filmed mostly in the rugged French Alps and starring Spencer

FROM PARAMOUNT TO YOU!

Tracy, Robert Wagner and Claire Trevor; Bob Hope's surefire new comedy THAT CERTAIN FEELING, based on the Broadway hit KING OF HEARTS, with last year's Oscar winner, Eva (ON THE WATERFRONT) Marie Saint; and Alfred Hitchcock's suspense masterpiece, THE MAN WHO KNEW TOO MUCH, co-starring James Stewart and Doris Day and made in colorful French Morocco, London and Hollywood. I saw a great TV star become an even greater new film personality when I was superbly entertained by George Gobel in THE BIRDS AND THE BEES, with scintillating Mitzi Gaynor and David Niven. Three more talented newcomers destined to help fill the industry's need for fresh young stars, namely Carol Ohmart, Jody Lawrance and Tom Tryon, come through strongly under the skilled directorial hand of Michael Curtiz in the dramatic THE SCARLET HOUR.

Among the pictures in actual production at our studio are the new Dean Martin-Jerry Lewis big outdoor comedy PARDNERS and THE LEATHER SAINT, an unusual story which has been favorably compared with GOING MY WAY. Shooting starts soon on the big, exciting Audrey Hepburn-Fred Astaire musical FUNNY FACE; two pictures to be produced by Hal Wallis and starring Burt Lancaster, namely THE RAINMAKER and GUNFIGHT AT THE O K CORRAL. In the latter Kirk Douglas will be co-starred with Lancaster; the colorful LOVES OF OMAR KHAYYAM, co-starring Cornel Wilde, Trevor Howard, John Derek, Debra Paget and Raymond Massey and many other important attractions presenting in top roles such stars as Alan Ladd, Donald O'Connor, Marlon Brando, Bob Hope, Frank Sinatra and others of similar prominence.

To insure the flow of high quality Paramount product we have purchased in the past few months a host of exceptionally fine stories. These include such popular books as GERTRUDE LAWRENCE AS MRS. A., THE SEARCH FOR BRIDEY MURPHY, THE CAPTAIN'S TABLE, FEAR STRIKES OUT, THE GOLDEN JOURNEY, FLAMINGO FEATHER, FROM AMONGST THE DEAD and THE JOKER IS WILD. Our play purchases include the current Broadway hits THE CHALK GARDEN and THE MATCHMAKER and also LI'L ABNER, GIRLS OF SUMMER, Eugene O'Neill's DESIRE UNDER THE ELMS, and Tennessee Williams' SUMMER AND SMOKE. Our biographical acquisitions include KITTY HAWK (The Wright Brothers), LAWRENCE OF ARABIA and THE BUSTER KEATON STORY. Additionally we plan filming a number of superior original stories especially created by top-flight writers. Negotiations for several additional projects of major importance are nearing conclusion.

All of our pictures will of course be in VistaVision and mostly in Technicolor.

Paramount believes devotedly in the brilliant and prosperous future of the motion picture as still the greatest form of mass world entertainment ever conceived. In that spirit we are investing the largest sum of money in our history and our entire resources of talents and energy and showmanship to the creation of important pictures of the highest artistic and boxoffice levels for the continuous profits and prosperity of our customers everywhere. Our goal and promise are to surpass in 1956 and 1957 the high boxoffice quality of product which we have achieved in the past two years. I have every confidence, based on pictures finished or planned, that we will succeed.

Barney Balaban

President, Paramount Pictures Corporation

Brotherhood Week Promotion Kits Delivered To Exhibitors

Nineteen thousand three hundred Brotherhood Week campaign books and promotion kits are being distributed to virtually every exhibitor in the country, as well as all exchange offices in 33 cities, it was announced this week by William J. Heineman and Spyros S. Skouras, Jr., National Co-Chairmen of the 1956 Brotherhood Drive.

The promotional material, prepared by the advertising and publicity committee under the chairmanship of Alfred H. Tamarian, will help showmen bring their entire community into the campaign for Brotherhood Week, which is being observed February 19-26.

The kits, which are being servieed to theatre owners, managers and exehange officials by National Screen Service under the direction of William B. Brenner, chairman of the accessories committee, contain posters, display cards and membership cards.

Activities Suggested

Under the program outlined in the eight-page campaign book, the highlight of the Brotherhood Week effort will be a membership fund-raising drive covering theatre patrons, exhibitors, distribntors, exchange staffs, salesmen, bookers, theatre personnel and vendors dealing with distributors and exhibitors.

Each participating theatre may designate a single day during Brotherhood Week as collection day. The solieitation of contributions is being backed by a special Brotherhood newsreel starring Frank Sinatra. The National Conference of Christians and Jews, which sponsors the annual Brotherhood Drive, is providing containers for the collections.

Theatre activity, which will be spotlighted by special marquee and lobby displays, will also feature Brotherhood benefit premieres. Tiekets for the charity showings are to be sold by schools, churches, civic groups, merchant organizations and retail stores.

In the New York area, theatre managers who do the most significant job in the eampaign are eligible to reeeive Savings Bonds Awards with the leading theatre eircuits contributing $1000 for the prizes.

Other facets of the community promotions sponsored by theatremen and distributors include Brotherhood essay and poster contests. Regional offices of the NCCJ are cooperating in the city-wide campaigns, which are being supported by intensive newspaper, television and radio publicity.

Stepping behind the 1956 Brotherhood Week Drive, 17 exeentives have accepted posts as local publieity ehairmen in support of William J. Heineman and Spyros S. Skouras, national co-chairmen of the annual inter-faith eampaign. Local promotion of the Week, Feb. 19-26, will be co-ordinated with the national publicity campaign, with support coming from theatres, TV, radio and newspapers.

Film executives participating will be: Don Allen, Des Moines; Ted Barker, Cleveland; Maurice F. Barr, New Orleans; Birk Binnard, Philadelphia; Al Bloom, Minneapolis; Berne Evans, Kansas City; Karl Fasick, Boston; C. E. Force, Omaha; Dave Friedman, Indianapolis; Hank Howard, Philadelphia; Richard L. Lightman, Memphis; Joe Mansfield, Boston; Edward Meade, Buffalo; Arthur Moger, Boston; Jerry Sager, New York; and James Tottman, New Haven.

DCA Sets Schedule

Five films will be released by Distributors Corp. of America during the first four months of 1956, by May 1956, according to sales executives Irving Wormser and Arthur Sachson. They are: (Feb.) *Wages of Fear* (in English), *Please Murder Me,* starring Angela Lansbury; (March) *Jedda The Uncivilized*, in color, produced in Australia; (April) *Frisky*, (in English); starring Gina Lollobrigida (May) *Woman of Rome,* also starring Miss Lollobrigida.

1955 Dividends Way Up

WASHINGTON.—Film industry corporations publicly declared $31,436,000 in dividends during 1955, a huge gain over the $27,848,000 paid during the previous year, according to the Department of Commerce.

Prem-Anslinger Debate On Again

Producer-director Otto Preminger and U.S. Commissioner of Narcotics H. J. Anslinger are at it again. The latest argument began when Anslinger charged in closed-door House Appropriations Committee hearings in Washington that attacks on him in the press were inspired by Preminger's wish to obtain a good box office for *The Man With the Golden Arm*. Anslinger charged that because of his oppositon, "I have been beaten over the head by the producer."

Preminger's reply, in a wire to committee chairman Rep. J. Vaughan Gary, asserted that the statement was "untrue." He claimed that Anslinger started the controversy by statements which appeared in the *Motion Picture Herald* and *Variety* while the film was on the sound stages, and no one had seen it in continuity.

"Naive" Retort

The producer-director said he wonld forward press clippings to Gary which would back up his assertion. "It is naive and ridieulous to believe that anyone ean eorrupt the integrity and control the opinions of publications which represent American publie opinion of every intellectual and political shade," he said.

Meanwhile, in San Francisco, California narcotics experts "approved" the film after a special screening. Dr. Walter Rappaport, head of the State Dept. of Mental Hygiene, said, "This remarkable picture eannot escape making a signifieant contribution to public understanding about narcotic addietion."

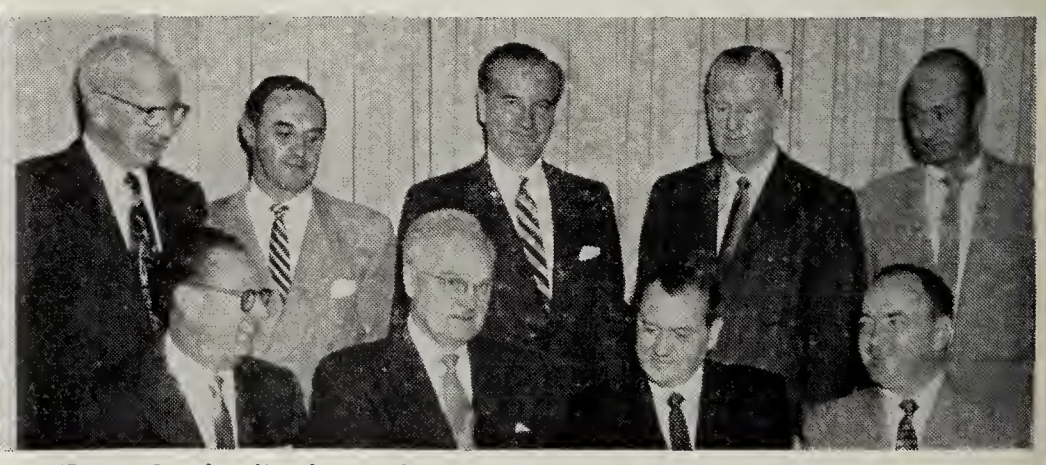
Others approving the film were: Emmett Daly, head of the State Bureau of Crime Control; Judge Paul Madden, former chief of the California Division of Narcotics Control; and Dr. Bernard Diamond, of the Mt. Zion Hospital psychiatric staff.

Monroe-Olivier All Set

Marilyn Monroe and Sir Laurenee Olivier will definitely co-star in the film version of Terence Rattigan's London stage hit, *The Sleeping Prince,* to be co-produced by Marilyn Monroe Productions and Olivier. Sir Laurence will direct the film, which is planned for late summer production in England, following Miss Monroe's completion of *Bus Stop* for 20th-Fox. Releasing plans have not yet been announced.

East And West For Brotherhood Week . . . .

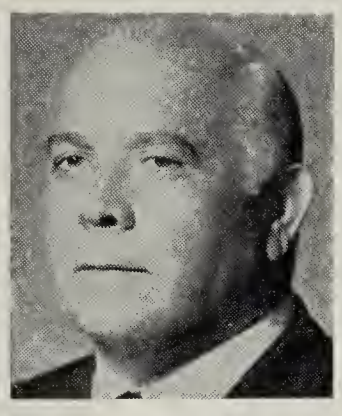




Left photo shows industry representatives gathered at a luncheon to map the N. Y. area campaign for Brotherhood Week, which will be observed nationally Feb. 19-26. L to R: (seated) Eugene Picker; William Howard; Spyros S. Skouras, national co-chairman; Sol M. Strausberg, N. Y. exhibitor chmn.; Russell V. Downing; (standing) Robert K. Shapiro; Harry Mandel; Richard Brandt; Edward Fabian; Alfred H. Tamarin, national pub. chmn.; Ernest Sands, distributor chmn. for N. Y., and Leslie Schwartz. Right photo covers meeting at the Beverly Hills Club for West Coast participation, attended by (seated) Edwin F. Zabel, Los Angeles area chmn.; Dr. William Lindsay Young; NCCJ exec. dir., L. A.; William J. Heineman, national co-chmn., and Jack Dowd, distributor co-chmn.

Fox Sales Week Honors Skouras; Seek All Screens

"Spyros P. Skouras Appreciation Week," honoring the president of 20th-Fox for his dedication and leadership in improving motion picture entertainment, has been set for the week ending March 31 by the company's U. S. and Canadian sales organization.



SKOURAS

The salute to Skouras, the force behind the world-wide launching of CinemaScope in 1953 with "The Robe" and the introduction of CinemaScope 55 this year with "Carousel," has been timed to coincide with his birthday, on March 28, as a double tribute.

Programming of a 20th-Fox picture in every theatre of the U.S. and Canada during tha pre-Easter week has been set as goal and leading exhibiors, representing theatres of every type and size, will be invited to participate in the Skouras fete.

Sparking the tribute from the home office are Al Lichtman, director of distribution; W. C. Gehring, executive assistant general sales manager; Arthur Silverstone, assistant general sales manager; Alex Harrison, Western sales manager; C. Glenn Norris, Eastern Sales manager; and Lem Jones, short subjects sales manager.

Division, assistant division and managers of the company's 39 exchanges in the two countries will head the field salute to Skouras. The divisional chiefs are Martin Moskowitz, Atlantic; T. O. McCleaster, Central; Al Levy, North-East; M. S. Levy, Mid-West; Harry G. Ballance, Southern; Herman Wobber, Western; Peter Myers, Canadian; assistant division manager Reville Kniffin, Western; Paul S. Wilson, South-East district manager; and Mark Sheridan, Jr. South-West district manager.

Loew's Foreign Expansion Presages Doubled Earnings

HOLLYWOOD.—Loew's Inc. has a multi-million dollar expansion plan in the fire to increase its overseas theatre holdings and possible double its foreign earnings, it was announced by president Arthur M. Loew at the recently-concluded M-G-M world-wide sales conference. Loew was one of four top company officials to present an optimistic picture of M-G-M prospects to the 78 foreign sales representatives assembled in Hollywood for the company's first international meeting. Also addressing the conclave were production chief Dore Schary, vice-president and general sales manager Charles M. Reagan and advertising-publicity chief Howard Dietz.

Could Double Income

Loew told delegates that the 1955 gross is expected to surpass the $50 million mark grossed annually for the past three years. He also indicated that the rate of foreign exchange is expected to improve shortly, and that "there would undoubtedly be theatre expansion in many areas overseas."

"Therefore it is not beyond the realm of possibility that in the not-too-distant future the annual revenue of $50 million could be doubled," Loew declared.

Schary advised the convention that the company's "faith in the industry and in our ability to hold our audience" was demonstrated by its $100 million investment in forty feature productions either ready for release, before the cameras or on the 1956-57 schedule.

The figure of $100 million does not include Samuel Goldwyn's *Guys and Dolls,* or a number of independent productions including *The Iron Petticoat,* with Bob Hope and Katherine Hepburn; *Bonjour Tristesse,* a Preminger production; *Julie,* with Doris Day; and *Friendly Persuasion,* distributed by M-G-M abroad. Schary also revealed that the company plans the greatest domestic expenditure in its history with a $5 million budget for the Elizabeth Taylor-Monty Clift starrer *Raintree County.*

The success of the company's booking drive, "M-G-M Week," honoring the assembly of international delegates was announced by Reagan. His staff was successful in booking one or more M-G-M picture on every screen in the U. S., Canada, Alaska and Hawaii. These were not "token" bookings, Reagan emphasized, for of the 17,710 theatres in the territory, a total of 45,596 pictures were played—an average of two and a half films per theatre. Many theatres in opposition to regular M-G-M customers played company product for the first time in from seven to 10 years, he said.

Citing the need for individual handling of product, Dietz explained that promotions with round-the-world impact are now under way. "Every film today must be sold as an individual enterprise, with the promotion resources of both domestic and international markets combined for fullest effect, "he said. Campaigns are now under way, representing this policy, for *I'll Cry Tomorrow, The Last Hunt, Meet Me in Las Vegas, Forever Darling, Bhowani Junction, The Rack, Tribute to a Bad Man, The Swan, Gaby* and *The Catered Affair.*

IMPPDA Officers Set; Mayer Heads Group

The following officers and directors have been elected by the Independent Motion Picture Distributors Assn.: president, Arthur L. Mayer; vice-president, Max A. Goldberg; secretary, Faye R. Miske; treasurer, Peter Horner; directors, Richard Brandt, Richard Davis, Jean Goldwurm, Edward Harrison, Edward Kingsley, Ilya Lopert, Benjamin Schrift.

Also, it was decided that there shall be made available to all members an Association insignia for imprint on films which they distribute.

Studio Welcomes International Sales Reps



M-G-M officials and foreign sales delegates met in Hollywood for the company's first world-wide sales conference. Pictured left are (left to right): vice president in charge of production Dore Schary; v.p. and gen. sales mgr. Charles M. Reagan and v.p. and studio executive Ben Thau. Pictured center is a group of foreign sales reps meeting Grace Kelly and Frank Sinatra on the set of "High Society." Pictured right are (left to right): Arthur M. Loew, M-G-M president, Eddie Mannix, v.p. and studio executive, and (foreground) Leo, a lion. Loew told the conference that M-G-M has hopes of doubling its $50 million foreign gross in the near future. Schary revealed that the company has $100 million invested in 40 features.

Optimistic Point Of View

Para Has Greatest Inventory; Will Hit Peak Gross: Balaban



Discussing Paramount's prospect with the trade press is president Barney Balaban (right) and chairman of the board Adolph Zukor (right rear). Balaban revealed high hopes for record grosses in 1956 and 1957, based on his recent tour to the studio lot in Hollywood.

In an optimistic view of things to come at Paramount Pictures, president Barney Balaban declared that "the Paramount product available this year and next year will gross at the box-office level an amount exceeding the grosses of any previous two years" in the history of the company.

Returning from an encouraging trip to the West Coast studios where he screened this year's product and set film plans for the near-future, Balaban announced that the company "now possesses the greatest inventory dollar-wise" in its history—"considerably over $50 million."

Eighteen films will be released this year by Paramount, and Balaban expressed the hope that the number would be exceeded in 1957. He noted that while last year's best grossers came early in the year, he expects the top box office films to flow steadily later in 1956.

The two previous best years in the company's history came in 1954 and 1955. Statement was based on the establishment of the organization on Jan. 1, 1950 with the divorcement of theatres from production and distribution.

Cites "Block-Busters"

Balaban pinned high hopes on two "block-busters," *War and Peace* and *The Ten Commandments*, set for release late in the year. Other Paramount product evoking Balaban's enthusiam include: *The Rose Tatto, The Court Jester, Anything Goes, The Vagabond King, The Proud and the Profane, The Mountain, That Certain Feeling, The Man Who Knew Too Much, The Birds and the Bees, Pardners,* and *Gunfight at the OK Corral.*

All product for release this year has been completed, Balaban indicated, as well as a substantial portion of 1957 product. The company has acquired a number of top-flight book and play properties, "to insure a flow of high quality Paramount product," Balaban said. Included in the group are: "Gertrude Lawrence as Mrs. A," "Fear Strikes Out," "The Joker is Wild," "Li'l Abner," "Desire Under the Elms," "The Chalk Garden," "Summer and Smoke," and "The Buster Keaton Story." Paramount also plans to film a number of original stories by well-known writers.

Balaban was enthusiastic over plans to finance the Broadway stage production, "Li'l Abner," which subsequently will be adapted for the screen. Paramount is also expanding its televison and electronics activity. Its Sunset Blvd. studios, operated by the Paramount Sunset Corp., is making available a completely equipped studio for television production to TV producers. The five sound stages will be available on a daily renting basis for stage and equipment.

Balaban also announced that color TV sets can now be made to retail for $400 with the use of a new tri-color tube developed by Chromatic Television Laboratories Inc., partially owned by Paramount. He foresaw the possible sale of such sets by 1956-57 if TV manufacturers "got busy" with production.

In regard to the Production Code, Balaban declared that a change in Code administration is needed to recognize the enforcement problem caused by divorcement. Balaban is a member of the MPAA committee studying Code revision. The Code administration lacks the "whistle, gun or club" to enforce the rules, Balaban said. He called the problem "apart from the Code," and one which must be solved.

Peck, Widmark Latest To Join UA Parade

Two top Hollywood stars joined the growing ranks of independent producers this week and concluded arrangements to distribute their initial films through United Artists. Both Richard Widmark's Heath Prods. Inc. and Gregory Peck's Melville Prods. Inc. signed contracts, it was announced by UA president Arthur B. Krim.

Peck's first independent production will be *Affair of Honor,* in a pre-production deal with the Theatre Guild and the play's author Bill Hoffman. The play will first be produced for the Broadway stage this spring. Peck is associated with producer-writer Sy Bartlett in the independent company.

Widmark's first outing will be *The Seven File,* a suspense novel by William McGivern, soon to be published by Dodd, Mead & Co. The story, which will be filmed entirely on location in New York this fall, will first appear in print in Cosmopolitan magazine in the spring.

United Artists has also arranged a financing-distribution set-up with Security Pictures, with the independent company turning out from two to 10 films for UA. First film in the deal with be *Step Down to Terror* starring Anthony Quinn and Carol Ohmart.

TV Only Trailer For Theatre Film, Says Myerberg

"Television is only a trailer to theatrical films," declared producer Michael Myerberg, whose *Patterns,* the acclaimed TV drama by Rod Serling, will be released by United Artits this year.

In a press interview, the producer outlined the advantages of theatrical film over video presentation. Commercial interruptions, over-emphasis of close-ups, and lack of production values are major factors in the loss of "kick" in TV drama, he stated. Since *Patterns* will run 84 minutes on the screen, (compared to 54 minutes in its TV form,) much of the details inherent in the drama will be unfolded, Myerberg noted.

The filming of *Patterns* completely in the East marks a trend that both Myerberg and UA president Arthur B. Krim have been encouraging, the producer said. High technical standards can be achieved on the East Coast, the producer has found. *Patterns* was filmed on location in the N. Y. financial district, with interior shooting done at the Vitagraph Studios in Brooklyn. It stars Van Heflin and Everett Sloane.

"Breeding Ground"

Television has taken the place of the stock company as a breeding ground for new talent, the producer pointed out, but it is 80 percent less effective than the motion picture theatre—based on lack of audience participation and loss of quality projection and sound. Myerberg said that he would not want a film to be given TV airing until its theatrical potential had been exhausted.

Myerberg contended that TV has ruined the star system, and that interest now has switched to entertainment values. The only reason stars are being sought by producers, he said, is that exhibitors continue to look for them. He concluded that theatre attendance losses may be attributed to over-exposure of stars in ill-chosen TV appearances.

His next film will be *Line of Duty,* for UA release, based on the TV play "Incident in an Alley." It deals with this city's police department, and will be filmed in New York completely. It is part of a series of films on various aspects of American life the producer is planning.



Producer Michael Myerberg, who will bring Rod Serling's TV drama "Patterns" to the screen for UA release, discusses the differences between TV and theatrical production at his press conference this week.



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A UA RELEASE

HOLLYWOOD

. . . on the wire

RICHARD BERNSTEIN, *Editor*
Hollywood Offices:
8245 Beeman Avenue
North Hollywood. Tel.:
ROgers 7-2347

M-G-M has assigned Charles Schnee to produce "Until They Sail," the film version of the James A. Michener story. Robert Andrews will write the screen play. Following this film, Schnee will produce "Wings of the Eagle," for M-G-M. . . . Hal Wallis signed Joseph Anthony, who staged the play on Broadway, to direct his screen version of "The Rainmaker," which Paramount will release. The film will star Katherine Hepburn and Burt Lancaster. . . . Charles Schneer will produce three films for RKO release. Schneer spent 10 years at Columbia as executive assistant to Sam Katzman and also produced two feature films during his stay there.

* * *

Chuck Connors was added to the cast of "Hold Back The Night," at Allied Artists. The feature rolls this week Allan Dwan directing for Producer Hayes Goetz. John Payne stars in the film. . . . Foreign film star Curd Jurgens signed a five picture pact with U-I. The actor, who has starred in many European productions, was the recipient of a Venice Film Festival Award for his performance in the German feature film, "The Devil's General," and the French picture, "The Heroes Are Tired." His first American film assignment will be announced in the immediate future.

* * *

"Storm Over The Nile," a Zoltan Korda production, has been set for United States release this summer through Columbia Pictures. Filmed in the Sudan and in England, film stars Laurence Harvey, Anthony Steel and James Robertson Justice.

* * *

Frank Lovejoy has been signed to co-star with Doris Day, Louis Jourdan and Barry Sullivan in "Julie," to be directed by Andrew Stone and produced by Martin Melcher for M-G-M release. Film will go into production in Carmel March 5. . . . John Payne has been signed by Pine-Thomas-Shane to star in "Bail Out at 43,000," which will be made from the TV play of the same name. Paul Monash, author of the story, will prepare the screen play. . . .



Nancy Gates and producer Herman Cohen are on location discussing one of her scenes in Allied Artists' "Magnificent Roughnecks" in which she stars with Mickey Rooney, Jack Carson and Jeff Donnell.

Buddy de Franco and his trio have been signed to play in the progressive jazz sequences in Sidnay Harmon's "Step Down To Terror," UA release, which Harry Horner is directing.

* * *

The story of a battalion of 700 Irishmen who were hanged by General Winfield Scott for fighting against him in the Mexican War of 1847-48, has been acquired by Producer Carl Krueger for film production this year. A Spanish language best-selling novel in Mexico, the historical work is titled, "Saint Patrick's Battalion," and was written by Patricia Cox, a Mexican who is a direct descendant of one of the Irish who was hanged. Krueger plans to film the production mainly on location. He has just finished a Dana Andrews starrer, "Comanche," which will be released by United Artists.

* * *

Jack Palance was cast in the lead role in "The Lonely Man," at Paramount, which will be produced by Pat Duggan and directed by Henry Levin. On the same lot, "Funny Face" will start April 2 with Audrey Hepburn and Fred Astaire co-starring. Roger Edens will produce and Stanley Donen will direct. Hal Wallis' "Hollywood Or Bust," which will star Dean Martin and Jerry Lewis and Shirley MacLaine with Frank Tashlin directing will go March 15.

* * *

Montgomery Clift will play the lead in M-G-M's screen version of the prize winning novel, "Raintree County," which David Lewis will produce. . . . Over at RKO, Anita Eckberg was inked for the femme lead opposite Robert Ryan in "Back From Eternity," which John Farrow will produce and direct for RKO release. Others in the top cast are Rod Steiger, Keith Andes, Gene Barry and Jesse White. RKO also announced that "The Most Beautiful Girls In The World," a romantic and lavish musical story told against a background of the life of the late Earl Carroll, will be produced as one of the studio's major productions in 1957.

* * *

Allied Artists executive producer Walter Mirisch announced that he has purchased an original, "The Oklahoman," from Daniel B. Ullman and has scheduled it for a Joel McCrea starrer. This will be McCrea's third feature at the studio. Ullman will write his own screen play and the picture has a penciled in April starting date. In the film, McCrea will play a frontier physician. . . . Allied Artists will also release "King of the Coral Sea," which stars Chips Rafferty, Charles Tingwell, Ilma Adey and Rod Taylor. Rafferty is one of Australia's biggest stars.

* * *

Bruce Bennett has been signed for a starring role in "The Three Outlaws," a western drama, which Sigmund Neufeld will produce and Sam Newfield will direct from a story and screen play by Orville Hampton. Associated Film Releasing Corp. will distribute the film, which will start shooting the latter part of February. . . . Robert

(*Continued on following page*)

Plan AFL Boycott On Mexican-Made "Daniel Boone"

HOLLYWOOD.—Declaring that the theatrical feature *Daniel Boone* was made in Mexico "to escape paying American standard of living wages," the Hollywood AFL Film Council announced this week that it is planning a national boycott campaign against the film. The Council represents more than 24,000 employes of the film industry.

Produced by American interests, the film was made under non-union conditions in Mexico and without American union technicians. The production company's president Albert Gannaway has been notified that the film will be denied the IATSE seal. As yet, no releasing arrangement has been made, although it has been reported that Republic is interested in the feature.

The Hollywood Council is calling on the support of all national, state and local bodies of the CIO-AFL to warn their members against the film. The Council reports that it already has the support of the Kentucky State Federation of Labor and other central labor unions in the state.

The Council stated further that "some pictures must be made in other countries in order to insure authentic foreign locale, but *Daniel* is laid entirely in this country." The spokesman for the Council George Flaherty pointed out that the American standard of living wage makes attendance at the nation's theatres possible.

The boycott will be directed by Ralph Peckham, chairman of the Council's Foreign Production Committee.

Gross-Krasne Plans 7; To Set Distrib Deals After Pix Completed

HOLLYWOOD. — Jack Gross and Philip Krasne, owners-operators of California Studios, have announced plans to produce at least seven feature theatre films during 1956, in addition to their television activities. Each picture will be filmed independent of a releasing commitment, with distributor deals pacted after the producers have had a chance to evaluate their finished product.

Krasne explained that "it is just as important for a producer to have the prerogative of judging the merits of a distributor for a particular film as it is for the distributor to evaluate the pictures he is offered."

Gross asserted that indie producers can occasionally realize more revenue from an outright sale of a finished product to a distributor than by working on a percentage basis. If the producer waits until the film is finished, "he is not dependent upon the releasing organization's normal and rightful dictates as to production budgets, etc.," he said. "We will continue to make our pictures within budgets justified by the stories and stars . . . When we have a picture completed and scored, we are in a much better bargaining position concerning release."

The first of the seven features made under this arrangement is *Please Murder Me*, Angela Lansbury starrer, to be released by DCA. Other films already in preparation are *Creatures From Green Hell, The Oklahoman, Baby-Faced Killer* and *Deep Seam.*

(*Continued on following page*)

HOLLYWOOD . . .

(*Continued from preceding page*)

L. Jacks has named Richard Carruth as associate producer on all pictures which he will make for his independent company, Robert L. Jacks Productions. Carruth will function in his new capacity on "The Lonely Gun," by Richard Carr, which will go into production March 5. Jacks and Carruth have also placed "Gun In The Dust," an original screen play by Steve Fisher, and "Salammbo," the famous French novel of the 1880's, on their production schedule for filming this year.

* * *

Yul Brynner has been signed by Paramount Pictures to direct and star in an as yet unselected production, the studio announced. Before starting this production, Brynner will fill a prior commitment to star in "Anastasia," opposite Ingrid Bergman, which will be made in Europe. Brynner has just finished the star role of the Pharoah Rameses II in Cecil B. DeMille's production of "The Ten Commandments," at Paramount. Brynner also has completed the lead in "The King and I," at 20th-Fox.

* * *

Natalie Wood will co-star with Tab Hunter in "The Burning Hills," the film based on Louis L'Amour's novel of the same name. The feature, which will be released by Warner Brothers, will be directed by Stuart Heisler. . . . "For Love Or Money," the three-act Broadway hit play by F. Hugh Herbert, was purchased by U-I and assigned to Ross Hunter to produce. The modern comedy is set almost entirely in the Long Island home of a celebrated actor who falls in love with a young non-professional girl, who stops at his house to use the telephone after she has become stranded in a storm. Studio plans to make this one of its big productions and will announce star names in the immediate future.

* * *

James MacArthur, the son of Helen Hayes and Charles MacArthur, has been signed by RKO for the film, "Is This Our Son?," the film version of the prize winning "Climax!" TV play, "Deal A Blow," which was written by Robert Dozier. The play won the Christopher Award as the outstanding dramatic play of 1955. The story concerns the dramatic adjustment of a teen-ager to his parents.

* * *

"The Tattered Dress," an original melodrama by George Zuckerman, was purchased by U-I. The story centers around a New York criminal lawyer, and has been assigned to Albert Zugsmith to produce. Zuckerman has been signed to do the screen play. He recently wrote "The Square Jungle," and "Written On The Wind," both produced by Zugsmith.

* * *

RKO purchased "Underdog," a new novel by W. R. Burnett, which will be published next fall by Alfred Knopf. Walter Wanger will produce the film under his new contract with RKO. Story concerns an ex-GI who is a twisted neurotic and who becomes involuntarily involved in a meldodramatic crime.

Inside Production

"The Public Demands: Lure Us," Says Producer David Weisbart

By Richard Bernstein



DAVID WEISBART

"These are the most challenging times ever faced by the motion picture industry," declared producer David Weisbart. "The public is waiting and watching, and it's up to us to meet that challenge," the 20th-Fox producer said.

Weisbart believes the challenge is a healthy one, for it's saying to film-makers: "lure us, entertain us, give us new and exciting theatre, stir our imagination." Having completed *Rebel Without a Cause* for Warners, the experienced producer is busy meeting that challenge himself, searching endlessly for exciting properties, into which he can throw all his energies.

"It's the reason people love the movie theatre, will continue to go to the theatre—and only innovation and enthusiasm will fortify the movie habit," Weisbart said.

Made 'Miss Brooks'

His last film for Warners before signing the Fox producer's contract was *Our Miss Brooks*, starring Eve Arden in the role she made famous on radio and TV. The central plot revolves around the teacher's dealings with a rich problem child—whom she sets straight while getting mixed up in a romance of her own with "Mr. Boynton," played by Robert Rockwell. Weisbart gave credit to director Al Lewis for strong directorial support on his first megging job for the screen. Lewis had been TV director for Miss Arden's show.

His next job, initial assignment from Fox, will be *The Day the Century Ended*, and was cited by the producer as an example of the new and exciting material that will lure patrons back to the theatres stronger than ever.

"This is a really different story with the war background in the Philippines," Weisbart said.

The Francis Gwaltney story deals with a young man from the South who is shipped to the Philippines with the Army in World War II. He's put in charge of a company of misfits, and what develops is an intensive, dramatic study in character of the men of the company.

Since "the hardest job of producing is finding good new material," Weisbart is properly excited about the color-CinemaScope production. He stressed that having found something exciting to work with, he would be actively part of a producer-director-writer team on the film. James Poe is doing the screenplay with Robert Wagner tentatively set for the lead. No director has yet been set.

"With today's movies so much of a collaborative effort, the choice of director must be carefully made. Not only must he be a man of talent and imagination, but he must be able to work with the many people whose efforts comprise a successful film," Weisbart noted.

As a studio producer, Weisbart explained that in casting, he takes into consideration who is under contract to the studio and who's available. "Since Hollywood was lax in developing new faces," he declared, "the heavy load at present will have to be carried by the established stars. But you can be sure that in a short time, you will see the emergence of a galaxy of new stars."

A producer, like a star, can be typed if he does not produce a variety of efforts, Weisbart concludes. "Screen values must be built on fresh ground, for that's the challenge that has to be met."

Armand Deutsch Buys

HOLLYWOOD.—Producer Armand Deutsch has purchased the motion picture rights to Harry Junkin's *A Public Figure*, and this purchase will mark Deutsch's entry into independent production. Deutsch recently ended a long and successful association with M-G-M.



Celebrating the death of the six-day week, workers on the set of 20th-Fox's "Hilda Crane" held a wake over a coffin containing "Saturday's remains." L to R: Joe MacDonald, Frank Carey, director Philip Dunne, stars Jean Simmons and Guy Madison, and Les Everson.

WARMEST, HAPPIES

"TH

G

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...UIET MAN"

HERBERT J. YATES
presents

...IN SHERIDAN · STEVE COCHRAN

in

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co-starring
WALTER BRENNAN
SHERRY JACKSON
RICHARD EYER

with
EDGAR BUCHANAN · SONNY TUFTS · HARRY SHANNON

WRITTEN BY
MONTGOMERY PITTMAN

DIRECTED BY
R. G. SPRINGSTEEN

Song "COME NEXT SPRING" by LENNY ADELSON and MAX STEINER
Sung by TONY BENNETT

A REPUBLIC PRODUCTION



Tax Drive Heads Get Appointments

A major step in mobilizing regional manpower for the 1956 COMPO tax repeal drive was taken this week by the appointment of 14 regional vice-chairman of the campaign committee. Aiming for top organizational strength at the grass-roots level, national chairman of the tax committee Robert J. O'Donnell announced that the vice-chairmen included: Gov. Ellis Arnall, John Balaban, Myron Blank, Harry Brandt, S. H. Fabian, Emanuel Frisch, Leonard Goldenson, M. A. Lightman Jr., Pat McGee, Walter Reade, Jr., Elmer C. Rhoden, Sol A. Schwartz, Morton Thalhimer and Joseph R. Vogel. The selection of vice-chairmen follows earlier appointment by O'Donnell of the 53-man national industry tax committee in late January.

As final steps were being activated in the drive campaign, good news came from Washington with announcement that the proposed District of Columbia two percent admissions excise was knocked out of the new D.C. revenue bill by a special Senate-House subcommittee. The decision came after testimony from industry leaders Robert Coyne, COMPO co-chairman, Albert Sindlinger, research analyst, and A. Julian Brylawski, MTOA president. The bill must still be presented to both the Senate and House committees on the District of Columbia.

Circuit Tax Now Legal But Purely Academic

JACKSON, MISS.—A special rate on chain operated moving picture houses which the legislature withdrew last year because of doubtful constitutionality has been held legal by the State Supreme Court.

Chief Justice Harvey McGehee made the ruling in a decision that Paramount Gulf Theatres, Inc. was not entitled to recover $27,886 in taxes from the state paid under the special chain movie tax from July 1, 1952, to May 1, 1955. Enacted in 1952, the tax placed an additional 3 per cent rate on moving picture tickets sold by theatres belonging to a chain of ten or more. The rate on all other theatres was 2 per cent.

The state legislature last year fixed the rate at 3 per cent for all theatres. The Hinds county chancery ruled in the case brought by Paramount-Gulf that the special category for chains, was unconstitutional. The State Supreme Court, without a dissenting opinion, reversed the lower court.

Interstate-Astaire Pact

In the first of a series of negotiations with large theatre chains, Fred Astaire Dance Studios completed a deal with Robert J. O'Donnell, Texas Interstate Theatre Corp. general manager, for dance studio franchises in Dallas, Houston and San Antonio. Charles L. Casanave, president of the Astaire Studios, in announcing the negotiation, declared, "theatre operation is so geared that they can easily handle this business which grosses millions a year without expensive staff additions."

Preparing For The Variety Convention



The publicity committee of Variety Club-New York Tent 35, composed of representatives from exhibition and distribution, attend a meeting to formulate plans for the International Convention, to be held May 9-12 at the Waldorf-Astoria. L to R: (seated) Henry Spiegel, Gabe Sumner, Blanche Livingston, Nat Rudick, Ethel Edell, Jerry Levine, Lenny Wayne, George Ettinger, and (standing) Ann Bontempo, Carl Fishman, Mike Segal of Variety Club office, Al Stern, publicity chairman Jerry Sager, chief barker Harold Klein, convention chmn. Martin Levine, chmn. of operations Ira Meinhardt, and Bill Stutman.

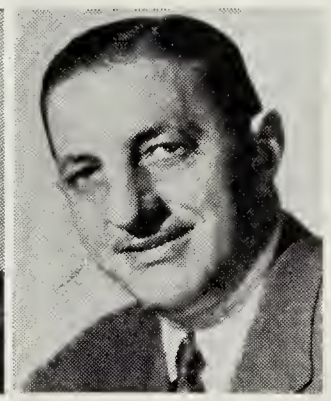
Levy Into Retirement As Rosen Takes Post

David A. Levy, Universal Pictures Metropolitan New York district manager and New York branch manager since 1939 and a veteran of more than 35 years in the industry, is retiring effective March 2nd, it was announced this week by Charles J. Feldman, vice-president and general sales manager.

Levy will be succeeded by Joseph B. Rosen, Universal's branch manager in Detroit since November 1953 and formerly associated with 20th-Fox in various branch manager capacities for 11 years. Rosen in turn will be succeeded as branch manager in Detroit by Richard B. Graff, sales manager in Chicago since 1952. Graff started with Universal in Chicago in 1946 as a stu-



LEVY



ROSEN

dent booker and was promoted to the post of salesman in 1948 and to sales manager in 1952.

After an extended vacation in Florida, Levy plans to return to New York and continue industry activities on a limited basis. He started in distribution in 1920 with Paramount as a salesman and in 1923 moved to Educational Pictures as a sales and office manager. In 1925 he joined Loew's Inc. as New York branch manager for M-G-M and held that post for the next 14 years until he joined Universal in 1939.

Brandt Joins Grainger

Newest stockholder of James R. Grainger Associates Inc. is Harry Brandt, president of Brandt Theatres and the Independent Theatres and the Independent Theatre Owners Association. The newly-formed sales representation company already has a number of exhibitor stockholders, including Harry C. Arthur, Jr., Michael Naify, Joseph M. Seider, Julius Gordon and Robert Lippert.

Holland Making Strong Bid For Film Market

HOLLYWOOD.—Holland's bid for a strong role in the international film market heralds a promising new source of product for American exhibitors, George Willoughby, one of England's top independent film producers told a trade press conference here.

Willoughby, who produced *Valley of the Eagles* and *Hell Below Zero*, is in Hollywood to sign two American stars and a director for *Captain Jan*, a Jan de Hartog best-seller which will roll this summer as the first feature film to be produced in Holland for the American market.

Direct subsidies from the Dutch government, along with the availability of private capital, Willoughby said, portend the development of Holland's Cinetone Studios as an important film center. In addition to its great potential as a product source, he pointed out, the growing Dutch industry offers tremendous advantages to foreign producers, who are now being encouraged to use the Cinetone facilities.

"Direct government subsidy to foreign producers," Willoughby said, "runs as high as one half of the shooting budget, particularly if separate versions in the Dutch language are made for the domestic market as well as English speaking versions for worldwide release."

Tushinskys Announce New Superscope '235'

HOLLYWOOD.—Joseph and Irving Tushinsky have announced the new Superscope 235 process, which they say marks the initial step forward in the standardization of anamorphic release prints. The new "235" process offers prints which have the same dimentions as CinemaScope's optical sound prints—2.35 to 1.

Projected through the same booth setup, both Superscope and CinemaScope will be the same size, eliminating the need for changes when the two processes are double-billed, the Tushinskys said. CinemaScope is photographed for a ratio of 2.55 to 1 but is reduced to 2.35 to 1 when the optical sound track is added.

"Now that Superscope 235 is available, we will immediately grant licenses to producers who have requested Superscope," the Tushinskys revealed.

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ON THE WAY... "Away All Boats" *The battle cry of the South Pacific!*

NY City Council Opposes Toll-TV

(*Continued from page 7*)

forum" for the controversy. They also declared that they had been refused adequate time to prepare and present a case to the Committee. At the hearing, this position was challenged by Stark, who declared that they were given almost a month's advance notice of the hearing.

Toll TV was spotlighted also in connection with the FCC's broad inquiry into the problems of TV station operation and ultra-high frequency broadcasting. In statements filed with the Commission, three con's and one pro were registered on the toll TV question—with the Joint Committee Against PAYS-TV, CBS and ABC presenting the opposition, and Zenith upholding the proposed system.

Both the Joint Committee and CBS argued that pay-TV should not be considered at the FCC hearing since it is involved in its own proceedings. The Joint Committee statement declared that the present FCC airing was "not intended to be utilized as a soapbox for the presentation of economic panaceas."

Zenith, in its own brief, accused the networks of selfish motives and a fear of competition. The electronics manufacturer held that if pay-TV was approved, it could solve the financial troubles of 200 UHF and VHF stations.

RCA and NBC also presented briefs to the FCC, but did not touch upon the toll television question.

Indie Production Trend Noted

(*Continued from page 6*)

Columbia transaction also.

Persistent rumors in industry circles that M-G-M producer George Sidney was being considered for a top excutive post at Columbia were also circulating this week.

Although the Zanuck arrangement has not yet been finalized, no problems are expected. The set-up will call for five films from Zanuck in the first year of the agreement. The films will be financed by 20th-Fox, with the first film not expected before 1957.

Zanuck leaves on a four-month vacation beginning March 1, with Adler serving as executive in charge of production in his absence. Since the independent unit seems settled in principle, the succession of Adler to the Zanuck post is apparent. 20th-Fox officials have stated that Adler is the only successor considered for the top production post.

Plans for the independent set-up were not finalized to date, but it is understood that Zanuck would be free to return to his 20th-Fox slot if suitable terms could not be arranged.

Adler joined the company twenty months ago and obtained a profit participation deal with the company. He was a former screen writer, later won an "oscar" for the production of *From Here to Eternity,* and subsequently produced *Soldier of Fortune, The Left Hand of God, The Lieutenant Wore Skirts,* and others for 20th-Fox.

Zanuck is the holder of the largest single block of 20th-Fox stock, and with Joseph M. Schenck founded the company in 1932. During his four-month leave-of-absence, he will serve in an advisory capacity.

Further note of the independent production trend was made in the Loew statement on Schary's status as production chief. Loew declared that M-G-M would continue its new policy of making independent producer deals, but that the bulk of the company's product would be under the hand of Schary.

IFE Publicity Kits For Special Product

Exhibitors handling specialized product will soon receive special publicity kits from the IFE Releasing Corp. explaining the use of material aimed at the off-amusement pages, as well as at the amusement section. Designed by the IFE publicity staff under Fred Goldberg, the kits contain publicity, stills and advertising, with a special information sheet which tells exhibitors the where, when and how of story-placement.

Stories of all lengths are designed for every section of the paper, with particular attention paid to the local columnists, IFE reveals. Kits are already competed on four new releases: *Lease of Life, Riviera, Maddalena* and *The Return of Don Camillo.*

Prepare Special Short For 'Harder They Fall'

Exhibitors will have a substantial preview of Columbia's *The Harder They Fall* via a special 30-minute short comprised of key scenes from the Bogart starrer. Prints will be distributed to all 33 Columbia branches for showings to exhibitors only. General sales manager Abe Montague explained that the two-reel synopsis was made "in order to give exhibitors a feeling of the impact of the film as far in advance of release as possible." Exhibitors have long desired a shorter period between completion of a top grade production and its release, he noted, and the two-reeler serves to show the exhibitor a good deal of the boxing drama in advance.

Columbia Press Books Feature Ozoner Section

A special drive-in section will now be featured in all Columbia press books, it was announced by the company's general manager Abe Montague this week in the National Allied Drive-in convention program.

Presenting exploitational ideas for ozoners, the section will meet the specialized needs to which distribution has not given enough thought, Montague noted.

The first releases to get the special treatment will be *Hot Blood,* Jane Russell-Cornel Wilde starrer, and *Jubal,* with Glenn Ford, Ernest Borgnine and Rod Steiger.

Omnifilms Gets Second

Omnifilms, Inc., has acquired U.S. distribution rights to *Wishing Well Inn,* a new British comedy-drama, according to Aaron Sloan, national sales director. Picture stars Brenda De Banzie, remembered for her role in *Hobson's Choice* and soon to be seen in Alfred Hitchcock's *The Man Who Knew Too Much.*



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Theatre

City and State

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"Conqueror" In World Bow



The colorful international premieres of Howard Hughes' "The Conqueror" are reflected in this assortment of world-wide marquees. Shown above is Teatro del Este, Carcas, Venezuela, where the film bowed for the benefit of the Venezuelan Red Cross.



Trailers assembled from the thousands of feet of film shot at the world-wide openings have been made available to TV stations throughout the U. S. Above is the front of the Marignan Theatre, Paris, France.



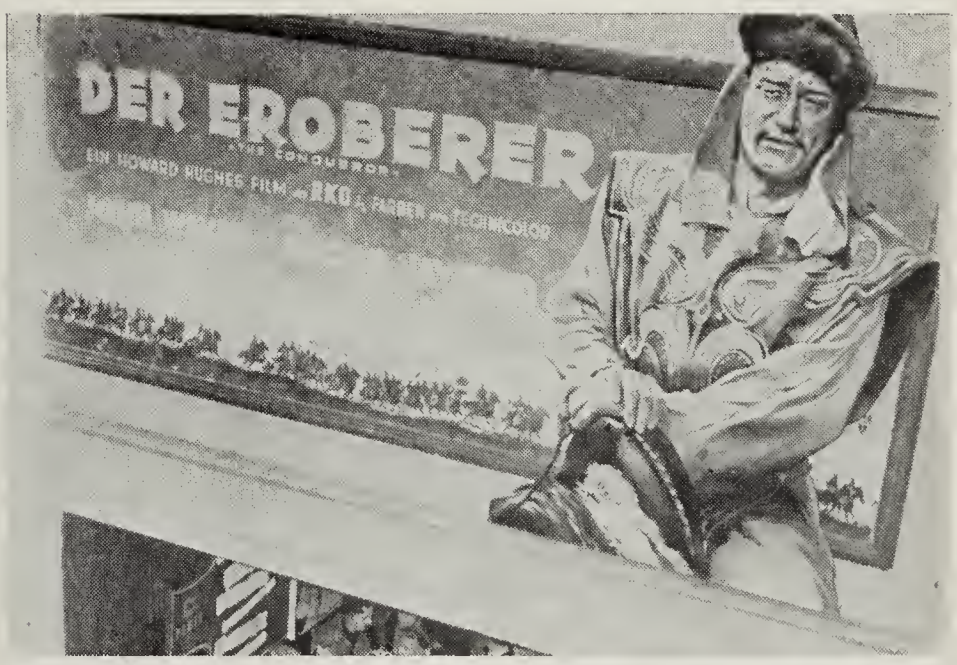
Full-page layouts of RKO's "The Conqueror" debuts can be expected in hundreds of newspapers prior to the pre-release domestic openings in over 45 theatres on Feb. 22. Above: the famous "Dragoons of Independence" added glamour at the Morrocos Theatre, Sao Paulo, Brazil.



In a personal interview upon his return to Hollywood, star John Wayne asserted that "Hollywood stars will be doing themselves and the film industry a great service by going on foreign publicity tours." Wayne attended the openings in London, Paris, Berlin and Rome. Above: the Takarazuka Theatre, Tokyo, Japan.



In Mexico City, the premiere of "The Conqueror" took place at the Roble Theatre, for the benefit of the Mexican Red Cross, sponsored by the wife of Mexico's president.



The Berlin opening of "The Conqueror," which stars John Wayne, Susan Hayward and Pedro Armendariz, occured at the Filmbuhn Wien. Above is the lobby display for this premiere.

REGIONEWS

ALBANY

United Drive-In Theas. Corp is floating a 250,000 share common stock issue, at an offering price of $1 per share, through L. J. Mack & Co., underwriters. Present officers of the company are Arthur J. Newman, formerly with Republic; David Kaplan and Lloyd Mack. The company has an option on 20 acres off Hyway 7, abont 10 miles north of Albany and 3 miles east of Troy, and is reportedly negotiating for another site in the Albany-Troy-Schenectady area.

The Appellate Div., Third Dept., is expected to announce a decision in March on the appeal by Capitol Ents., distributor of "Mom and Dad," from a Board of Regents ruling which upheld a license denial by the M.P. Div., State Education Dept., on ground that inclusion of a human birth sequence made the film "indecent." . . . A bill proposing to change the license fees collected by the M.P. Div., State Edu. Dept., from $3 to $4 per thousand feet, and from $2 per thousand feet for prints to $4 for an "entire" copy, has been introduced by Assemblyman Leo P. Noonan, Cattaragus County Republican. The MPAA reportedly supports the proposal; Education Dept. and Budget Div. oppose it.

Applicant for a film license could choose to have a Supreme Court judge and jury review a picture denied a seal by the M.P. Div., State Edu. Dept., in lieu of the present review by Board of Regents, under terms of a bill reintroduced by Senator Fred G. Morritt of Brooklyn. If the former decided that it was not obscene, indecent or inhuman, an order would be entered directing the Regents to issue a license. . . . Fabian Theas. promoted Lou Rapp to Schenectady city mgr., succeeding the late Guy A. Graves; his younger brother, Lou, from the twin State and Erie to the Plaza, and Gene Ganott from asst. mgr. of the Palace, Albany, to mgr. of the State and Erie.

Final closing of the 46-year-old Grand was announced along with word that the lease which Paul V. Wallen held from Fabian on the first-run was terminated. Reports are that the Grand is slated for conversion to a parking lot. Wallen revealed that he had leased Fabian's Leland on S. Pearl and would change it to a first-run. . . . Dark for three years, Beach Drive-In outside Lake George Village is to be reopened in May by Joseph Mirasola, operator of the Warren in nearby Warrensburg. . . . Columbia hired Wm. Morgan, Holy Cross graduate, as asst. booker. . . . Virgil Jones was transferred by Warner's from Boston to Albany, taking the sales post vacated by Jimmy Moore, now with RKO.

ATLANTA

Permit for erection of a drive-in at 1860 Plymouth Rd., N.W., to cost $30,000, was issued to Bolton Drive-In Theatre, Inc. . . .

Mrs. Adaline H. Gawthrop, owner of Linda Drive-In, Palatka, Fla., will soon start on a new $50,000 ozoner there. . . . E. H. Geissler was appointed gen. sales mgr. for Wil-Kin Thea. Supply to replace the late Nash Weil. Walt Woodward, veteran sales rep. for Fla., is retiring after 43 years in the business. . . . Oct. 1955 theatre receipts in Ala. up 9.1% over Sept.; down 3:3% from Oct. 1954, according to U. of Ala. Bureau of Business Research.

Louis and Stanley Rosenbaum of Florence, Ala, acquired the Muscle Shoals Theatre, formerly owned by Mrs. Nettie E. Sudekum and operated by the Rosenbaums. . . . Harlow Land will install new projection equipment in his Branford Theatre, Brandford, Fla. . . . Marvin Reed, asst. mgr. of Loew's Grand, Atlanta, was appointed mgr. of the New Riviera on South Dixie Hyway, Miami, Fla. . . . Howard Whitworth acquired the Franklin Theatre, Lavonia, Ga., from Co-At-Co Theas. . . . Jim Hart, Columbia office mgr., resigned as pres. of F-49; is succeeded by Sam McCook, M-G-M booker. Carl Hardin is business agt. . . . Tazewell Drive-In, Tazewell, Tenn., closed for three months. . . . James Hill transferred from Victory Drive-In, Savannah, Ga., to Neptune Drive-In, Daytona Beach, Fla.

Martin Theas. reopened the new Palace Theatre, renovated at cost of $85,000. . . . Mac Polston, mgr. of Hardee Theatre Wauchula, Fla., transferred to Winter Garden as mgr. of Garden Theatre. Stanley Butler became mgr. of Hardee. . . . Bad business closed the Victoria at Allgood Tenn. . . . Ed Stevens, pres. of Stevens Picts., expects to open his new 600-seat, deluxe theatre at Smyrna, Ga. about March 15. . . . Helen McGahee appointed student booker at Columbia.

J. W. Bruchfield is having only Sat. showings at his Oakman, Ala. theatre; H. P. Lawrence running only two days per week at his Fox. . . . T. H. Hargett, Wedowee Theatre, Wedowee, Ala. ,hospitalized in Biloxi, Miss. . . . Jack Vaughn, Warner booker, passing out cigars on arrival of a new baby. . . . Wm. A. Parker, new mgr. of Crescent's Princess Theatre, Decatur, Ala., comes from the Ritz, Alabama City, Ala. . . . Otis Morris appointed mgr. of Starlite Drive-In, Brundidge, Ala. . . . P. D. Bryan is new owner of Victory Theatre, Savannah, Ga. . . . Dick Kennedy, Ala. and Tenn. theatre owner, now booking for his own theatres. . . . Will B. Wood, Sr., retired theatre owner in Gadsden, Ala., passed away at 72.

BOSTON

Independent Exhibitors of New Eng, reelected Edward J. Lider as pres.; Melvin B. Safner, 1st v.p. and Julian Rifkin, treas. Edwin Fedeli was elected 2nd v.p.; Henry Gaudet, secy., and Nathan Yamins named national delegate, with Lider as alternate. . . . Al Lourie's newest acquisition, the Brunswick, Me. Drive-In, which he leased, is equipped with CinemaScope, accommodates 500 cars, and will have minor improvements when it opens in April. George Gould of Portland built and operated it for several seasons. . . . Joe Liss, S-W dist. mgr. for Mass., was a welcome visitor on his first round of the area since his serious auto accident last June.

Daytz Thea. Ents. added the following five theatres for buying and booking: Route 114 Drive-In, Middleton, Mass.; Plaistow, N. H. Drive-In; Caribou, Me. Theatre; Polaris Drive-In, Caribou, and Star Theatre, Limestone, Me. . . . William Kumins of Warner Bros. and Charles Kurtzman of Loew's Theas. were appointed co-chairman for



HOMECOMING TO THEIR 'DARLINGS FOREVER' — Two days of round-the-clock activities greeted Lucille Ball and Desi Arnaz in celebration of the world premiere of their latest M-G-M Technicolor comedy, "Forever Darling," in the redhead's home town of Jamestown, N. Y. Two premieres were necessary to accommodate the local demand for tickets. Pictured at right are Lucy and Desi with Richard Kemper, Dipson Theatres division manager, who officially welcomed the pair on their arrival. At left, townspeople form human greeting at airport, and center photo shows crowds awaiting them at the theatre. Magazine, television and radio tie-ups on a national and local level were executed during the two-day festivities.

BOSTON (cont'd.)

Brotherhood Week. . . . Columbia will have a new Boston home in the Fall. Demolition of the properties sold to Samuel W. and S. L. Poorvu on Winchester and Church will start March 15 for erection of a two-story building to be leased to Columbia. Plans do not include a screening room.

The long-closed Fine Arts Theatre, located in Loew's State Theatre bldg., is to be converted into a legit theatre, with a resident company to put on stage productions. . . . Dr. Harold Klein of Newburyport and Louis Josephs have taken over the reins of Bay State Film Co. and continuing to sell independent films from 36 Melrose St. Josephs is the gen. mgr., while Dr. Klein is pres. and a non-participating partner. . . . Sam Horenstein, formerly Manley rep. in this area, is recovering from pneumonia after being hospitalized.

Vergil Jones, Warner salesman, transferred to the Albany exchange, with Walter Allmon of the booking staff upped to salesman for Me., N.H. and Vt. Phil Prager from the shipping dept. succeeds Allmon as booker, and Robt. Davis moves into his spot from National Screen. . . . Gaspar Urban, Paramount branch mgr., was named chairman of the entertainment div. for the 1956 Red Cross campaign, which takes place in March. . . . Archbishop Richard J. Cushing of the Boston diocese will be this year's recipient of the Great Heart Award, given annually by the New Eng. Variety Club, at a testimonial dinner on May 26 in the Imperial Ballroom of the Hotel Statler.

BUFFALO

The Kensington Theatre was sold by Menno Dykstra to Ireland the Plumber, who will remodel the building and use it as a service center. Dykstra operates the Glen in Williamsville. . . . Lewis J. Lieser, former head of his own distributing company, has joined IFE Releasing's sales force, covering the Buffalo and Pittsburgh areas, formerly handled by Sal DeGennaro, who is now at the Washington branch. . . . Robt. C. Hayman of Hayman Theas., Niagara Falls, and Myron J. Kallet of the Kallet circuit, Oneida, are officers of Great Lakes TV Inc., authorized to construct a new TV station to operate on Channel 7 in Buffalo. . . . Arnett Theatre in Rochester adopted a four-day schedule, Fri.-Sat.-Sun.-Mon.

The Erlanger Theatre, Buffalo's only legit house, operated for some 15 years by Dipson Ents., has been sold to a Rochester real estate operator who will raze the building. Dipson will continue to operate it until June 30. . . . Dick Smyth, who has been treas. at the Paramount, was appointed asst. mgr. of the Center, with Fran Kinzie succeeding him at the Paramount. Leo LaVigne, a former Paramount usher, is now treas. at the Center. . . . Lester Pollock, mgr. of Loew's in Rochester, is pres. of the Rochester Tent of Circus Saints and Sinners.

Harold Bennett, mgr. of National Screen and with the company some 30 years, is vacationing for a month in Plantation Keys, Fla. Jack Goldstein, a former mgr. of the branch and sales rep. until his recent resignation, is now publishing a Pennysaver type of newspaper across the border in Fort Erie. . . . The Lone Ranger appeared in person on stage of the Center Feb. 18 in connection with special preview showing of film of the same name, which opens there regularly Feb. 22.



Cecil B. DeMille (center), who first turned the VistaVision camera on "The Ten Commandments," his greatest motion picture achievement, in October, 1954, and is still in production, meets with top-level Paramount executives at the company studio. He is shown here with George Weltner (left), head of worldwide sales, and Charles Boasberg, supervisor of sales for the film.

CHARLOTTE

Local B-38, Film Row Employees, elected Virgil Collins of RKO, pres.; Rosaline Hutton reelected business agt. for the tenth year. . . . Ted L. Bishop, 20th-Fox, and Ruby M. Keever were married. . . . Sal Aragona, owner of Starlight Drive-In, Jacksonville, N.C., passing out cigars on arrival of a baby boy. . . .Mrs. H. F. Kincey, wife of the Wilby-Kincey exec., was appointed chairman of the nurses home committee of Memorial Hospital.

The WOMPI's were well represented in the "Miss Film Row of 1956" contest sponsored by Theatre Owners of N. & S. Car. at their annual convention. Verdah Looper (Howco booker) was crowned by incoming pres. Jack D. Fuller of Columbia, S.C., and runner-up for the title was Mrs. Alice Craver (Universal). . . . Fire of undetermined origin damaged the Drake Theatre, Wilson, N.C., to the extent of some $75,000.

CHICAGO

Times Theatre, operated by Marks Bros. and associates, was sold at auction to Harry Nepo and associates for $55,000. Reported that Nepo management will reopen the 1000-seat house as soon as possible. . . . Abbott Thea. Supply will furnish complete RCA equipment for the Marks' Bel Air Outdoor Theatre under construction at 31st & Cicero, for which twin screens are planned and space for 1400 cars on each side. . . . Herb Cohen succeeds Will Hamm as office mgr. at Paramount. Hamm retired after 39 years service. . . . Pension fund of Chicago Operators Union now exceeds $1,000,000. Trnstees are Gene Atkinson, Clarence Jalas, Jack Kirsch and Dave Wallerstein.

Manny Smerling, local mgr. of Confection Cabinet, together with Herb Kraus, Pat Gardner and Ben Rosen will man the company booth at the Cleveland Drive-In convention, Feb. 21-23. . . . Herb Ellisburg, formerly with Schoenstadt's Picadilly, will manage the Essaness Halsted Drive-In when it opens next month. . . . Harold Engelman joined managerial staff of B&K's Roosevelt; James Rector named mng. dir. of B&K's Howard to succeed M. Metzer, retiring; Arthur Rabin joined the company's booking staff; personnel mgr. Elmer Immerman convalescing at home from recent illness, also Myles Salisbury of Congress Theatre staff.

Kim Novak will be at the State Lake Feb. 24 for personal appearances in connection with "Picnic." Opening will have a tie-in with Eastern Airlines on a promotion stunt. . . . Total theatre taxes collected Chicago in 1955 fell off less than half of one percent of amount garnered in 1954. . . . Dan E. Goldman joined local staff of Modern Film Distributors. . . . Stanley Leay installed a wide screen in his Stanley Theatre, Galena, Ill. . . . Kiddie Rides, Inc., 2557 W. North Ave., headed by Jerome Braverman and Henry Barnar, has a line of mechanical rides that can be used at outdoor theatres. . . . General Electric completed a 30-minute film titled "Fishing Season," with Red Barber as narrator. M. M. Masterpool, mgr. of GE housewares adv., is in charge of its distribution.

Sol Horowitz joined Allied Buying and Booking as asst. film buyer. Recent new members of the organization include Deluxe, Geneva, Crawford, Ideal, Belmont, and Lake Shore theatres, Chicago; Forest, Forest Park; Brandt, Harvey; Arcada, St. Charles; Center, Bensenville; Family Drive-In, Grayslake; Pickwick, Park Ridge; and Deluxe Drive-In, LaPorte, Ind. . . . Frank Limpart, operator of Tast-T Snack Co., 374 W. Fullerton, has a new vendor for counter use called Little Nut Hut. . . . Wallace Bucher appointed adv. and sales promotion mgr. for Radiant Mfg. Co., which is introducing a new surfacing screen product named Vynaplastic, said to assure perfect pictures from any angle. . . . Ardmore Theatre at Argyle & Winthrop was sold and will be torn down for business use. . . . Edward V. Rinker joined Kling Film Productions sales staff.

CINCINNATI

Crawford and Porter, Beckley, W. Va. exhibitors, have taken over operation of the Lyric there from the Meadows family, who managed the house for 35 years. It was closed for extensive remodeling and redecorating by National Thea. Supply. . . . Lloyd Rogers disposed of his interest in Skyline Drive-In near Welch, W. Va. He owns the Pocahontas Theatre there. . . . Mrs. Catherine Jones is having CinemaScope installed in her theatre at Waverly, which is open for weekend operation.

Lou Korte was upped from booker to Ky. salesman by 20th-Fox, replacing Ray Russo, now covering Columbus. Sammy Weiss, who is transferring to the Cleveland exchange as sales mgr., will be honored at a testimonial dinner by Variety Tent #3. . . . The Ladies' Auxiliary of Variety is planning a farewell party for Fay Weiss (Mrs. Sam), former pres., who is moving to Cleveland; also holding a fund-raising card party on Feb. 29 at the clubrooms. . . . "Trouble With Harry," in its seventh week at Willis Vance's Guild, Cincinnati, gave indications of breaking the theatre's record for length of run and attendance.

Work is progressing on a new drive-in between Dayton and Vandalia, on the North Dixie Drive, for Parker, a newcomer to the business. . . . Charles Anderson reopened the Alpine Theatre at Matoaka, W. Va. . . . Festy Yokum, new owner of the Rupert

CINCINNATI (cont'd.)

Theatre, Rupert, W. Va., taken over from H. P. Meece, reopened the house. . . . Bardo Theatre, Bardo, Ky., formerly operated by O. G. Roaden, was dismantled. . . . The Burley in Shelbyville, Ky., closed.

Realart combination, "Gangbusters" and "Apache Woman," will play the Orpheum, Huntington, W. Va. with a number of other houses in the area April 12-18, as part of a saturation campaign to be conducted over Huntington station WHTM. . . . Phil Gelb, Allied Artists booker, announced arrival of a baby girl named Wendy Nan.

CLEVELAND

Highlights of the National Drive-In Theatre Assn. convention, Feb. 21-23, at the Cleveland Hotel, include a tour through Nela Park where a special lamphouse which does not use carbon will be demonstrated, and the appearance of Kim Novak, one of the stars of "Picnic," which opens at the Hippodrome on Feb. 22. . . . CinemaScope screen was installed in the Heights Art Theatre. . . . Feb. 27 has been set for the testimonial dinner to Ray Schmertz, upped from sales mgr. for 20th-Fox here to branch mgr. of the Indianapolis exchange.

Warner's scheduled a special invitational screening of "The Searchers" and Serenade" for March 12 at the Colony Theatre. . . . Expected in town to help celebrate Moe Horowitz's 70th birthday dinner on Feb. 20 are UA pres. Wm. Heineman, eastern div. mgr. Milt Cohen and Bernard Kranze, gen. sales mgr.

DENVER

Following resignation of Pat McGee as gen. mgr., Cooper Foundation Theas. moved its main offices to Lincoln, where most activities have been headquartered. Kenneth Anderson, now gen. mgr., named George Gaughin, formerly with TOA, as film buyer and booker. For the time being, an office will be maintained in Denver with Connie Wuebbenhorst in charge. . . . Walter Greene, National Thea. Supply pres., gave J. J. (Jap) Morgan, for years mgr. of the Denver branch, and office mgr. Mrs. Louise Ferguson, also with NTS for the 30 years it has been in Denver, wrist watches for their years of service. . . . Robt. Perry leased the Mitchell Drive-In, Mitchell, Neb., from Merle Nygren.



On his trip to England to cover filming on productions of Columbia's affiliated independent producers, v.p. Paul N. Lazarus, Jr. (left) talks to star Victor Mature (right) on the "Zarek Khan" set. Looking on are Lazarus's assistant, Jonas Rosenfield, Jr. (partially obscured) and Warwick co-producer Albert Broccoli.



Hosts at the 20th-Fox demonstration of CinemaScope 55, at the Imperial Theatre in Toronto, included (l to r): Peter S. Myers, Canadian div. sales mgr.; Morris Stein, Famous Players eastern div. mgr.; Ben Geldsales, FP head buyer and booker; Arthur Silverstone, asst. gen. sales mgr.; Rube W. Bolstad, FP v.p. and treas. and William C. Gehring, executive asst. gen. sales mgr.

Paul Thompson, bookkeeper for Service Thea. Supply, resigned to take a similar post with Denver Shipping & Inspecting Bureau, where he succeeds Mrs. Evelyn Benson, who quit to devote more time to housekeeping. The bureau is adding two stories to its present building. . . . Mr. & Mrs. F. W. Chopping, owners of West Drive-In, Riverton, Wyo., spent two months vacationing in Hawaii. . . . C. U. Yaeger, pres. of Atlas Theas., promoted James Ellis from asst. at the Gothic, Denver, to mgr. of the West, Gunnison, Colo., where he succeeds Mert Martin, who went to the Salida at Salida, Colo. as projectionist.

Fred Knill, office mgr. for Gilbralter Ents., won $167 and placed third in a field of 38 while riding his cutting horse in novice competition at the recent rodeo here, making it possible for him to compete in professional circles next year. . . . Earle Peterson, UA salesman who has been covering parts of the Denver and Salt Lake City areas, was moved into the northern section of the Denver area, resulting in Wm. Sombar covering the central section. . . . Jack Felix, Allied Artists branch mgr., became a grandfather for the second time via adoption of a boy by the Edward Schnitz's. The first was a girl.

Mrs. Vera Cockrill, mng. dir. of the Denham, was pictured in the Denver Post weekly Hall of Fame for having screened "Court Jester" for 800 orphans. . . . UA added an additional trunk line to take care of increased business and is also modernizing its phone system. . . . M. J. (Dutch) Koneman leased the Victory, Pueblo, Colo., from Westland Theas. and reopened it. . . . Beverly McAdam, booking secy. at Columbia, will be married in June to Robt. Beisemeier. . . . Margie Northrup, asst. cashier at Columbia, was married to Wm. Grenemyer.

DETROIT

An afternoon matinee of "Oklahoma," which opens Feb. 20 at the United Artists, will be included in the two-day Allied Theatres of Mich. state convention, April 4-5, at the Hotel Tuller. . . . Bill Kentz is readying the Royal at Bay City for opening. . . . Reported that Ed Johnson is taking over and making plans to reopen the Weston Theatre in Bay City. . . . Alan Newman, son of the chief counsel of Cooperative Theas., David Newman, was married at Rochester, N.Y. to Susan Pelton of that city. . . . Clarence (Turk) Rowston, familiar figure with National Thea. Supply here, has left that organization.

Fox Theatre is the first in local history to have a full page in color in a morning daily for an opening day. Rock and Roll Revue broke attendance records there for any three-day event. . . Another promotion that made local history was billing of "The Court Martial of Billy Mitchell" with "24 Hour Alert" at Community's suburban Mt. Clemens Jewel Theatre for an 8-day run. Exploitation by mgr. Wilson Elliott brought an SRO attendance. . . . John and Henry Galster closed the Palace and Temple at Petoskey, the latter only temporarily.

J. M. Morales, Jr. is new owner of the Mexico Theatre, formerly operated by David Tenorio. . . . M. Bugajski has taken over the Century at Coopersville. . . . AZteca Theatre, operated by Frank and Herbert Strong, has been dismantled; also the Auburn at Auburn, operated by Thomas Sherida. . . . Mrs. Bill Cassidy closed the Alma at Alma for dismantling. . . . Alfred Hayes closed the Star at Sparlingville. . . . Edward Chrenko's Creek at Swartz Creek; the State at Lake Orion, operated by Herman Boose & Harold Dodds, and the Bridgman at Bridgman, operated by O. A. D. Baldwin, are all now operating only part of the week.

DES MOINES

Bob Nicholson, mgr. of the Princess Theatre in Eagle Grove, was assigned management of the Clarion Theatre also. Nicholson will continue to live in Eagle Grove while doing his double duty. . . . Management of the Story Theatre entertained businessmen at two coffees recently for a "Trade at Home Campaign" meeting. Discussion followed short talks by Al Myrick, owner of the theatre in Lake Park, and Charles Niles of Anamosa on the subject of "developing a sense of loyalty to the home town of today."

Memorial Theatre in Thompson is closed for Feb. and March. It is hoped that the house can reopen in April and that attendance will warrant continued operation by the American Legion. . . . The office and upstairs hallway of the Watson Theatre in Graettinger were remodeled and redecorated. . . . Bob Fridley, co-owner of the Varsity Theatre in Des Moines is back after several months' sojourn in No. Hollywood, Calif. His partner, Bev. Mahon, bought a home in W. Des Moines and moved his family in from Pella, where he also has a theatre. Fridley will manage his Ida Grove theatre and work with Mahon in running the Varsity.

About 250 Iowa exhibitors attended the CinemaScope 55 demonstration at the Des Moines Theatre. Dave Gold, local 20th-Fox mgr., says that 228 of the 310 theatres in Iowa are equipped with CinemaScope screens and that the medium can be shown without adjustment in those houses. . . . Iowa Theatre in Madrid reopened under new mgmt. of William Farrell, who has been operating the theatre at Scranton. Mr. and Mrs. Louis Lepovitz, former operators of the Iowa, have moved to Texas.

INDIANAPOLIS

The Lark Theatre at Brazil will be open Fri.-Sat.-Sun. nights with one change a week under a semi-art policy. . . . M. Marcus, operator of theatres in Indiana and Ohio, and W. Rosenthal, Ind. and Kentucky operator, are vacationing in Florida. . . . A TV party was given at the Variety Club for staff of WFBM and WFBM-TV, which included a buffet supper and trade screening of "Picnic." Similar parties will be held once a month until all radio and TV personnel in the city have been entertained. . . . Brotherhood Week exhibitor chairman for Indiana is Dale McFarland; for Kentucky, I. J. McGinley; Murray Devaney is distributor chairman for the exchange area.

"The Benny Goodman Story" opened at Keith's following a seven-week run of "Guys and Dolls." Winner of a local contest sponsored by Easy Gwinn's WIBC radio show was taken to Chicago by mgr. John Stearns, where they lunched with Steve Allen and Goodman. . . . Faron Young was on stage for three days with his Grand Ole Opry show at the Lyric Theatre, where "Hidden Guns," in which he stars, was world premiered. In a tie-in with Capitol Records, opening matinee admission was 65¢, with Capitol paying the remaining 60¢.

KANSAS CITY

A. V. Cauger, Independence, Mo., film distributor, announces that deliveries will originate locally rather than from St. Paul. . . . Elmer Bills, Salisbury, Mo., is installing a 72-foot screen at Highway 63 Drive-In. . . . Star Theatre, Lucerne, Mo., was reopened by the VFW for weekends. Former operator was W. W. Dale. . . . Dave Dallas, Mid-Central city mgr. at Manhattan, Kans., resigned to open an adv. and public relations business, which will also handle road shows.

Keith M. Blackburn returned to Shreve Thea. Supply as salesman for northern Mo. and northern Kans. . . . Ed Morton closed the Delpheum Theatre at Delphos, Kans. . . . Opera House at Wilson, Kans., was closed by operator Frank Zaloudek. . . . New CinemaScope projectors were installed in Walter Eisenhauer's Kiva Theatre at Slater, Mo. . . . A Jan. vacation in Mexico was enjoyed by the L. J. Kimbriels, Mo., Thea. Supply; Dick Orear and H. E. Jameyson of Commonwealth and their wives, and Mr. & Mrs. W. O. Lenhart, Trenton, Mo., theatre owners.

MEMPHIS

The Ritz Theatre at Reyno, Ark., burned to the ground. Mrs. Faye Lamb, owner, indicated it would be rebuilt at once. . . . W. F. McCann took over the Mox Theatre at Blytheville, Ark. from Sam Becker. . . . Cil Theatre, Stamps Ark., now running only three days per week. . . . Lyle Richmond, owner of the Richmond at Senath, Mo., entered Veterans Hospital at Poplar Bluff for surgery. . . . Mrs. H. A. Fitch sold the Erwin Theatre, Erwin, Tenn., to L. E. Jackson. . . . Amelia Ellis, part owner of Frayser Drive-In, Memphis, and Mason at Mason, Tenn., entered Mayo Clinic for surgery. . . . T. E. Smith closed his Dixie Theatre, Marmaduke, Ark.

MIAMI

Jack Williams is constructing a 1200-seat deluxe theatre in Hollywood at the Circle. . . . Mrs. Edward Claughton is leasing the Hollywood Theatre under the banner of her chain. . . . Carl Knowles returned to the Embassy as mgr. . . . Loew's new Riviera bows into the area after Feb. 16. Marvin Reed comes from Atlanta to manage the 1300-seat house. . . . William A. Hoffmire is now mgr. of Brandt's Lincoln Theatre, with Robert E. Baker as asst. Hoffmire formerly owned the Plaza Theatre in Donna, Tex., while Baker was employed by Wometco in Fla. . . . After four years in the Air Force, Robert Perry returned to the Claughton chain as mgr. of the Royal.

MILWAUKEE

Motion Picture Commission here cut its number of aides from 18 to 13, giving as the reason anticipation of less work in '56. Those dropped believe it was because they have not always agreed to the cuts in films the Commission wanted to make. Mayor Zeidler has asked for a study of policies and recommended that written reports be made of screenings. . . . Charles Teitel of A. Teitel Film Co., Chicago, talked on the merits of foreign films before the Better Films Council of Milwaukee County.

Marion Theatre at Marion, Wis., reopened with Harvey Britten as operator. . . . Jack Jorgen resigned as salesman for M-G-M. . . . Vic Manhardt of the theatre equipment co. has purchased the business and equipment of Blue Dahlia Supper Club here. The building is leased for 15 years. . . . Variety Tent #14 had a dinner at Aliotos and installed its new slate, including Oliver Trampe as chief barker; Ed Johnson, 1st asst.; Morey Anderson, 2nd asst.; Wm. Pierce, dough guy; Harold Pearson, property master.

MINNEAPOLIS

Minn. Amuse. Co. closed the State at Virginia, Minn., its "C" house which had been operating weekends only. Circuit will continue to operate its Maco Theatre there. . . . Burlesque returns to the Alvin Theatre March 1. Edward Ross, a burlesque operator from Kansas City, Mo., leased the house for two years from Ted Mann and will operate it six days, closing Wednesdays. . . . Kenny Adams, U-I sales mgr. who broke his ankle recently, is back at work complete with cast and crutches. . . . Martin Storholm purchased the Mondovi Theatre at Mondovi, Wis., from H. G. Sletter.

George Jonckowski, former operator of the Falls at River Falls, Wis., purchased the Tonka at Excelsior, Minn., from Lyle Carisch. . . . Don Reinke completed a lobby renovation at his Roxy in Clarkfield, Minn. . . . The Cozy at Wadena, Minn., has been remodeled and redecorated. . . . Art Gould sold his Gem at Hill City, S.D., to Floyd Crow. . . . Short circuit in electric sign at the Paramount in St. Paul caused fire damages estimated at $300. . . . John Granton, MACO's chief buyer and booker, was hos-



Benny Goodman and Steve Allen meet John Balaban, president of Balaban & Katz, and Dave Wallerstein, general manager, at the Chicago Theatre in Chicago, Ill. during world premiere of Universal-International's "The Benny Goodman Story" in Technicolor, in which Steve portrays the great clarinetist. Shown (l to r): Balaban, Goodman, Allen and Wallerstein.

Watch These Dates!

Feb. 21-22: Dallas—Texas Drive-In Theatre Owners annual convention—Statler Hilton Hotel.

Feb. 21-23: Cleveland — National Allied Drive-In Convention—Hotel Cleveland.

March 3: Beverly Hills: American Cinema Editors sixth annual special awards banquet—Beverly Hilton Hotel.

March 4-6: New Orleans—Theatre Owners of America board meeting—Roosevelt Hotel.

March 6-7: Kansas City—Kansas-Missouri Theatre Owners Assn. annual convention —President Hotel.

March 12-13: New Orleans — Allied Theatres of the Gulf States convention—Roosevelt Hotel.

March 13: Louisiana, Mo.—Missouri-Illinois Theatre Owners regional meeting.

March 21: Hollywood — 28th Academy Awards presentation.

April 2-3: Hot Springs—Independent Theatre Owners of Arkansas 37th annual convention—Velda Rose Motel.

April 4-5: Detroit—Allied Theatres of Michigan convention—Hotel Tuller.

April 17-19: Washington—Virginia Motion Picture Theatre Assn. meeting for the Washington exchange area—Shoreham Hotel.

Apr. 29-May 4: New York—SMPTE Convention—Hotel Statler.

May 9-12: New York—Variety Clubs International convention—Waldorf-Astoria.

June 17-19: Edgewater Park, Miss.—Mississippi Theatre Owners Assn. 16th annual convention—Edgewater Gulf Hotel.

Aug. 20: Kansas City, Mo.—IATSE annual convention—Muehlebach Hotel and K. C. Municipal Auditorium.

Sept. 19-25: New York—Theatre Owners of America national convention and industry trade show—New York Coliseum.

Oct. 5-7: Atlanta—Women of the Motion Picture Industry's annual convention.

Oct. 7-12: Los Angeles — SMPTE Convention—Ambassador Hotel.

Oct. 15-16: Winchendon, Mass. — Independent Exhibitors, Inc. and Drive-In Theatre Assn. of New England annual regional convention—Toy Town Tavern.

Nov. 25-28: Dallas — Allied States Assn. fall board meeting and national convention—Hotel Statler.

MINNEAPOLIS (cont'd.)

pitalized with a virus infection.

Frank Hahn, operator of two theatres and a drive-in at Ashland, Wis., is a candidate for Mayor of the town. . . . Earl Wingard, asst. city editor of the Mpls. Morning Tribune, resigned to take a studio publicity post with M-G-M. . . . F. G. Warden sold the Gala Theatre at Kennebec, S. D., to Gilbert Shald. . . . A local evangelistic group purchased the neighborhood Loring from MACO for $25,000 and has taken possession. Previously they met at the Alvin, which will become a burlesque house. . . . Bill Mussman is new booker at 20th-Fox, replacing Bill Clayson.

NEW HAVEN

The downtown, first-run S-W Roger Sherman Theatre is departing from its film policy for one evening on March 9 to present a stage bill consisting of Louis Armstrong and his All-Stars and Woody Herman and the Third Herd. . . . Louis Levy, 79, projectionist at the Warner Theatre, Bridgeport, for 30 years before retiring three years ago, passed away. He was a member of Local 277. . . . Talk of a possible March world premiere of "Man in the Grey Flannel Suit" at the Fine Arts Theatre, Westport, has ended. 20th-Fox reports a prior commitment for a N.Y. premiere to benefit the March of Dimes.

Effective March 1, the Hartford Courant's amusement adv. rates go up to $3.64 per column inch daily, and $4.62 per column inch Sunday. . . . Smith's Meadows Drive-In has a new mgr. He's Joseph (Chet) Philbrook, formerly at the company's Route 46 Drive-In, Saddle River, N.J. . . . Peter G. Perakos, Jr., reports inauguration of a teenage discount price of 40¢ at the Arch St. Theatre, New Britain, and 50¢ at the Palace. . . . World premiere of Columbia's "Hot Blood" has been set for E. M. Loew's downtown Hartford on Feb. 22.

Thomas Candy was reelected pres. of Waterbury Projectionists Local 304; Ralph DiPietro, business agent for a ninth term. . . . On grounds that it would cause traffic congestion, a resolution proposed by Clarence Baldwin, chairman of the State Republican Committee, was adopted at a special town meeting opposing construction of an ozoner at Woodbridge, on the New Haven town line, by E. M. Loew. . . . Cy O'Toole, chief engineer for S-W's New Haven theatres, became a grandfather for the first time.

NEW ORLEANS

Mr. & Mrs. Harold Cohen were in Dallas, Tex., conferring with Herman Beiersdorf of Beiersdorf Dist. Co. and theatre exec. Bob O'Donnell about their first release under banner of Majestic Prods., "Outlaw Safari," set for April release. Roy Nicaud, former Howco branch mgr. in Atlanta, now mgr. of Harold Cohen Ents. exchanges. . . . Hoges Thea. Supply equipped the Famous Theatre, recently reopened by Rene Brunet under mgr. C. Buras. . . . Frank Glick is running his Utica Theatre, Utica, Miss., weekends only. . . . Southern Amuse. Co. reopened the Bailey Theatre, Bunkie, La., and will install CinemaScope.

Mike Ripps and Ed Fessler, owners of Do Drive-In, Mobile, Ala., and Metairie, La., were in Hollywood in connection with a picture they will make in Mobile. . . . Lefty Sheramie of the Rebstock, Golden Meadows, La., and associated with Richard Guidry in the Jet Drive-In, Cut Off, La., appointed Amos Savoie gen. mgr. of the theatres. . . . New baby girls arrived at the homes of Harold Shambach, office mgr. of Joy Theas., and Eddie Richards, Paramount shipper. . . . Fire did an estimated $10,000 damage to the Star Theatre, Pineville, La., owned by O. C. Hauber and Mrs. J. T. Ball.

Geo. T. Davis opened the Paramount, Greenwood, Miss., after several years' closing. . . . McElroy Theas. acquired the Barksdale Drive-In, Bossier City, from Mrs. Lillian Lutzer. . . . Bayou Land Drive-In, Barton, La., reopened by L. Cox after being closed several months. . . . Mrs. Sue Jones closed her Hill Top Drive-In at Clinton, Miss. . . . 20th-Fox's Helen Matherne was married to Richard Durdell. . . . W. Conrad closed his Scott Theatre, Scott, La.

NEW YORK

A prize purse of over $1,000 in U.S. savings bonds, donated by theatre circuits, will reward theatre mgrs. who stage top promotions for Brotherhood Week, Feb. 19-26. Decision for the competition was made at a meeting of 20 distribution and exhibition execs, including Spyros S. Skouras, national co-chmn. for the industry; Sol Strausberg, local exhibitor chmn.; Alfred H. Tamarin, national pub. chmn., and Sol Goldsmith of NCCJ. Among activities planned for local theatres are special marquee and lobby displays, a brotherhood film starring Frank Sinatra, brochure distribution and solicitation of membership contributions.

The $720,000 anti-trust action filed last month by Hobart Theatre Corp. was dismissed with prejudice, according to a stipulation filed in Fed. Dist. Court. The action sought damages from Loew's, Columbia, Paramount, Universal and United Artists. . . . The 55th St. and 72nd St. Playhouses, both "art" film theatres under operation of the late Martin J. Lewis, have been leased to Bryan Haliday and Cyrus Harvey, Jr., operators of the Brattle Theatre in Cambridge, Mass. Renovations under way at the 55th St. will be completed by Feb. 21, when revival of "Citizen Kane" takes over.

Emanuel Frisch, pres. of MMPTA, and Harry Brandt, pres. of the ITOA, who are co-chmen. of the Federal Tax Campaign Committee for the metropolitan area, have appointed members of their respective boards of directors as the area tax campaign committee. . . . Harvey Weinstock, son of Ben Weinstock of Raybond Theatres, was married to Leona Minkow at the Croyden Hotel. . . . Jerry Sager, ad-pub dir. for B. S. Moss Theas., was appointed pub. chmn. for the Variety Clubs International Convention, to be held at the Waldorf-Astoria May 9-12. . . . Robert C. Rothafel, mng. dir. of the Roxy Theatre, announced formation of the Ice Roxyettes starting with the new revue "Springtime," currently being shown with "Carousel."



Promotion activities for the southern pre-release opening at the Center Theatre in Little Rock, Ark. of Republic's Trucolor production, "Come Next Spring," was sparked by the presence of Steve Cochran, who co-stars in the film with Ann Sheridan. Shown (l to r): Harrison Reader; Jimmy Thames, ad-pub director for Rowley United Theatres; Cochran, and William Saal, exec. asst. to Republic president Herbert J. Yates.

OKLAHOMA CITY

Dale Davis, Video Theatres' mgr. in Okmulgee, Okla., for some 19 years, will become mgr. of Video Theatres in Duncan, with Jim Barton, also formerly of Okmulgee, as his asst. Davis succeeds Morgan Duval and Barton takes over the post formerly held by Bob Porterfield. . . . Bill Hunter, M-G-M booker, resigned and was succeeded by Mrs. Emma Joy Witten. . . . Loyd T. Davis closed his Kay Theatre, McCurtain, Okla., and Billie Carmen closed his Carman Theatre, Camargo, Okla. . . . Eugene Martin sold his theatres in Snyder, Okla., to J. G. Milliron.

PHILADELPHIA

Norris Amuse. Co. is getting ready to build a new drive-in near Valley Forge. . . . "Cinerama Holiday" marked its first anniversary at the Boyd on Feb. 17 with a cocktail party for the Swiss Minister, Henry de Torrente. . . . Depositions have been scheduled in the anti-trust case of Dix Drive-In, located near Trenton, N.J., which seeks the right to play national release. Ozoner is represented by atty. Norman Shigon. . . . New members of Variety Tent 13 include Edward J. Cohen, Jack D. Farber, Norman Lewis, Arthur L. Silver, David Tonkin, Edwin W. Weisberg and Sanford Gottlieb. Jack H. Greenberg is chairman of the membership committee.

Norman Silverman, Republic branch mgr. and operator of the Swarthmore Theatre, Swarthmore, bought the Roxy and Jeffries from Harry Waxman and associates. . . . Joe Conway, 2137 Vine St., is distributing "Charlie Chaplin Festival" in this area. . . . American Film is now distributing three burlesque films which passed censorship requirements for exhibition in Pa., also some Lilli St. Cyr shorts. . . . A 1300-car ozoner is planned for Sayreville, N.J., by Redstone Mgmt. Co. . . . Wm. J. Quinlivan, former booker for RKO, passed away after long illness.

Jerry Janer is working for Screen Guild as upstate salesman. . . . Harold Shapiro, who was associated with his brother Rube in operation of the Alden Theatre, is now with Bache & Co., security analysts. . . . RKO is expected to move to 1225 Vine when Loew's takes over RKO's former quarters. . . . Perry Lessy took over booking and buying for his new Diamond Theatre.

PORTLAND

Stanley Smith, operator of the Irvington Theatre for the past year, has added Graeper's Egyptian suburban to his chain. The

(*Continued on page 35*)

Independent Trade Reviews

"Carousel"



The first motion picture to be photographed in CinemaScope 55, 20th-Fox's "Carousel" stars Gordon MacRae and Shirley Jones, in DeLuxe Color.

(20th-Fox) CinemaScope 55-De Luxe Color 128 Min.

Cast: Gordon MacRae, Shirley Jones, Cameron Mitchell, Barbara Ruick, Clarence Turner, Robert Rounseville, Gene Lockhart, Audrey Christie, Susan Luckey, William Le Massena, John Dehner, Jacques D'Aboise.

Credits: Produced by Henry Ephron; Directed by Henry King; Screenplay by Phoebe and Henry Ephron; Music by Richard Rodgers and book and lyrics by Oscar Hammerstein II; From their musical play based on Ferenc Molnar's "Liliom" as adapted by Benjamin F. Glazar.

Rodgers & Hammerstein's *Carousel* is a superlative entertainment that will undoubtedly establish box office records commensurate with its wide appeal. The magnificent musical score of this poignant love story is already familiar to most audiences and should now be due for another trip to the Hit Parade. And the turn-of-the-century story, about an arrogant carnival barker who is killed trying to steal money for his expected child, is expertly performed by Gordon MacRae, lovely Shirley Jones and a competent supporting cast. There is some breath-taking photography of the rocky Maine coast line and a brilliant sunset as captured in the new CinemaScope 55 process, and tinted in De Luxe Color. The performers virtually come alive in CinemaScope 55, and the new process undoubtedly adds sharpness and clarity to this superior production.

MacRae adds to his already growing reputation with a superb rendition of "Soliliquy," the song he sings to his child who is not yet born. To this reviewer, "Soliliquy" was the high point of the show. But the other lovely melodies were not far behind, and a hardened trade audience at the Roxy Theatre applauded at many points. Among the other favorites were "June Is Bustin' Out All Over" (performed after a spirited challenge dance between Maine fishermen and townspeople); "You'll Never Walk Alone"; "If I Loved You"; "A Real Nice Clambake"; "When The Children Are Asleep"; and "When I Marry Mr. Snow." Choreography by Rod Alexander is especially imaginative. The film was produced with loving care by Henry Ephron and directed with his usual competence by Henry King. All in all, *Carousel* is, to quote one of its songs, "A Real Nice Clambake."

PERFORMING CHORES IN HEAVEN, BILLY BIGELOW (MacRae) learns that his family on Earth is in trouble, and asks for permission to help them. But Billy is afraid that his reputation might be held against him. . . . As an arrogant barker on a Maine carousel in the 1900's, Billy was fired by a jealous woman when he showed interest in a simple factory girl, Julie (Shirley Jones). Julie also loses her job because of her relations with Billy, and they soon marry. When Billy can't find work, his unsavory friend Jigger (Cameron Mitchell) wants him to participate in a robbery, but Billy refuses. Soon afterwards, he is offered an honest job and refuses —out of pride. When his former boss offers to take him back—without Julie—he refuses again. Learning that Julie will have a baby, Billy is delighted, but through a misunderstanding, Jigger assumes that Billy will help execute the robbery. Billy is ashamed to back out, and when the robbery backfires he is killed, falling on his own knife. . . . Now preparing to return to Earth, Billy learns that his daughter is 15 years old. She is miserable and lonely because of her father's reputation. Returning invisibly, Billy attends the child's graduation and whispers that her life is her own to live as she wishes, regardless of her parent's mistakes. The child joyfully understands, and as a schoolmate clasps her hand, Billy returns to Heaven—his job done.

"The Last Hunt"

(M-G-M) CinemaScope-Eastman Color 108 Min.

Cast: Robert Taylor, Stewart Granger, Lloyd Nolan, Debra Paget, Russ Tamblyn, Constance Ford, Joe DeSantis, Ainslie Pryor, Ralph Moody.

Credits: Produced by Dore Schary; Directed by Richard Brooks; Screenplay by Brooks; Based on the novel by Milton Lott.

This spectacular Dore Schary personal production from M-G-M superbly brings to life an exciting experience in American history—the last hunt of the American buffalo. Meticulously executed in every department, the film is uncommonly realistic and dramatic for one its type, and should get excellent audience reaction and critical acclaim.

The Last Hunt deserves special handling all the way down the line, as word-of-mouth will definitely mean bigger grosses. Photographed in CinemaScope and Eastman Color in Custer State Park, in the Black Hills of South Dakota, the film follows a handful of characters who come to grips with the rights-and-wrongs of the mass 19th century buffalo hunts which culminated in the virtual extinction of the breed. Turning in excellent performances are Robert Taylor, as a wild, kill-crazy hunter; Stewart Granger as his partner, weary of the waste and destruction that accompany the search for buffalo hides (and remarkably convincing with an American accent); Lloyd Nolan, a crippled skinner; Debra Paget, an Indian girl; and Russ Tamblyn, a young half-breed. Scenes which are particularly memorable show a buffalo stampede; the guilt-ridden Granger weeping as he executes a buffalo "stand," where a herd is destroyed, one-by-one, without panicking the animals; and the conscience-stricken Granger staging a savage brawl with his friends after he is paid off for the buffalo skins.

WHEN HIS SMALL HERD OF CATTLE IS DEstroyed by a buffalo stampede, Granger is forced to return to buffalo hunting, as Taylor's partner. The two men, accompanied by skinner Nolan and half-breed Tamblyn, are immediately at odds over the uncontrolled slaughter of the buffalo. Taylor shows a passion for killing, while Granger, worrying about the injustice of their quest, sinks almost into lethargy. Finally, they battle over an Indian girl whom Taylor has captured and is maltreating. Taylor, wilder after each "stand," becomes unbalanced, and Granger decides he must help the girl escape. When he does, Taylor tracks them down to kill Granger, but is himself destroyed in a raging blizzard.

"The Man Who Never Was"

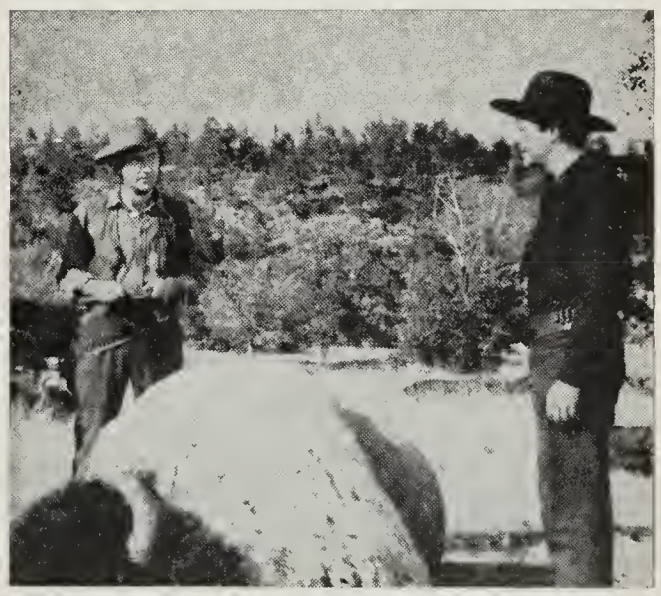
(20th-Fox) CinemaScope-De Luxe Color 103 Min.

Cast: Clifton Webb, Gloria Grahame, Robert Flemyng, Josephine Griffin, Stephen Boyd, Andre Morell, Laurence Naismith, Geoffrey Keen.

Credits: Produced by Andre Hakim; Directed by Ronald Neame; Screenplay by Nigel Balchin; From the novel by Ewen Montagu.

Here's one of the best adventure thrillers to





TOP: Clifton Webb (shown right) and Gloria Grahame star in 20th-Fox's "The Man Who Never Was," CinemaScope-DeLuxe.

BOTTOM: Robert Taylor and Stewart Granger star in M-G-M's "The Last Hunt," CinemaScope-Eastman Color.



Lucille Ball and Desi Arnaz star in M-G-M's "Forever Darling," Eastman Color.

come along in some time, and a film which could turn out to be the year's first "sleeper." First-rate in every respect, particularly in writing, direction and production (it's handsomely mounted for CinemaScope and De Luxe Color), the film tells the true story of the English naval commander who dreamed up the idea of misleading the Germans about the Sicily invasion plans by disguising a dead man as a British major, dumping him in the ocean and allowing the Germans to find his body—and forged "secret papers." The step-by-step development whereby the plan is executed is tantalizing as the commander overcomes various obstacles and finally achieves success—but not before a frightening twist will have your audiences on the edge of their seats. Other good points: the atmosphere of war-time London is authentically portrayed, there is delightful humor and sufficient romantic interest, and performances are generally expert—with top honors going to Webb and lovely, blonde Josephine Griffin, who should someday become a top star.

DETERMINED TO THROW THE GERMANS OFF-balance for the Sicily invasion, the British high command assigns intelligence officer Webb to come up with a scheme. Webb proposes that false papers be found on a dead man, "Marine Captain William Martin," which imply that the strike will come from a different direction. After minute preparation, Webb and assistants Flemyng and Griffin see the body launched in the water, and later learn that the papers were examined by Nazi agents in Spain. When the Germans send a spy to London to determine whether "Martin" was real, the plot is nearly revealed several times, once by Gloria Grahame, "Martin's" supposed fiancee. Practically convinced of "Martin's" existence, the spy radios his superiors and desperately invites capture, realizing that police interest in him would prove that the body was not genuine. As the police rush to arrest him, they are stopped by Webb and the spy is allowed to escape. The invasion comes off on schedule, and later Webb places the medal he has received over the Spanish grave of the anonymous man who had saved many British lives.



Cornell Borchers and Rock Hudson star in Univ.-Int'l.'s "Never Say Goodbye," Technicolor.

"Forever, Darling"

(M-G-M) Eastman Color ~~Tech~~ 96 Min.

Cast: Lucille Ball, Desi Arnaz, James Mason, Louis Calhern, John Emery, John Hoyt, Natalie Schafer, Mabel Albertson, Ralph Dumke, Nancy Kulp.

Credits: Produced by Desi Arnaz; Directed by Alexander Hall; Associate producer, Jerry Thorpe; Screen story and screenplay by Helen Deutsch.

Since Lucille Ball and Desi Arnaz are among the stronger box office draws in this business, and since they have selected a comedy for their second film which provides many hilarious moments, exhibitors can expect substantial returns from most audiences. This time the team has chosen a vehicle with a supernatural twist: their marriage, very nearly on the rocks, is saved by the sudden appearance of Lucy's guardian angel, James Mason. (Lucille's family has a tradition of guardian angels, according to highball-bearing father Louis Calhern). Photographed in Eastman Color, the film departs from the couple's usual television characterization in one important respect: they have travelled up the economic ladder, and Ricky is an important chemist, while Lucy is a society girl who would rather dream at the movies than show interest in her husband's work. Otherwise she's the same old scatter-brain. Before she "matures" emotionally, Lucy goes on a camping expedition to help Desi test a new insecticide and plunges the place into turmoil. Other funny scenes show the couple battling at dinner while a supercilious maid looks on; and show Lucille and James Mason burlesquing a jungle movie. A strong exploitation factor is the title song as filmed and recorded by the Ames Bros. and Arnaz.

AFTER A FEW YEARS OF MARRIAGE, SERIOUS scientist Arnaz and society girl Ball are getting bored with each other. When James Mason suddenly appears and claims to be her guardian angel, Lucille is disbelieving. But assured by her father that such things run in the family, she accepts the angel's advice, which is to involve herself in Desi's work. She reluctantly agrees to camp out with her husband while he tests Formula 383, a mosquito insecticide, but her attempts to help him set up camp, spend the night in a sleeping bag, and conduct the experiments, prove hazardous. As Lucille is about to depart the premises, Desi's experiment mysteriously fails, and it is only through the help of his wife (and the guardian angel) that the couple is reunited.

"Never Say Goodbye"

(Univ.-Int'l) Technicolor 96 Min.

Cast: Cornell Borchers, Rock Hudson, George Sanders, Ray Collins, David Janssen, Shelley Fabares, Raymond Greenleaf, Frank Wilcox.

Credits: A Univ.-Int'l Presentation; Produced by Albert J. Cohen; Directed by Jerry Hopper; Screenplay by Charles Hoffman; Based on a screenplay by Bruce Manning, John Klorer and Leonard Lee; From a play by Luigi Pirandello.

Not since Ingrid Bergman tilted her lovely face toward the American cameras has there appeared as promising a critical and box office attraction from overseas as the beguiling and beautiful Miss Cornell Borchers. Thanks must go to Universal for snatching one of Germany's leading players (last seen here in the British *Divided Heart*) for a film that will give her a chance to play before the American mass audience. Appearing in a sentimental, often tearful film about a couple reunited after eight years by the mutual love of their daughter, Miss Borchers gets top marquee support from Rock Hudson as her once-jealous husband, and from George Sanders as an old friend and admirer. Well produced and photographed in Technicolor with locales in Vienna and California, *Never Say Goodbye* is certain to capture general audiences everywhere. When the script stretches thin, Miss Borchers is there to turn the most familiar situation into an exciting experience. Her shining new talent should be welcomed by all exhibitors desperately yearning for new faces on the screen.

DISCOVERING THAT HIS WIFE IS ALIVE EIGHT years after they were accidentally separated in post-war Vienna, Hudson, a doctor, beseeches her to return to him and their little daughter who was raised adoring her mother's memory. Hudson's mind wanders back to Vienna, to their first meeting in the cafe in which Miss Borchers played the piano, to their love, marriage and birth of their daughter—and to his wild jealousy of his wife and his suspicion of caricaturist Sanders. It was that jealously that drove Miss Borchers to visit her father in the Soviet sector of the city, from which she was not allowed to return for many years. Now reunited in America, Miss Borchers at first refuses to attempt a reconciliation, still embittered over Hudson's lack of faith in her. But she does consent to return to California with him to regain her daughter's love for herself. With her true identity finally and painfully accepted by the child, the trio fall in love once more, ready to face the future together.

"The Cockleshell Heroes"

(Columbia) CinemaScope-Technicolor 97 Min.

Cast: Jose Ferrer, Trevor Howard, Dora Bryan, Victor Maddern, Anthony Newley, David Lodge, Peter Arne, Percy Herbert.

Credits: A Warwick Film Prod.; Produced by Irving Allen and A. R. Broccoli; Directed by Jose Ferrer; Screenplay by Bryan Forbes and Richard Maibaum; Based on the Reader's Digest Story by George Kent.

The Cockleshell Heroes is an action-adventure film that should do as good business this side of the Atlantic as it will on the other side. Directed magnificiently by Jose Ferrer, who also plays one of the starring roles, the film is one of the outstanding war films of recent years. Almost matching Ferrer for acting honors is Trevor Howard, who takes what might have been a stereotyped role and breathes life into it. The story of the Royal Marines and a special mission that travels by kayak to explode a harbor full of ships in the German-occupied port of Bordeaux during World War II, the film is gripping and realistic, with the actual French locale adding greatly in recapturing the days of the conflict. The Technicolor photography is excellent throughout and amazingly clear. The title isn't marquee bait, but Ferrer's name is, and once word of mouth gets out on this one, it should above-average business. A new songstress, Yana, delivers "The London I Love," with feeling and the London Symphony Orchestra's musical accompaniment is a treat



Jose Ferrer (center) and Trevor Howard (left) star in Columbia's "The Cockleshell Heroes," CinemaScope-Technicolor.

for the ears.

MAJOR JOSE FERRER HAS A PLAN TO PARALYZE Nazi shipping in the Bordeaux Harbor during 1942 by using cockles, a kayak-like canoe, to paddle upstream and in the Harbor and then use limpet mines, which attach to the ships like barnacles due to magnetism, to blow them up. With the aid of Captain Trevor Howard, who at first dislikes him and his ideas, Ferrer gets together a group of men, and after exhaustive training, Operation Cockleshell take place. The target ships are destroyed with everyone on the operation killed except Ferrer and Anthony Newley, who, dressed like French peasants, and prepare to make their way back through the enemy lines to England.

"Come Next Spring"

(Republic) Trucolor 98 Min.

Cast: Ann Sheridan, Steve Cochran, Walter Brennan, Sherry Jackson, Richard Eyer, Edgar Buchanan, Sonny Tufts, Harry Shannon, Mae Clarke, Roscoe Ates.

Credits: Directed by R. G. Springsteen; Screenplay by Montgomery Pittman.

Come Next Spring is a warm, human drama, that will, with a proper selling campaign, probably become one of Republic's biggest grossers in recent years. Sensitively acted and directed, it will appeal strongly to rural and small town



Steve Cochran and Ann Sheridan star in Republic's "Come Next Spring," Trucolor.

situations and should please every type of big city general audience. Photographed in Trucolor, this is the story of a man who returns to his farm, his wife and his children, after walking out on them nine years before. The film takes place in Arkansas in the 1920's and the farm life and small towns of that period are authentically captured. Ann Sheridan and Steve Cochran are excellent in the lead roles, with Walter Brennan also fine, and he is also an additional name that will pull on the marquee. The film is solid heart-warming entertainment all the way, leavened with suspense, action, humor and all the ingredients that go into a top motion picture.

STEVE COCHRAN RETURNS TO HIS ARKANSAS farm after being away nine years, and sees his young son and daughter, the latter a mute since he was in an accident with her during one of his drinking spells. Wife Anne Sheridan hires him and he tries to prove to her that his wild ways are behind him and that he'll be around "come next spring." Neighbors and townsfolk are hostile to him, but he gradually wins them over, while he antagonizes farmer Sonny Tufts, who has had eyes for Anne during Cochran's days of wandering. Cochran beats Tufts in a fair fight and they become friends. When Sherry Jackson, the mute girl, disappears, it is Tuft's rope that lowers Cochran to save his daughter, Sherry. When she is brought up, it dawns on the parents that she screamed for help and in the fadeout, the young girl screams again and again with joy. Anne releases her love for Cochran and accepts him again as her husband and little Richard Eyer, his son, need not act like the man of the house anymore.

"Our Miss Brooks"

(Warner Bros.) 85 Min.

Cast: Eve Arden, Robert Rockwell, Don Porter, Gale Gordon, Jane Morgan, Nick Adams, Joe Kearns, Leonard Smith.

Credits: A Lute Prod.; Produced by David Weisbart; Directed by Al Lewis; Screenplay by Lewis and Joseph Quillan; Based on the TV series.

Following such popular TV stand-bys as Lucille Ball and the Lone Ranger to the screen, *Our Miss Brooks* has made the cinematic leap—and it should be quite a successful one. The popular comedienne with the jaunty style, Eve Arden should please the many fans who made her program one of television's top situation comedies. Given free rain by director Al Lewis, the Warners' production shapes up as a diverting comedy—played with great relish by such veteran laugh-makers as Gale Gordon and Jane Morgan, and supported pleasantly by Robert Rockwell as Mr. Boynton, and by the rest of the cast. The gay little story deals with Miss Brooks' triumphant battle against spinsterhood as well as her rehabilitation of her problem child pupil (and his rich problem father). All sorts of complications set in, but at the last call, problem child is cured, Miss Brooks is neigh to becoming Mrs. Boynton—and millions of her admirers should have a completely satisfying time.

MOVING INTO MISS MORGAN'S ROOMING HOUSE, Miss Brooks sets her sights on shy biology teacher Mr. Boynton. She also discovers that one of her English pupils, Nick Adams, has trouble at home. His father is too busy to give him the affection he needs. Miss Brooks takes on further duties by becoming the campaign manager for Mr. Conklin (Gordon) in his election drive for school supervisor. The students back his campaign because everyone wants a new principal—especially Miss Brooks who hopes Mr. Boynton will get the post and settle down to married life. After some misunderstanding over her affections, Miss Brooks gets her man, Conklin decides to remain school principal, and the young student regains the attention of his repentant father.

"Slightly Scarlet"

(RKO) Superscope-Technicolor 99 Min.

Cast: John Payne, Arlene Dahl, Rhonda Fleming, Kent Taylor, Ted de Corsia, Lance Fuller, Frank Gerstle, Buddy Baer, George E. Stone.

Crdits: A Benedict Bogeaus Prod.; Directed by Alan Dwan; Screenplay by Robert Blees; Based on the novel, "Love's Lovely Counterfeit" by James M. Cain.

This "tough guy" meldodrama from Benedict Bogeaus, adapted from a James M. Cain novel, is a lavish production in Superscope and Technicolor that gains its major appeal from the magnificence of its California beach settings and from the dazzling red-haired beauty of stars Rhonda Fleming and Arlene Dahl. The script is complicated and weak in spots as John Payne, a smart guy trying to play both ends against the middle, becomes involved with reform politics, gambling dives and redheaded sisters, until he finally winds up in a pool of blood. Miss Dahl and Fleming—both beautifully gowned in a variety of costumes—play the sisters: the former an alcoholic kleptomaniac ex-convict, the latter a hard-working career girl who tries to straighten Payne out. Brutality, sadism and double-crosses lace the action. Kent Taylor plays the reform mayor in a crooked town who ironically brings on Payne's downfall when Payne tries to do a decent favor for Miss Fleming.

TOP AIDE TO A CRIME SYNDICATE BOSS, COLLEGE man Payne has bigger ideas. He gathers blackmail material and reaches the secretary of the reform mayor candidate, Rhonda Fleming, whose sister is an ex-convict. Then he helps the candidate, Kent Taylor, to run the crime boss out of town, and promptly takes over the mob and the rackets—secretly. When Taylor is elected, Miss Fleming uses her influence to recommend a Payne buddy as police chief. Payne flies high until Miss Fleming's sister steals a necklace and he uses his influence to have the chief drop the charges. The Mayor finds out, however, and denounces Payne. Payne decides to flee with the syndicate's money but Rhonda refuses to accompany him. Meanwhile, the syndicate chief returns and kills Payne an instant before the police arrive.

"Timetable"

(United Artists) 72 Min.

Cast: Mark Stevens, King Calder, Marianne Stewart, Felicia Farr, Wesley Addy.

Credits: A Mark Stevens Prod.; Produced and directed by Stevens; Screenplay by Aben Kandel; Based on a story by Robert Angus.

A good deal of successful suspense is generated in this better-than-average melodrama from producer-director-actor Mark Stevens. With Felicia Farr providing glamorous diversion, the film benefits from good photography and an off-beat script, and the characters involved in an ingenious train robbery emerge with unusual creditability and sympathy. The story deals with insurance detective Stevens' plan for a train hold-up with timetable precision. Executing a near-perfect crime, Stevens has the added advantage of being assigned to the case by his company—but one by one the minute details of the scheme slip out of place, causing his eventual downfall. Added suspense is gained by withholding Stevens' actual role in the robbery from the audiences for the first quarter of the film. Supporting acting is good, and though the film closes on a conventional action note, this remains a top-notch suspense programmer that may play top-rung in some locales.

AFTER A STREAMLINED ROBBERY OF A SPEEDING train executed by disbarred doctor Wesley Addy and wife Felicia Farr, detective Stevens receives word that he is assigned to the case—just as he and wife Marianne Stewart were about to leave for Mexico. There are almost no clues when Stevens and railroad cop Calder begin investigation. But the escape-to-Mexico plan slowly undergoes changes when one of the get-away men dies in an accident—at which point the audience learns that Stevens is the master-mind. Forced to murder one of his henchmen to protect himself, Stevens loses further control of the situation when alcoholic Addy makes a break for the Mexican border and is killed. Addy's wife, who has been carrying on an affair with Stevens, is sighted near a small Mexican town, and Stevens joins her and plans to escape to Brazil. The money however is uncovered in his satchel, and he and Miss Farr are killed as they flee the Mexican police.

"The Come On"

(Allied Artists) 82 Min.

Cast: Anne Baxter, Sterling Hayden, John Hoyt, Jesse White, Walter Cassell, Alex Gerry, Paul Picerni, Karolee Kelly.

Credits: Produced by Lindsley Parsons; Directed by Russell Birdwell; Screen play by Warren Douglas and Whitman Chambers; Based on a novel by Chambers.

An expertly photographed picture which deals with a beautiful woman, who is used as a "come on" in a badger game, this film is well directed by Russell Birdwell and its screenplay is effective melodrama. Anne Baxter is given a chance to be as sexually alluring and evil as any screen heroine and turns in a top performance. The screenplay is a little too pat at times, but the rapid pace of the film, the flip dialogue and the sex appeal of the love scenes between Miss Baxter and Sterling Hayden cloak these minor spots easily. With a good sales push, this one should show strong returns.

ANNE BAXTER, THE "COME ON" GIRL FOR

John Hoyt, meets Sterling Hayden, a fisherman, and they are attracted to each other immediately. Anne tells Hayden of her racket with Hoyt and her desire to get free of him and get her share of their take. When Hoyt will not pay her off, she schemes to have Hayden help her kill Hoyt by dynamiting his boat. Wise to her tricks, Hoyt has her trailed by White, a detective, who photographs her buying the dynamite. Then Hayden refuses to go through with the plot. Later, Anne and Hayden are informed by the police that Hoyt's boat was blown up and that he is dead. They are contacted by the private eye, who blackmails them with photographs and gets $10,000 from Anne. Anne goes back to White's office and kills him just as he sends a letter with the photos to the Chief of Police. With Hayden she flees to Mexico, where Hoyt turns up alive after Anne and Hayden have married. Anne shoots Hoyt and before Hoyt dies he wounds Hayden and kills Anne.

"The Brain Machine"

(RKO) 72 Min.

Cast: Patrick Barr, Elizabeth Allan, Maxwell Reed, Vance Godsell, Russell Napier, Gibb McLaughlin, Neil Hallett.

Credits Produced by Alec Snowden; Directed and Screenplay by Ken Hughes.

The Brain Machine is an interesting British melodrama with scientific overtones—and it should pass for satisfactory programming in most situations. Its unusual story concerns the efforts of a man-wife doctor team to corral a mental patient they believe is a potential killer —based on recordings made of the man's brain-waves. To its credit, the RKO programmer has sharp characterization and dialogue plus solid acting and lensing. Unfortunately, when things start to get really interesting, the plot begins to wander—dragging in a variety of non sequiturs from drug running, international smuggling and hired homicide to labor-management violence. While the wandering plot doesn't help the pace, the brisk clinical tone plus neat character sketches should provide satisfactory interest.

DOCTORS BARR AND ALLAN REALIZE THAT patient Reed has a strong bent toward extreme violence—since his brain-wave pattern closely resembles criminals they have studied. However, Reed has broken no law, and the doctors cannot convince the London police to pick up the discharged patient until Miss Allan is kidnapped by Reed, who feared that he might have revealed some of his underworld connections while under drugs. Miss Allan is locked up in a garage while husband and police try to track down Reed. As they colse in, Reed's wife is killed by the leader of the illegal drug traffic. Suffering from bullet wounds and pressure on the brain, Reed forgets the smuggling deal and goes after the wizened old drug tycoon. After he kills the man who killed his wife, he turns himself over to the medical and legal authorities.

"Manfish"

(United Artists) De Luxe Color 76 Min.

Cast: Victor Jory, John Bromfield, Lon Chaney, Tessa Prendergast, Barbara Nichols.

Credits: Produced and directed by W. Lee Wilder; Screenplay by Joel Murcott; Based on two stories by Edgar Allen Poe.

Two popular Edgar Allan Poe stories are joined in this below-par melodramatic action programmer from UA. Marquee appeal must depend on John Bromfield, Lon Chaney and Victor Jory in the chief roles. Other values that may fill the bill include: several short under-sea sequences; glamour supplied by cafe singer Barbara Nichols and half-clad native girl Tessa Prendergast; and glimpses at the De Luxe Color-ed Caribbean. A running back-drop of calypso music is also supplied, as well as extra-fast pannings of the Jamaican locale. However the expected suspense doesn't come off—due largely to an unbelievable script and inept direction. The script also allows little chance for audience sympathy since both Jory and Bromfield are on the villanous side, while Chaney plays the half-demented fisherman.

WHILE DEEP-SEA TURTLE HUNTING, BROMFIELD discovers half a treasure map, which he is unable to read. While on shore, he learns that the Professor (Jory) might translate the map for him. It turns out that the professor has the other half, but tensions develop over both the treasure and Jory's girl, Miss Prendergast. Part of the treasure is found, but Jory's insures himself against Bromfield's murderous intent by producing another map. Tension mounts further until Jory is driven to kill Bromfield, but the murder is discovered because of his hysterically guilty behavior. Seaman Chaney, now happy to regain his boat from the two villans, sails out to the happy turtle grounds.

"Please Murder Me"

(DCA) 76 Min.

Cast: Angela Lansbury, Raymond Burr, Dick Foran, John Dehner, Lamont Johnson, Robert Griffin, Denver Pyle, Alex Sharpe.

Credits: A Gross-Krasne Prod.; Produced by Donald Hyde; Directed by Peter Godfrey; Screenplay by Al C. Ward and Hyde.

Please Murder Me is a taut programmer which will add strength to any bill. Although based on a familiar plot gimmick—the greedy wife marries for money and then uses a third person as a tool to rid herself of her husband by using love as a pretext, although she loves still another man—the film is well produced and the actors handle their roles with polish. The first of a series of films from Gross-Krasne, the feature is a well-turned out effort for its budget and shows a lot of production know-how. The odd title should be a good exploitation selling item.

ANGELA LANSBURY KILLS HER RICH HUSBAND, Dick Foran, because she is in love with a penniless artist, Lamont Johnson. But she tells attorney Raymond Burr that she is in love with him and through his skill as a lawyer, Burr gets her acquitted. When Foran's ex-partner in the grocery business, Robert Griffin, delivers a letter to Burr, which the partner had forgotten to deliver some days back, Burr reads that Angela is Foran's killer. Using a tape recorder, he forces Angela to kill him, and the district attorney has enough evidence to convict Angela for the second crime.

"The River Changes"

(Warner Bros.) 91 Min.

Cast: Rossana Rory, Harald Maresch, Renate Mannhardt, Henry Fisher, Jaspar V. Gertzen, Nick Solomatin, Otto Friebel.

Credits: Written, produced and directed by Owen Crump.

Here is an unusual "Iron Curtain" adventure film that will make an interesting supporting feature in most situations. Photographed in picturesque German valley locales with an all-European cast and dubbed expertly, the film deals with a small country village that finds itself—after a flood—on the wrong side of a river that had separated its country from an Iron Curtain police state. Forming the core of the story is the conflict between a sadistic "enemy" indoctrination expert and the stubborn villagers, and also the ill-fated romance between a lonely village girl and a good-natured Iron Curtain soldier. An excellent escape scene concludes the film, and there are some good jibes directed at the totalitarians. Some of the humor is unfortunately unintentional, as the "folk" dialogue is often poorly written and spoken. Star Rossana Rory, a blonde Italian actress, has recently been signed by Warner Bros.

AFTER A SEVERE STORM, THE COURSE OF A river which separates two countries is changed, and a little village finds itself behind the Iron Curtain. The government sends a detachment of police to the village to indoctrinate the new "citizens," who resist after finding their food stolen and their meetings prohibited. Meanwhile, a lonely village girl falls in love with an Iron Curtain soldier, and tries to win him from devotion to his Leader. After some bloodshed, orders are received to disperse the inhabitants, but an imprisoned villager who has access to dynamite is set free, and holds off the guards and police while the villagers cross the river to freedom. The girl is forced to kill her lover when it appears that he will halt their march.

"Golden Demon"

(Ed Harrison) JAPANESE Eastman Color 95 Min.

Cast: Fujiko Yamamoto, Jun Negami, Kenji Sugawara, Mitsuko Mito, Eiji Funakoshi.

Credits: A Daiei Film; Produced by Masaichi Nagata; Direction and screenplay by Koji Shima; Based on a novel by Koyo Ozaki.

A Japanese import that will appeal to art and some general audiences, *Golden Demon* is another well-produced vehicle for the splendid color photography coming out of Japan's studios. The story, set in Japan at the turn of the century, departs from the mysticism and mythology of earlier imports—and might have been just as easily a product of Hollywood. Acted in a straight-forward manner, it's a tale of a poor boy driven into a mania for money when his sweetheart allows herself to fall into an unhappy marriage with a banker's son. Not knowing that she loves him, and is only trying to insure his future education and career, he becomes a vicious money-lender. His bitterness almost drives the unhappy girl to suicide—and he realizes her true feelings only after his fortune disappears in a spectacular fire. Of particular interest to general audiences will be the strange mixture of costuming, idiom and attitude depicted here—the mixture of eastern manners with western clothing, etc.

"The Naked Night"

(Times) SWEDISH 82 Min.

Cast: Harriet Andersson, Ake Groenberg, Hasse Ekman, Anders Ek, Annika Tretow.

Credits: A Sandrew Prod.; Directed and Written by Ingmar Bergman.

Art audiences will find *The Naked Night* another stimulating and starkly moving example of the superb craftmanship of Swedish director-writer Ingmar Bergman—who captured selective audiences with *Miss Julie, Illicit Interlude* and *Torment*. This time, Bergman unfolds an ironic tragedy set around a poverty stricken group of lonely and aimless circus performers. *The Naked Night* deals primarily with two circus characters: its homely and pathetic owner, wishing to return to his estranged wife —and his young, beautifully and equally desperate mistress. The pair separate briefly—the man attempting his reconciliation, the girl in a bitter moment of infidelity with an actor—and each is rejected. They are doomed to remain together with the circus in its aimless wandering. Memorable in the film is a sardonic seduction scene, a tragic drunk scene played with compassion by the impressario and a clown, and grotesque opening footage recounting in flashback a naked swimming party that portends the grim future.

FOR YOUR CONVENIENCE

As a helpful service to the theatre operator, film reviews in THE INDEPENDENT are now perforated for easy removal from the magazine.

For accurate appraisals of forthcoming product, we suggest that you file all reviews from THE INDEPENDENT.

FEATURES—Calendar of Current Releases

(As far ahead as it is possible to obtain them)

ALLIED ARTISTS

Release Date	Release No.	Production	Time (min.)	Cast
Sept.	5523	The Warriors (Tech.-CinemaScope)	85	Errol Flynn, Joanne Dru
Oct.	5528	Return of Jack Slade	80	John Ericson, Mari Blanchard
Oct.	5529	Jail Busters	61	Leo Gorcey, Huntz Hall
Oct.	5530	Time Slip	71	Gene Nelson, Faith Domergue
Nov.	5533	The Toughest Man Alive	74	Dane Clark, Lita Milan
Nov.	5534	Paris Follies of 1956 (Technicolor)	73	Forrest Tucker, Margaret & Barbara Whiting
Dec.	5535	Shack Out On 101	80	Terry Moore, Frank Lovejoy
Dec.	5540	Sudden Danger	63	Bill Elliott, Beverly Garland
Jan.	5541	Dig that Uranium	61	Leo Gorcey, Huntz Hall
Jan.	5531	At Gunpoint (Tech.) (CinemaScope)	80	Fred MacMurray, Dorothy Malone
Jan.	5601	The Deadliest Sin	75	Sydney Chaplin, Audrey Dalton
Feb.	5602	Invasion of the Body Snatchers (CinemaScope)	78	Kevin McCarthy, Dana Wynter
Feb.	5603	No Place To Hide (Tech.)	72	David Brian, Marsha Hunt

BUENA VISTA DISTRIBUTING CO.

Oct.		The African Lion (Tech.	75	True Life Adventure
Jan. '56		The Littlest Outlaw(Tech.)	75	Pedro Armendariz, Joseph Calleia
Feb. '56		Song of the South Re-release Technicolor Live action- Cartoon	96	Bobby Driscoll, James Baskett

COLUMBIA

Sept.	806	Special Delivery	86	Joseph Cotten, Eva Bartok
Sept.	804	Apache Ambush	67	Bill Williams, Richard Jaeckel
Sept.	802	Footsteps in the Fog (Tech.)	90	Stewart Granger, Jean Simmons
Sept.	809	The Gun That Won The West (Tech.)	71	Dennis Morgan, Paula Raymond
Oct.	805	Devil Goddess	70	Johnny Weismuller, Angela Stevens
Oct.	808	Duel On the Mississippi (Technicolor)	72	Lex Barker, Patricia Medina
Oct.	811	Count Three and Pray CinemaScope-Tech.)	102	Van Heflin, Joanne Woodward
Oct.	810	My Sister Eileen CinemaScope-Tech.)	108	Janet Leigh, Jack Lemmon, Betty Garrett
Nov.	824	Teen-Age Crime Wave	77	Tommy Cook, Molly McCart
Nov.	819	Queen Bee	95	Joan Crawford, Barry Sullivan
Nov.	820	Three Stripes In the Sun	93	Aldo Ray, Phil Carey
Dec.	816	The Crooked Web	77	Frank Lovejoy, Mari Blanchard
Dec.	823	Hell's Horizon	79	John Ireland, Maria English
Dec.	814	A Lawless Street (Technicolor)	78	Randolph Scott, Angela Lansbury
Jan.	815	Inside Detroit	82	Pat O'Brien, Dennis O'Keefe
Jan.	812	The Last Frontier (CinemaScope-Tech.)	98	Victor Mature, Anne Bancroft
Feb.		Battle Stations		John Lund, William Bendix
Feb.		Picnic (Tech.-CinemaScope)	113	William Holden, Kim Novak
Feb.	821	The Houston Story	79	Lee J. Cobb, Edward Arnold, Barbara Hale
Feb.	822	Joe Macbeth	90	Paul Douglas, Ruth Roman
Feb.	817	Fury at Gunsight Pass	68	David Brian, Neville Brand
Mar.		Hot Blood (CinemaScope-Tech.)	85	Jane Russell, Cornel Wilde
Mar.		Over-Exposed	80	Cleo Moore, Richard Crenna
Mar.		Uranium Boom	67	Dennis Morgan, Patricia Medina
Mar.		The Prisoner	91	Alec Guinness, Jack Hawkins

I. F. E.

Dec.		Maddalena (Tech.)	90	Marta Toren, Gino Cervi
Dec.		The Return Of Don Camillo (English sub-titles)	105	Fernandel, Gino Cervi
Jan.		Lease Of Life (Eastmancolor)	93	Robert Donat, Kay Walsh
Jan.		Riviera (Ferraniacolor) (English sub-titles)	88	Martine Carol, Raf Vallone
Feb.		Lost Continent (Ferraniacolor-CinemaScope)	86	Documentary with English narration
Mar.		Madame Butterfly English Commentary on libretto sung in Italian—(Tech.)		Kaoru Yachiqusa Michiko Tanaka

LIPPERT PICTURES

July	5416	The Lonesome Trail	73	Wayne Morris, John Agar
Sept.	5421	Simba (Color)	99	Dirk Bogarde

METRO-GOLDWYN-MAYER

Sept.	601	It's Always Fair Weather (CinemaScope-Eastman)	102	Gene Kelly, Dan Dailey, Dolores Gray, Michael Kidd
Sept.	602	Svengali (Eastman Color)	82	Hildegarde Neff, Donald Wolfit
Sept.	603	It's A Dog's Life (CinemaScope-Eastman)	87	Jeff Richards, Jarma Lewis
Oct.	604	Trail (CinemaScope-Eastman)	109	Glenn Ford, Dorothy McGuire
Oct.	607	Quentin Durward (CinemaScope-Eastman)	101	Robert Taylor, Kay Kendell
Nov.	608	The Tender Trap (CinemaScope-Eastman)	111	Frank Sinatra, Debbie Reynolds
Nov.	609	A Guy Named Jones (Re-issue)	120	Spencer Tracy
Oov.	610	30 Seconds Over Tokyo (Re-issue)	138	Van Johnson, Marlon Brando, Frank Sinatra
Nov.	614	Guys and Dolls (CinemaScope-Eastman) (Special Engagement)	149	Jean Simmons, Vivian Blaine
Dec.	615	I'll Cry Tomorrow (Special Engagement)		Susan Hayward, Richard Conte
Dec.	613	Kismet (CinemaScope-Eastman)	113	Howard Keel, Ann Blyth
Dec.	611	Billy, The Kid	95	Robert Taylor, Brian Donlevy, G. Lockhart
Dec.	612	Honky Tonk	104	Clark Gable, Lana Turner, Marjorie Main
Jan.	616	Diane (CinemaScope-Eastman-Color)	110	Lana Turner, M. Pavan
Jan.	617	Ransom	104	Glenn Ford, Donna Reed
Feb.	620	Forever, Darling (Eastman Color)	100	Lucille Ball, Desni Arnaz, James Mason
Feb.	621	The Last Hunt (CinemaScope-Color)	108	Robert Taylor, Stewart Granger, Lloyd Nolan, Debra Paget
Feb.	618	The Three Musketeers (Re-Issue)-Color	126	Lana Turner, Gene Kelly
Feb.	619	The Stratton Story (Re-Issue)	106	James Stewart, June Allyson
Mar.	622	Meet Me In Las Vegas (CinemaScope-Eastman)	112	Dan Dailey, Syd Charisse
Mar.	625	Forbidden Planet (CinemaScope-Eastman)		Walter Pidgeon, Anne Francis
Mar.	623	Northwest Passage (Re-Issue)	126	Robert Young, Spencer Tracy, Ruth Hussey
Mar.	624	The Yearling (Re-Issue) Color	128	Gregory Peck, Jane Wyman
April	626	Tribute To A Bad Man (CinemaScope-Eastman)		James Cagney, I. Papas
April	627	Gaby (CinemaScope-(Eastman Color)		Leslie Caron, John Kerr

PARAMOUNT

Sept.	5501	The Girl Rush (VistaVision-Tech.)	85	Rosalind Russell, Fernando Lamas, Gloria DeHaven, Eddie Albert
Sept.	5502	To Catch A Thief (VistaVision-Tech.)	106	Cary Grant, Grace Kelly
Oct.	5503	Ulysses (Tech.)	104	Kirk Douglas, Silvana Mangano
Oct.	5429	White Christmas (VistaVision-Tech.)	120	Bing Crosby, Danny Kaye, Rosemary Clooney, Vera-Ellen.
Nov.	5504	Lucy Gallant (VistaVision-Tech.)	104	Jane Wyman, Charlton Heston, Claire Trevor.
Dec.	5509	The Desperate Hours (VistaVision)	112	Humphrey Bogart, Fredric March, Martha Scott
Jan.	5510	Artists and Models (VistaVision-Tech.)	109	Dean Martin, Jerry Lewis, Shirley MacLaine, Anita Ekberg
Jan.	5508	The Trouble With Harry (VistaVision-Tech.)	100	Shirley MacLaine, Edmund Gwenn, John Forsythe
Feb.	5511	The Rose Tattoo (VistaVision)	117	Burt Lancaster, Anna Magnani, Marisa Pavan
Mar.	5512	The Court Jester (VistaVision-Tech.)	101	Danny Kaye, Glynis Johns, Basil Rathbone, Angela Lansbury

RKO-RADIO

Sept.	516	Bengazi (Superscope)	79	Richard Conte, Victor McLaglen, Mala Powers
Sept.	602	Tennessee's Partner (Tech.-Superscope)	87	John Payne, Ronald Reagan, Rhonda Fleming
Oct.	601	Treasure of Pancho Villa (Tech.-Superscope)	96	Rory Calhoun, Shelly Winters, Gilbert Roland
Nov.	603	Texas Lady (Tech.-Superscope)	86	Claudette Colbert, Barry Sullivan, Gregory Walcott
Dec.	604	Naked Sea (Technicolor)	70	Documentary-Drama
Jan.	605	Glory (Tech.-Superscope)	100	Margaret O'Brien, Charlotte Greenwood, Walter Brennan
Jan.	606	Postmark For Danger	84	Terry Moore, Robert Beatty
Jan.	607	Cash on Delivery	82	Shelley Winters, Peggy Cummins
Feb.	610	The Conqueror (Tech.-CinemaScope)	111	John Wayne, Susan Hayward, Pedro Armendariz
Feb.	608	Slightly Scarlet (Tech.-Superscope)	99	John Payne, Arlene Dahl, Rhonda Fleming
Feb.	609	The Brain Machine	72	Patrick Barr, Elizabeth Allan

REPUBLIC

Sept.	5441	Cross Channel	60	Wayne Morris, Yvonne Furnaux
Sept.	5440	Headline Hunters	70	Rod Cameron, Julie Bishop
Oct.	5442	Mystery of the Black Jungle	72	Lex Barker, Joan Maxwell
Oct.	5445	No Man's Woman	70	Marie Windsor, John Archer, Patric Knowles
Oct.	5444	Twinkle In God's Eye	73	Mickey Rooney, Coleen Grey
Oct.	5409	A Man Alone	96	Ray Milland, Mary Mur-

FEATURES—Calendar of Current Releases

(As far ahead as it is possible to obtain them)

Release Date	Release No.	Production	Time (min.)	Cast
				phy
Nov.	5443	Secret Venture	70	Kent Taylor, Jane Hylton
Nov.	5501	The Vanishing American	90	Scott Brady, Audrey Totter, Forrest Tucker
Dec.	5532	The Fighting Chance	70	Rod Cameron, Julie London
Jan.	5531	Jaguar	66	Sabu, Chiquita, Touch Conners
Jan.	5502	Flame of the Islands (TruColor)	90	Yvonne De Carlo, Zachary Scott, Howard Duff
Jan.	5533	Track the Man Down	73	Kent Taylor, Petula Clark
Jan.	5534	Hidden Guns	66	Bruce Bennett, Richard Arlen
Feb.	.....	Magic Fire	90	Yvonne DeCarlo, Carlos Thompson, Rita Gam
Feb.	.....	Doctor At Sea (Technicolor)	92	Dirk Bogarde, Brigitte Bardot, Brenda De Banzie, James Robertson Justice
Feb.	.....	When Gangland Strikes	70	Raymond Greenleaf, Marjie Millar, John Hudson
Mar.	.....	Come Next Spring (Trucolor)	92	Ann Sheridan, Steve Cochran, Walter Brennan
Mar.	.....	Man In the Road	.....	Ella Raines, Dereck Farr

TRANS-LUX DIST. CORP.

		Dance Little Lady (Eastman Color)	.....	Mai Zetterling, Terence Morgan, Mandy Miller, Guy Rolfe, Sadler Wells Ballet Group
		La Strada (The Road)	.....	Anthony Quinn, Giuletta Massina Richard Basehart
		Stopover At Orly	.....	Dany Robin, Dieter Borsche, Simone Renant, Francois Perier

TWENTIETH CENTURY-FOX

Sept.	520-7	The Left Hand of God (CinemaScope-De Luxe)	87	Humphrey Bogart, Gene Tierney
Sept.	522-3	Seven Cities of Gold (CinemaScope-De Luxe)	103	Richard Egan, Michael Rennie, Rita Moreno
Oct.	523-1	The Tall Men (CinemaScope-De Luxe)	122	Clark Gable, Jane Russell, Robert Ryan
Oct.	524-9	The Girl in the Red Velvet Swing (CinemaScope-De Luxe)	109	Ray Milland, Joan Collins, Farley Granger
Oct.	526-4	Lover Boy	85	Gerard Philipe, Valerie Hobson, Joan Greenwood
Nov.	525-6	The View from Pompey's Head (CinemaScope-De Luxe)	97	Richard Egan, Dana Wynter, Cameron Mitchell
Nov.	527-2	The Deep Blue Sea (CinemaScope-Color)	99	Vivian Leigh, Kenneth More
Nov.	528-0	Good Morning, Miss Dove (CinemaScope-De Luxe)	107	Jennifer Jones, Robert Stack
Dec.	529-8	The Rains of Ranchipur (CinemaScope-De Luxe)	104	Lana Turner, Richard Burton
Jan.	601-05	The Lieutenant Wore Skirts (CinemaScope-De Luxe)	99	Tom Ewell, Sheree North
Jan.	602-03	The Bottom of the Bottle (CinemaScope-De Luxe)	88	Joseph Cotten, Van Johnson, Ruth Roman
Feb.	603-01	The Man Who Never Was (CinemaScope-De Luxe)	103	Clifton Webb, Gloria Grahame
Feb.	604-09	Carousel (CinemaScope 55M-De Luxe)	.....	Gordon MacRae, Shirley Jones
Mar.	605-6	On the Threshold of Space (CinemaScope-De Luxe)	.....	John Hodiak, Virginia Leith, Guy Madison
Mar.	606-4	Man In the Gray Flannel Suit (CinemaScope-De Luxe)	.....	Gregory Peck, Jennifer Jones
April	608-0	The Revolt of Mamie Stover	.....	Jane Russell, Richard Egan
April	611-4	Hilda Crane	.....	Jean Simmons, Guy Madison, Jean P. Aumont, P. Knudsen
April	609-8	Mohawk (De Luxe)	.....	Scott Brady, Rita Gam, Neville Brand
May	607-2	23 Paces to Baker Street (CinemaScope-De Luxe)	.....	Van Johnson, Vera Miles
May	.....	The Proud Ones	.....	Robert Ryan, Virginia Mayo
June	.....	The Sixth of June (CinemaScope-De Luxe)	.....	Robert Taylor, Dana Wynter
July	.....	Bus Stop	.....	Marilyn Monroe
Aug.	.....	The Day The Century Ended	.....	Robert Wagner, Cameron Mitchell

UNITED ARTISTS

Sept.	5527	The Night of the Hunter	93	Robert Mitchum, Shelley Winters, Lillian Gish
Sept.	5529	Desert Sands (SuperScope-Tech.)	87	Ralph Meeker, Marla English, J. Carrol Naish
Oct.	5531	Gentlemen Marry Brunettes (CinemaScope-Tech.)	97	Jane Russell, Jeanne Crain, Scott Brady, Alan Young
Oct.	5533	Savage Princess (Technicolor)	101	Dilip Kumar, Nimmi
Oct.	5534	Fort Yuma (Tech.)	78	Peter Graves, Joan Vohs
Nov.	5532	The Big Knife	111	Jack Palance, Ida Lupino, Shelley Winters
Nov.	5535	Man With the Gun	83	Robert Mitchum, Jan Sterling
Nov.	5525	Killer's Kiss	67	Frank Silvera, Jamie Smith
Dec.	5537	The Indian Fighter (CinemaScope-Tech.)	88	Kirk Douglas, Elsa Martinelli, Walter Matthau, Diana Douglas, Walter Abel
Dec.	5538	Heidi and Peter (Tech.)	89	Elsbeth Sigmund, Heinrich Gretler, Thomas Klameth, Margite Rainer
Dec.	5536	Top Gun	73	Sterling Hayden, William Bishop, Karen Booth, James Millican, Regis Toomey
Jan.	5601	The Man with the Golden Arm	119	Frank Sinatra, Eleanor Parker, Kim Novak
Jan.	5539	Storm Fear	88	Cornel Wilde, Jean Wallace
Jan.	5602	Three Bad Sisters	76	Marla English, Kathleen Hughes, Sara Shane
Feb.	5604	Let's Make Up (EastmanColor)	62	Errol Flynn, Anna Neagle, David Farrar
Feb.	5605	Shadow of the Eagle	93	Richard Greene, Valentina Cortesa, Greta Gynt
Feb.	5607	Manfish (DeLuxe Color)	76	John Bromfield, Lon Chaney, Victor Jory
Feb.	5608	The Killer Is Loose	73	Joseph Cotten, Rhonda Fleming, Wendell Corey

UNIVERSAL

Sept.	535	The Shrike	88	Jose Ferrer, June Allyson
Sept.	536	Female on the Beach	97	Joan Cawford, Jeff Chandler
Oct.	538	Kiss of Fire (Tech.)	87	Jack Palance, Barbara Rush, Rex Reason, Martha Hyer
Oct.	539	To Hell & Back (Tech.-CinemaScope)	106	Audie Murphy, Charles Drake, Marshall Thompson, Gregg Palmer
Oct.	540	To Hell & Back (Standard)	106	Audie Murphy, Charles Drake, Marshall Thompson, Gregg Palmer
Nov.	5601	Lady Godiva (Technicolor)	89	Maureen O'Hara, George Nader
Nov.	5602	The Naked Dawn Tech.)	82	Arthur Kennedy, Betta St. John
Nov.	5603	Hold Back Tomorrow	75	Cleo Moore, John Agar
Dec.	5604	Running Wild	81	William Campbell, Kathleen Case, Keenan Wynn, Mamie Van Doren
Dec.	5605	Tartantula	80	John Agar, Marie Corday, Leo Carroll
Dec.	5606	Second Greatest Sex	87	Jeanne Crain, George Nader, Kitty Kallen
Jan.	5607	The Spoilers (Tech.)	84	Anne Baxter, Rory Calhoun
Jan.	5608	The Square Jungle	93	Tony Curtis, Pat Crowley, Ernest Borgnine
Jan.	5609	All That Heaven Allows (Technicolor)	89	Jane Wyman, Rock Hudson, Agne Moorehead
Feb.	5610	There's Always Tomorrow	84	Barbara Stanwyck, Fred MacMurray, Joan Bennett
Feb.	5611	Benny Goodman Story (Technicolor)	.....	Steve Allen, Donna Reed
Mar.	5612	World In My Corner	82	Audie Murphy, Barbara Rush, Jeff Morrow
Mar.	5613	Never Say Goodbye (Tech.)	.....	Rock Hudson, Cornell Borchers
Mar.	5614	Red Sundown	81	Rory Calhoun, Martha Hyer, Dean Jagger

WARNER BROS.

Sept.	501	The McConnell Story CinemaScope-WarnerColor)	107	June Allyson, Alan Ladd
Oct.	502	Blood Alley (CinemaScope-WarnerColor)	115	John Wayne, Lauren Bacall
Oct.	503	Illegal	88	Edward G. Robinson, Nina Foch
Oct.	504	Rebel Without A Cause (CinemaScope-WarnerColor)	111	James Dean, Natalie Wood
Nov.	505	I Died a Thousand Times (CinemaScope-WarnerColor)	109	Jack Palance, Shelley Winter
Nov.	506	Sincerely Yours (WarnerColor)	115	Liberace, Dorothy Malone, Joanne Dru
Dec.	508	Target Zero	92	Richard Conte, Peggie Castle
Dec.	507	The Court-Martial of Billy Mitchell (CinemaScope-WarnerColor)	100	Gary Cooper, Charles Bickford, Ralph Bellamy, Rod Steiger
Jan.	509	Hell on Frisco Bay (CinemaScope-	98	Alan Ladd, Joanne Dru, Edward G. Robinson
Feb.	510	Helen of Troy (CinemaScope-WarnerColor)	115	Rossana Podesta, Jack Sernas, Cecil Hardwick
Feb.	511	The Lone Ranger (WarnerColor)	86	Clayton Moore, Jay Silverheels, Lyle Bettger, Bonita Granville
Mar.	513	The River Changes	91	Rossana Rory, Harald Maresch
Mar.	514	The Steel Jungle	86	Peny Lopez, Beverly Garland
Mar.	515	Our Miss Brooks	85	Eve Arden, Gale Gordon Don Porter
Apr.	512	Miracle in the Rain	107	Jane Wyman, Van Johnson

PORTLAND (cont'd.)

Graepers, father and son, decided to withdraw from the business for the next year. . . . Jones Circuit announced plans for reopening of the Bagdad Theatre following extensive modernization. . . . Parker's Broadway Theatre making plans for a large remodeling program in early spring. . . . Asst. mgr. Nancy Welch did a fine job of supervising the remodeling of the 400-seat downtown Guild Theatre.

ST. LOUIS

Harry Pitner and Robert Johnson, operators of the Strand and Uptown at Fairfield, Ill., announced plans for construction of a new drive-in in the spring. . . . Frisina completed a $50,000 remodeling program at the Iowa Theatre, Keokuk, Ia. . . . Esquire Theatre Bldg. in Keokuk was sold to Greenberg Mercantile Co. of St. L. for use as a general merchandising store. . . . Grace Piccione, owner-mgr. of the Apollo Theatre here, is proud of her newly installed soundproof "crying room." . . . Charley Goldman and Jules Leventhal installed CinemaScope in their Lyric Theatre in downtown St. L.

Al Spargur, mgr. of Fox Midwest's Roxy at W. Frankford, Ill., which closed Jan. 25, reports it may reopen Easter Sunday if enough top quality films are available to justify operation of both the Strand and Roxy there. . . . State Senator Edward V. Long, theatre owner and MITO director, was honored at a dinner here by other Senators supporting him for Lt. Gov. of Mo. . . . Bud Edele, UA mgr., and his sales staff are shooting for a share of the $50,000 cash prizes in the company's 37th anniversary drive, to run 32 weeks. . . . Ray Colvin, exec. dir. of TEDA, concluded a 3-week schedule of speeches for the joint COMPO and TEDA public relations program, stressing the importance of the m.p. theatre in the cultural and business life of a community.

"Cinerama Holiday," in 12 months at the Ambassador here, played to 496,716 patrons. . . . "Picnic" opens at F&M's 5200-seat Fox on Feb. 28. . . . Exhibitors here received their work kits for participation in Brotherhood Week, Feb. 19-26. Edward Arthur and Ray McCaffrey are co-chairmen for the industry. . . . Herman Tanner installed wide screen and CinemaScope in his Palace Theatre, Nokomis, Ill. . . . Theatres closed for indefinite period include Mrs. Joseph Lyman's Princess at White Hall, Ill.; Marvin Banks' Amythis, St. L.; Goldman and Leventhal's Carver, St. L.; Milton Gwens' Mars at Martinsville, Ill.; Ora G. Redford's 385-seat American at Auburn, Ill.; J. Justus Garard's Dallas at Dallas City, Ill.; J. E. Summers' 350-seat Summers at Canalou, Mo.

Domenic Frisina was elected pres. and J. B. Giachetto reelected a director of Pawnee State Bank at Pawnee, Ill. . . . H. F. Wall reopened his Ace Theatre at Pleasant Hill, Ill., for Saturday nights only, with a 10¢ admission to all. . . . Mrs. Minnie Lewis closed her Ashland Theatre at Ashland, Ill. . . . 450-seat Norside at Alton, Ill., owned by E. F. Elfgen, also closed. . . . Garnett Hunt, who has been operating the Hunt Theatre at Doniphan, Mo., for her father, recently became Mrs. White. . . . Hall Walsh, Warner's southern prairie dist. mgr., is home from the hospital; also Mrs. Mary Passalacqua, owner of the Rockne and Palmyra at Palmyra, Ill. Larry Spalding, Flora, Ill., exhibitor, is a patient at Barnes Hospital.



On hand for the CinemaScope 55 demonstration at the Florida Theatre in Jacksonville were (l to r): 20th-Fox southeastern district mgr. Paul S. Wilson; L. J. Finske, president of Florida State Theatres, and T. P. Tidwell, Fox branch mgr. in Jacksonville.

SALT LAKE CITY

John Wayne, back from his European tour to exploit "The Conqueror," wrote the Salt Lake RKO exchange that its southern Utah background commanded the most attention wherever previewed. Film opens at the Utah Theatre Feb. 22. . . . Gene Bowles, mgr. of Fox-Wasatch's Rialto Theatre, has a new asst. in the person of Wm. Ross, formerly at the Southeast assisting Richard Frisbee. . . . Earl Peterson will cover the intermountain territory exclusively for United Artists. His area formerly included the Denver region.

James Ecker, Republic sales chief, is pleased with the new print of "Come Next Spring," which will break here the first day of spring. . . . Of great local interest is the fact that drive-ins here, as a group, are requesting first-run product. . . . Ellis Everill, operator of the Par Vu, the only drive-in which remained open all winter, reports that he maintained a fair patronage even without car heaters. He plans to install them next winter. . . . Joe B. Stone is branch mgr. for National Theatre Supply in Salt Lake City, which office was recently reopened after several years of inactivity here.

Tonie Carol, mgr. of the local Tower Art Theatre, sent out cards announcing forthcoming presentations, including early showing of "The Prisoner" and "Littlest Outlaw." . . . Two subsidiary run pictures, in a "shock hit" program, comprise a change of menu at the local Gem Theatre, managed by Henry Fretwell, after first-run hits held sway.

SAN FRANCISCO

Dave Williams reopened his flood-damaged River Theatre at Guerneville. . . . George Mann, Redwood Theas., set March 1 as reopening date for the Yuba City Drive-In, Yuba City, another community hard hit by the floods. Bill Beshears is new owner of the Melody Theatre, Highway City; C. A. Clark, former owner. . . . Oona Sherman, WB cashier, had a baby boy, Johnny; Ginger Levy, Columbia booker, a son, Mike. . . . Josephine Everly, WB inspectress, was hospitalized for surgery. . . . The Crito Theatre, El Crito, a Blumenfeld house reopened, and the Sequoia Theatre, Sacramento, closed.

Exhibitor and Distributor co-chairmen for Brotherhood Week are Joe Blumenfeld, Blumenfeld Theas., and Al Schmitken, WB. . . . Variety Club, Tent #32, is planning a dinner-dance at the St. Francis Yacht Club on March 3. . . . The Lake Theatre, Woodland, installed a new screen. . . . Manor Theatre, Sacramento, went into bankruptcy. . . . Charles J. Maestri, Lippert Theas. gen. mgr., was chairman of the sponsoring committee for the third annual Communion Breakfast at the Whitcomb Hotel, Feb. 19, at which The Rev. Monsignor McCarthy was a guest speaker.

SEATTLE

C. L. Robinette succeeds J. F. Burke, who retired as branch mgr. for 20th-Fox. . . . Wm. Kostenbader was appointed office mgr. and sales rep. at RKO to succeed the late Louis Goldsmith. Kostenbader's former connections include the post of booker for Columbia, rep. for B. F. Shearer, and office mgr. for Paramount. . . . Modern Thea. Supply is installing new equipment for CinemaScope at the Potlatch Theatre, Potlatch, Wash., also new screen enquipment in theatres at St. Martin's College near Olympia and Firland near Seattle.

Wm. Stahl has been placed in charge of National Thea. Equip.'s Oregon territory; John Riles takes over Stahl's former Eastern Wash., Idaho and Mont. territory. . . . The following steering committee was appointed at recent meeting in connection with formation of a Woman's Auxiliary of Variety Club of the Northwest: Mrs. Maurice Saffle; Mrs. Edmond Cruea, Mrs. M. W. "Bud" Saffle, Mrs. Fred Danz, Mrs. Art Slater and Mrs. A. D. Eichenlaub. A bingo party was scheduled for Feb. 20 at the Norselander.

EDITORIAL

The BILL For Divorcement

(Continued from page 5)

tion pact by distribution and many exhibitors do not want it either.

With distribution pulling from one end and exhibition tugging in the opposite direction, those who have been successful in keeping the industry goat in the courts and in legislative halls have been milking it for all it's worth. There would be no profit to this group from industry peace. It's high time for exhibition and distribution to start going in the same direction.

February 19-26 is Brotherhood Week and the industry is actively participating in furthering the worthy ideals of this campaign (see page 12) and we have yet to learn its basic lesson.

EVERYONE'S CALLING FOR THE

"THREE BAD SISTERS"

...THEY'RE SUCH GOOD BOXOFFICE!



Ask 'em in . . .

BUFFALO, Century—HARRISBURG, Loew's Regent

READING, Loew's Colonial—ST. LOUIS, Loew's Orpheum

SEATTLE, Coliseum—PHILADELPHIA, Stanton

SALT LAKE, Lyric—SAN FRANCISCO, Fox

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MARLA ENGLISH · KATHLEEN HUGHES · SARA SHANE · JOHN BROMFIELD with JESS BARKER · MADGE KENNEDY

Screenplay GERALD DRAYSON ADAMS Executive AUDREY SCHENCK Produced HOWARD W. KOCH Directed GILBERT L. KAY BEL AIR

THR UA

THE Independent FILM JOURNAL

DEVOTED to the BEST INTERESTS of the MOTION PICTURE INDUSTRY

In this issue

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EA CHAIRMEN SET
COMPO TAX DRIVE

'S CINEMIRACLE
ETS COURT OKAY

LIED BOARD MILITANT
BOUT FEDERAL REGULATION

ERS BLASTS CIRCUIT
IVE-IN EXPANSION

BLOCK-BOOKING
OUL OF TRUST LAWS?

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VIEWS

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, No. 4 March 3, 1956

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Join The Tax Fight!

NO DEFEAT BY DEFAULT

THE COMPO campaign to eliminate the remainder of the Federal admissions tax is gaining momentum with the activation of grass-roots exhibitor committees across the nation.

As in the past, COMPO is preparing the necessary information which theatre owners can use, in addition to their own operating experience, in winning over legislators to the industry's position as to the need for extended relief. Already, an important bill for total elimination of the admissions excise has been put into the Congressional hopper and campaign directions will be coordinated through the regional chairmen. When the time comes for action, let no exhibitor withhold his aid because of the unwarranted overtones of defeatism that have been injected into the campaign by a dissident Allied leadership.

(See Page 7)

"VEGAS" HITS BULL'S-EYE!

Were you there? Ask any of the thousands of exhibitors who attended those terrific theatre screenings of M-G-M's Goldmine of Entertainment **"MEET ME IN LAS VEGAS"** in Exchange centers from Coast to Coast. Thanks for the telegrams, the phone calls, the letters! Your enthusiasm in the theatre, your roars of laughter, your continuous applause was confirmation that here's the Big Show theatres have been waiting for.



M-G-M presents a Goldmine of Entertainment
in CINEMASCOPE and COLOR

"MEET ME IN LAS VEGAS"

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DAN DAILEY · CYD CHARISSE

with

AGNES MOOREHEAD · LILI DARVAS
JIM BACKUS · OSCAR KARLWEIS
LILIANE MONTEVECCHI · CARA WILLIAMS
THE FOUR ACES

and GUEST STARS:

JERRY COLONNA · PAUL HENREID
LENA HORNE · FRANKIE LAINE
MITSUKO SAWAMURA

Screen Story and Screen Play by ISOBEL LENNART

SONGS:
Music by NICHOLAS BRODSZKY · Lyrics by SAMMY CAHN

Choreography by HERMES PAN · Photographed in EASTMAN COLOR

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The true story of the stratoflying scientists of the U. S. Air Force

ON THE THRESHOLD OF SPACE

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COLOR by DE LUXE

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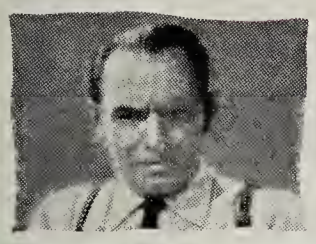


co-starring

MARISA PAVAN · LEE J. COBB

ANN HARDING · KEENAN WYNN

with GENE LOCKHART



Produced by
DARRYL F. ZANUCK

Written for the screen
and directed by
NUNNALLY JOHNSON

From the novel by
SLOAN WILSON

The confessions of an unconventional woman!



JEAN SIMMONS

GUY MADISON

JEAN PIERRE AUMONT

hilda crane

PRINT BY TECHNICOLOR

CINEMASCOPE

with JUDITH EVELYN · EVELYN VARDEN

Produced by HERBERT B. SWOPE, Jr.

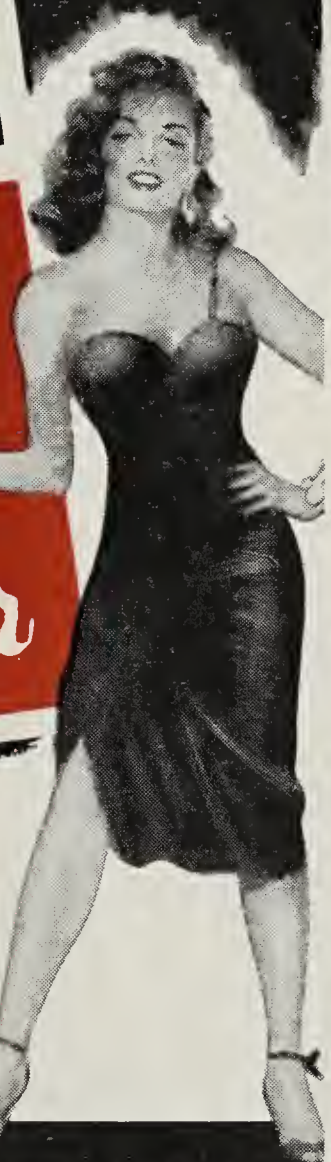
Written for the Screen and Directed by PHILIP DUNNE

From the play by SAMSON RAPHAELSON

WHY DID MAMIE STOVER HAVE TO LEAVE SAN FRANCISCO?

JANE RUSSELL · RICHARD EGAN

The Revolt of Mamie Stover



CINEMASCOPE

COLOR by DE LUXE



co-starring

JOAN LESLIE with Agnes Moorehead · Michael Pate

Produced by BUDDY ADLER · Directed by RAOUL WALSH · Screenplay by SYDNEY BOEHM

From the novel by William Bradford Huie

THE CITY THAT MIGHT BE YOURS!

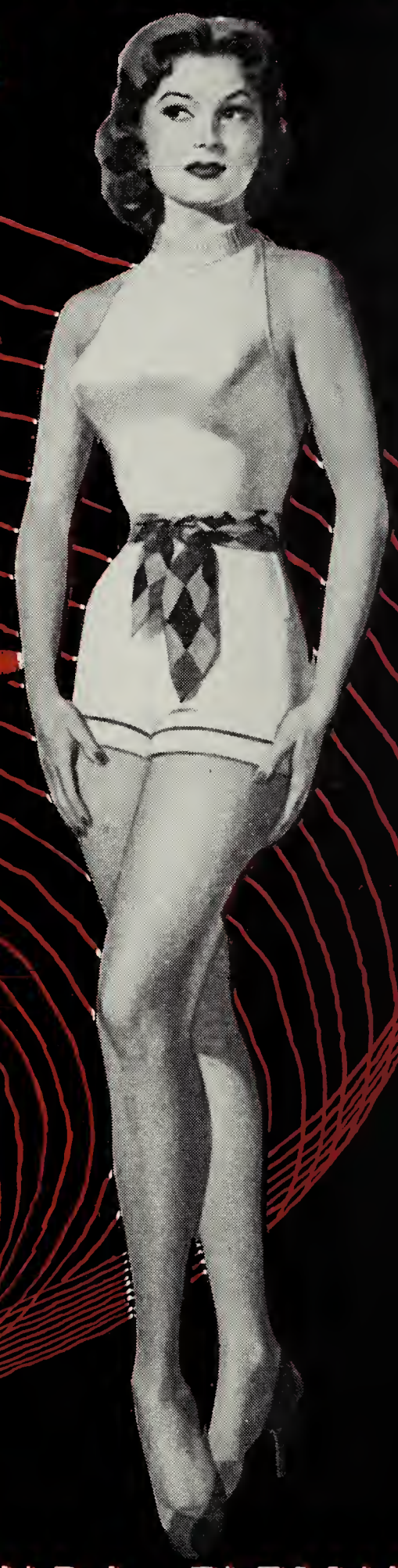
TIMELY! Here's a story of vice and corruption that could be happening today in your city, right around the corner from your theatre!



BENEDICT BOGEAUS presents

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with

KENT TAYLOR · TED de CORSIA · LANCE FULLER

SUPERSCOPE

Print by TECHNICOLOR

Directed by ALLAN DWAN · Screenplay by ROBERT BLEES · Produced by BENEDICT BOGEAUS

Distribu
R K
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PICTU

March 3, 1956
Vol. 37 No. 4

THE Independent FILM JOURNAL

Editor: MORTON SUNSHINE

DEVOTED TO THE BEST INTERESTS OF THE MOTION PICTURE INDUSTRY

No Defeat By Default

(Continued from cover)

COMPO is determined that the Allied defection in the tax campaign shall not hinder the effort. The Council judiciously refrained from asking Allied members to serve as vice-chairmen and state chairmen in the hope that Allied's board of directors would return to the fold. Instead, that board voted last week to abstain from the tax effort declaring that the time is not "propitious."

In a question and answer period at the Cleveland Drive-In Convention following on the heels of the Allied board meeting, Abram F. Myers, the association's general counsel, was queried on the board's refusal to participate in the tax fight. Myers answered that Allied was as eager to get rid of the tax as any one else but that the time was not ripe for such an effort; that it was a mistake to wear out our welcome on the door mat at Capitol Hill and that Bob O'Donnell, the National Campaign Chairman, was lured into the job for other reasons than to obtain tax relief.

Mr. Myers, in his bulletin of September 9, 1955, stated as follows:

> "We will not waste time speculating on what the chances of success would be in such an (tax repeal) effort had the benefits of tax reduction last year been fairly divided among industry members. . . . But if the effort is renewed next year, the question inevitably will be asked, what happened to the relief granted in 1954? Then the fat will be in the fire. . . .
>
> "Allied by its Emergency Defense Resolution, which has been several times reaffirmed, is committed to government regulation of film rentals. Unless the film companies undergo a change of heart and walk through the door that the resolution leaves open, Allied will, of course, proceed with its program. Now one does not need to be a logician to figure out that with the independent exhibitors telling Congress what happened to the relief it voted them a short time ago, and asking for the regulation of film prices in order to stay in business, it is extremely unlikely that Congress will grant further tax benefits to be gobbled up by the film companies."

There would appear to be a conflict between the Myers' views of last September and this February. Why didn't Mr. Myers admit that the effort at government regulation of film rentals was being given priority over tax repeal; that it would be difficult to ask Congressmen for tax relief and film regulation at the same time? To say that the time is not "ripe" is just so much hogwash.

It is no secret that there has been a combing of the Allied membership to furnish evidence that the tax savings have been gobbled up by the film companies and that the theatres enjoyed little or no benefits from the campaign. But Allied cannot make out

(*Continued on page 32*)

Happy Birthday Drive!

The 20th Century-Fox sales organization has set the week ending March 31 as "Spyros P. Skouras Appreciation Week" to honor its president for his outstanding leadership in the improvement of motion picture entertainment. The drive, coinciding with his birthday, March 28, has as its goal the programming of a 20th-Fox picture in every theatre of the U.S. and Canada during the pre-Easter week.

Theatres of every type and size have been invited to participate in this tribute to the driving force behind the industry's technological progress represented by CinemaScope, CinemaScope 55, stereophonic sound, and many important innovations yet to come. He is one of the industry's leading statesmen, considerate of exhibitor needs, and has steered the efforts of his company in that direction. We don't think it would be too much of a hardship for all domestic theatres to pay a seven-fold tribute to Mr. Skouras by playing at least one Fox subject every day of the Appreciation Week.

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Allied Reiterates Militancy

Federal Regulation Still Goal As Board Hits Unfair Terms

Developments at the National Allied board meeting recently concluded in Cleveland indicate that the organization will not veer from its sustained drive for government action on film rentals despite reaffirmation of the joint stand on arbitration and circuit production taken earlier by Theatre Owners of America and Allied.

An active session preceeding the third annual Allied Drive-in convention produced the following highlights:

- Evidence of continued distributor noncooperation was cited.

- Hope was expressed that the Senate Small Business Committee would return a favorable report after the hearings scheduled for late March.

- The joint TOA-Allied stand was reaffirmed.

- Allied's stand against the COMPO tax drive was reiterated.

Ruben Shor, Allied president, reported to the press that the directors were upset by the "continuation of unfair film prices" charged by distribution. By indicating their total unconcern for the forthcoming government hearings, Shor said, the film companies have made it clear that Federal action is needed "more than ever" to provide exhibitor relief.

Shor scored the "hell and be damned" policy on the part of distributors, which would bring "many converts" to the Allied cause, he declared. He cited film terms on *Guys and Dolls*, and the 40 perent floor policy on *The Court Jester*, *Anything Goes*, *The Rose Tattoo* and *Helen of Troy* as major examples of the need for controlled film rentals.

Can't Make Profit

The Allied directors believe that distribution "is making it impossible to play a picture at a profit," Shor said.

During the convention, general counsel Abram F. Myers assured drive-in owners that there was no Federal power now in existence for the direct regulation of admission prices, even if film rentals were controlled.

In summing up Allied's hopes for a favorable outcome of the Washington hearings, Shor saw the possibility that the Senate unit might present "a bill of its own" to the Congress.

In the first of two resolutions supporting the joint TOA-Allied stand, the organization's board backed action to persuade distributors to accept the voluntary, all-inclusive arbitration plan, including film rentals, selling policies, and trade practices, and to alter the consent decree to allow production by divorced circuits under controlled circumstances.

The board followed up the resolution by calling for all regional Allied units to consider the joint position taken by the two exhibitor organizations and to notify the Justice Department of their own position.

However, Allied failed to close a major gap between the two exhibitor groups by reiterating its attitude against the COMPO tax drive. Allied continued to label the timing of the campaign "unpropitious," (see page 20) and indicated that its own tax committee would go into action only when the time was "ripe."

To clarify the split between COMPO and Allied at the end of the year, counsel Myers was directed by the board to answer COMPO's request for a bill of particulars in the Allied demand for certain "personnel and policy changes." Myers said that the changes would be spelled out in detail.

In other board developments, the directors protested the hold-up of films nominated for the Academy Awards, protested the use of TV film clips, censured certain trade publications for the reporting of anonymous distribution reaction to the TOA-Allied joint proposals, and agreed to give the Quaker Oats free childrens admissions tie-up on two forthcoming M-G-M pictures a trial.

Specifically, the directors objected to the withholding policy on Oscar nominees as *Marty, East of Eden* and *Rebel Without a Cause*. Allied also objected to the film clip practice, charging that it "more often unsells than sells new product."

At the conclusion of the meeting, the board re-elected its officers for the coming year. They are: Ruben Shor, president; Abram F. Myers, chairman of the board and general counsel; Julius M. Gordon, secretary, and Irving Dollinger, treasurer.

The board's spring meeting will be held as soon as possible after the conclusion of the Washington hearings this month, the directors decided. The National Allied convention was designated as a salute to one of its founders, Col. H. A. Cole, and it will be held in Dallas on Nov. 26-28, 1956.

Block-Booking On TV Has Trust Headaches

WASHINGTON.—Block booking of feature films on television may be quite similar to the practice outlawed for motion picture theatres in the Paramount case, Stanley Barnes told the Senate Commerce Committee this week. Appearing at hearings on television industry problems, Barnes testified that the Justice Department is looking into several anti-trust problems in the television industry.

The assistant attorney general in charge of anti-trust activities, told the Committee that although the FCC and the Justice Deparment maintain a regular "liaison," Justice does not tell the FCC to hold off on its actions even when Justice is conducting an investigation involving the case under FCC consideration.

He explained that the courts have drastically limited Justice jurisdiction in view of the fact that TV is under FCC regulation.

Barnes indicated that the Justice Department suspects many "parallels" between the television situation and the situation in the film industry which resulted in the Para-

(*Continued on page* 15)

Circuit Expansion In Ozoner Field Growing: Myers

Keynoting the Allied Drive-in convention in Cleveland, Horace Adams leveled a blast at "the greatest fault and a grave mistake historically in the field of exhibition"—its lack of unity.

Sharing the spotlight with the president of the Independent Theatre Owners of Ohio, Allied general counsel Abram F. Myers issued a warning to delegates to guard against expansion of the big circuits into the ozoner field. Myers added an optimistic note on the possibility of new product from divorced circuit production.

Adams opened the convention by declaring that "the stupidest mistake a businessman can make is to fail to recognize the historical mistakes over a period of years . . . and one of the greatest mistakes that has ever been made in this industry by exhibitors has been their absolute disregard for the necessity of unity among themselves."

Necessity, Not Politics

Myers told the convention that "the chances are that from now on you are going to have big-circuit competition," and he warned that the circuits will seek to acquire new properties through "front men or promoters." Myers added that the joint TOA-Allied action was "not so much politics as it was necessity" . . . to destroy the whole strategy of distribution on arbitration.

The counsel expressed high hopes over chances that the Justice Department would allow divorced circuits to produce films. On the basis of recent joint talks with Department officials, Myers felt that "prospects were good that additional product can come from this source.

With the failure of other means to relieve the shortage, such as the Makelim plan and the TOA-backed Exhibitors' Film Financing Group, the divorced circuits offer the only solution, Myers declared. He added that failure to grant them priority in their own theatres might discourage this source of production. It is obvious, Myers noted, that if they engaged in production, they would consider first the needs of American theatres, instead of the foreign market. "A lot of films that were gold mines for the American exhibitor are no longer made today out of consideration for what appeals abroad," Myers concluded.

Ask Caravan Revival

In his keynote address, Adams stressed that the drive-in was basically "family business," and that exhibitors should recognize that it was essential to play "good, clean product."

In a report from Allied Emergency Defense Committee chairman Benjamin Berger, read by Adams, delegates were urged to take advantage of local EDC units in seeking relief from the distributors. Subsequently the convention went on record backing the joint Allied-TOA proposals.

In film clinics on large-city and small-town problems, Robert Morrell and Leo Jones respectively. From the floor, delegates also brought up the possibility of reviving Caravan, an exchange of film rental information between Allied areas.

National Theatres' Cinemiracle Gets Court Approval

The U. S. Federal District Court in New York late last week signed an order approved by the Justice Department permitting National Theatres to produce a minimum of 16 pictures in the Cinemiracle process and to permanently equip at least 24 theatres for the new process retaining preemptive rights to its own theatres.

The order, signed by Judge Sylvester J. Ryan, was unopposed and, according to Ass't. Attorney General Maurice Silverman, permits launching of Cinemiracle on an integrated basis as a pilot operation.

Under the terms of the order, National Theatres will be permitted to have exclusive rights to the process for a period of 5½ years after the date of the first public exhibition of a Cinemiracle film, after which it will be required to license others to produce or exhibit "on a reasonable, non-discriminatory royalty basis," but not on a basis under which it would participate in the grosses.

Maybe Six More

Although the order puts a 16-picture production ceiling on NT during the period of exclusivity, the company will be permitted, after 3½ years have elapsed, to ask the court to allow it to produce six additional films, providing it can show that such production will not restrain competition.

National will be permitted to distribute its Cinemiracle pictures during the 5½ years and for two years after the close of the exclusivity period.

National can equip 24 theatres permanently, and can acquire another six for permanent renovation if it can satisfy the court that exhibitors in those communities are not interested in equiping their houses at their own expense, and also show that the proposed acquisitions will not restrain trade.

In addition, it will be permitted to show Cinemiracle films at any one time in four of its own theatres in which temporary equipment has been installed, and to equip and exhibit simultaneously in another six non-National theatres. But it cannot show Cinemiracle pictures in any of these temporarily-equipped houses for more than three months in any 12-month period.

Two in N.Y., Chi., L.A.

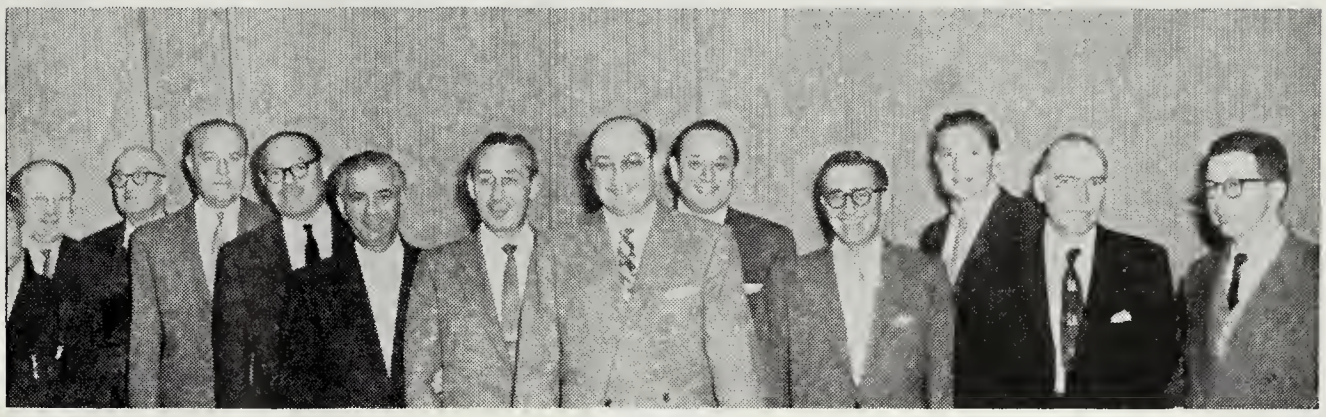
And it may not have more than one Cinemiracle theatre in any city except New York, Chicago and Los Angeles. In these three cities it may have two houses.

Although National, during the period of exclusivity, will not be required to license either for production or exhibition, it may do so. However, if it should grant exhibition licenses during this time, it may not do so on a participating basis. That is, NT cannot take a cut of the grosses. But it may base its licensing agreement on the attendance figures—number of people—or it can charge a flat film rental.

If it licenses others to produce in Cinemiracle under a contract whereby it would take a portion of the film rentals, such a production would be included under the 16-picture ceiling set by the order. But National could issue a production license for a flat fee without detracting from its production limitation.

Area Chairmen Set

COMPO Tax Drive In Gear; Mason Repeal Bill Hoppered





Representatives of more than 500 theatres in the metropolitan area gathered in the Stanley-Warner projction room to discuss strategy in the campaign for repeal of the Federal admissions tax. Shown at top (l to r): Harry Mandel, COMPO information director Charles McCarthy, Sam Rosen, Eugene Picker, Sol Schwartz, Bob Shapiro, area co-chairman Emanuel Frisch, Martin Levine, Harold Rinzler, Spyros S. Skouras, COMPO executive vice-president Robert Coyne and Walter Brecher. Shown at bottom (l to r): Phil Harling, Russell Downing, Sam Rosen, Martin Levine, Sol. Strausberg, Bob Shapiro, Sam Kantor, Samuel Thomas, Irving Leff, Ray Rhone, Ben Resnick, Irving Gottlieb, Al Green and Sam Koenig.

The COMPO tax repeal campaign continued its swing into high gear this week despite National Allied's adamant refusal to support the relief drive. Brushing off criticism leveled at the campaign by Allied general counsel Abram F. Myers at the association's annual drive-in convention in Cleveland, further organizational appointments plus an optimistic outlook expressed by national campaign chairman Robert J. O'Donnell and by the New York Metropolitan area campaign committee indicated that COMPO will implement its all-out efforts for repeal.

First tangible result of COMPO's renewed tax activity was the introduction of a measure in the House of Representatives this week, calling for the total elimination of the tax. Signicantly, Rep. Noah M. Mason (R. Ill.), whose bill for repeal of the Federal admission tax was passed by both houses of Congress in 1953 and then vetoed by President Eisenhowever, was the sponsor of the measure.

Introduce HR 9566

The new bill is HR 9556, and is the first of several bills relating to the tax that are expected to be introduced in the House in the near future. Introduction of these bills is expected to result from appeals for tax relief now being made to Congressmen by exhibitors throughout the country .

Robert W. Coyne, COMPO co-chairman, who is in Washington this week in connection with the industry's campaign for repeal of the admission tax, is getting copies of the Mason Bill and other similar measures. These, he said, will be studied by the Tax Campaign Steering Committee.

Industry observers were carefully studying action taken late this week by the House Ways and Means Committee in agreeing with the Treasury Dept. that excises due to expire on April 1 must continue in effect for another year. Committeemen were inclined to consider reductions unlikely now that extension seems probable. If the action is passed by Congress, it will include continuance of present corporate taxes.

Appoint State Chairmen

COMPO organizational grass-roots set-up was also strengthened with the appointment of nine additional state tax committee chairman. They include: Richard M. Kennedy, Alabama; Irving Levin, N. California; E. D. Martin, Georgia; J. Rodger Mendenhall, Idaho; T. E. Williams, Mississippi; Robert Livingston, Nebraska; Art Adamson, Oregon; Sam Gillette, Utah; and A. D. Kvool, Wisconsin.

Further support was lent to the campaign as the New York committee voted unanimously to enthusistically support the drive for total elimination of the Federal tax. Presiding at the meeting held in the Stanley-Warner Theatres offices was Emanuel Frisch. Talks were given by Harry Brandt, ITOA president and Robert Coyne, COMPO co-chairman.

O'Donnell expressed confidence that elimination of the theatre tax on admissions up to one dollar was a definite possibility. The tax chairman, speaking before the annual convention of Texas Drive-In Theatre owners, based his optimism on a recent conference with Secretary of the Treasury George Humphrey. In the interview with the admin-

(*Continued on page* 20)

INVITATION!

COME AND L
WARNER

SPECIAL THEATRE SCREENING



THE MATCHLESS VOICE OF

MARIO LANZA

AND THE QUIVERING EXCITEMENT OF JAMES M. CAIN'S BEST-SELLER

"SERENADE"

COLOR BY WARNERCOLO

The picture selected as the Easter Attraction at Radio City Music Hall!

CO-STARRING **JOAN FONTAINE**

SARITA MONTIEL VINCENT PRICE WITH **JOSEPH CALLEIA · HARRY BELLAVER** AND VINCE EDWARDS

Screen Play by IVAN GOFF & BEN ROBERTS and JOHN TWIST · ORIGINAL SONGS · Music by Nicholas Brodszky

Lyrics by Sammy Cahn · PRODUCED BY HENRY BLANKE · Directed by ANTHONY MANN

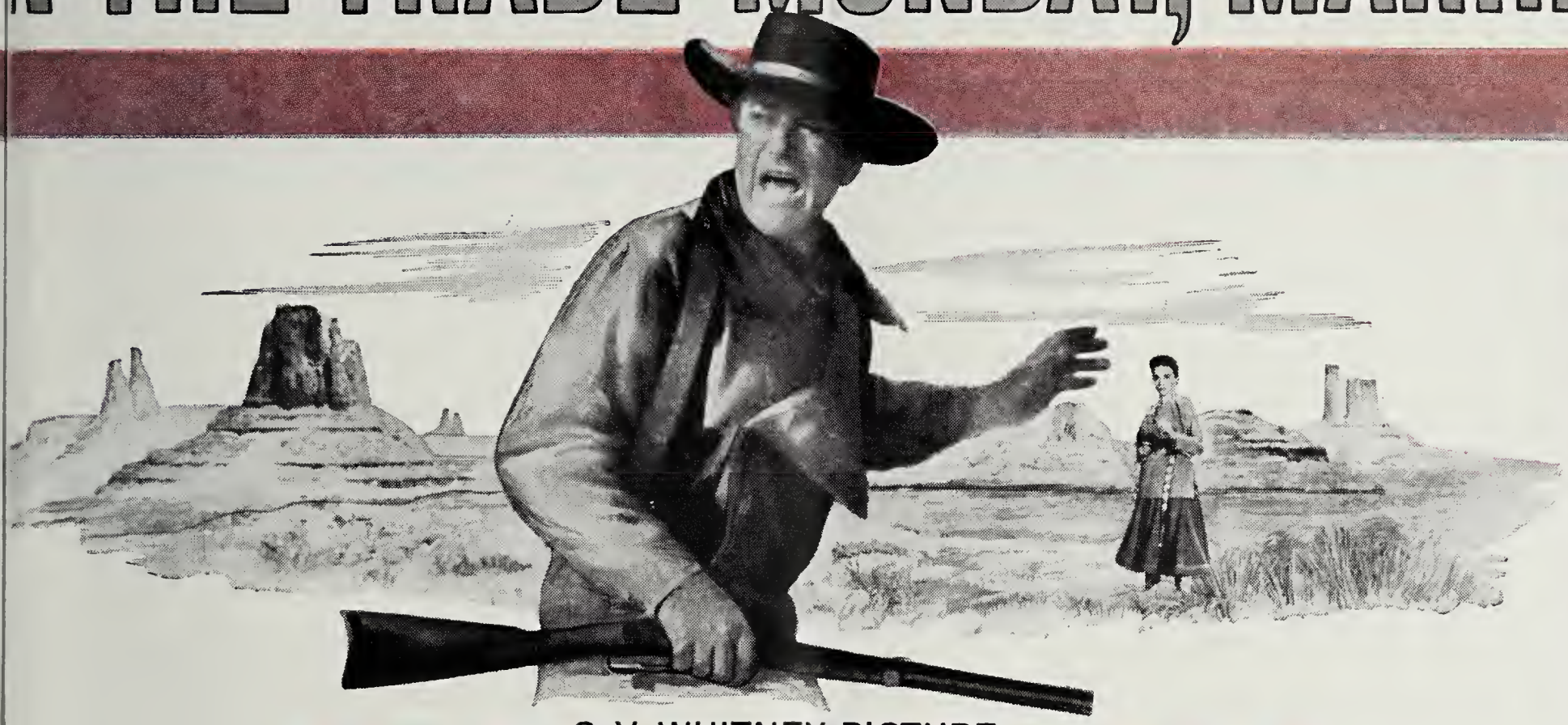
TWO SEE-FOR-YOURSELF EXAMPLE
BOXOFFICE ATTRACTIONS—UNPARAL

TIME AND PLACE OF SHOWINGS

ALBANY MADISON 1:00 P.M. • ATLANTA FOX 9:00 A.M. • BOSTON CAPITOL-ALLSTON 9:30 A
CHICAGO CENTURY 9:30 A.M. • CINCINNATI ESQUIRE 1:00 P.M. • CLEVELAND COLONY 1:0
DETROIT FISHER 9:30 A.M. • INDIANAPOLIS ARLINGTON 1:00 P.M. • JACKSONVILLE ST. JOH
MEMPHIS WARNER 9:00 A.M. • MILWAUKEE ALHAMBRA 9:30 A.M. • MINNEAPOLIS UPTOWN
NEW YORK CRITERION 9:00 A.M. • OKLAHOMA MIDWEST 9:00 A.M. • OMAHA CENTER
PORTLAND 21ST AVENUE 1:00 P.M. • SALT LAKE VILLA 1:00 P.M. • SAN FRANCISCO ALHAM

OK AT *THE* **BIG** *LOOK* IN THE
ROS. PROGRAM ON THE WAY!

R THE TRADE MONDAY, MAR. 12!



THE C. V. WHITNEY PICTURE STARRING

JOHN WAYNE

IN JOHN FORD'S GREATEST PRODUCTION!

"THE SEARCHERS"

VISTAVISION
MOTION PICTURE HIGH-FIDELITY
AND TECHNICOLOR

CO-STARRING JEFFREY HUNTER · VERA MILES
WARD BOND · NATALIE WOOD

Screen Play by FRANK S. NUGENT · Executive Producer MERIAN C. COOPER · Associate Producer PATRICK FORD

DIRECTED BY JOHN FORD PRESENTED BY WARNER BROS.

F THE COMING LINE-UP OF MIGHTY
ED IN THE HISTORY OF WARNER BROS!

FALO NIAGARA 1:00 P.M. • CHARLOTTE CAROLINA 9:00 A.M.
LLAS PALACE 8:45 A.M. • DENVER OGDEN 1:00 P.M. • DES MOINES UPTOWN 1:00 P.M.
M. • KANSAS CITY BROOKSIDE 1:30 P.M. • LOS ANGELES BOULEVARD 1:00 P.M.
• NEW HAVEN ROGER SHERMAN 9:30 A.M. • NEW ORLEANS SAENGER 9:00 A.M.
• PHILADELPHIA YORKTOWN-ELKINS PARK 1:00 P.M. • PITTSBURGH SCHENLEY 9:30 A.M.
P.M. • SEATTLE VENETIAN 1:00 P.M. • ST. LOUIS ST. LOUIS 12:45 P. M. • WASHINGTON AMBASSADOR 10:00 A.M.

Ten '56 "Blockbusters" To Meet Exhib Needs: Skouras

Twentieth-Fox will release ten "blockbusters" in 1956, and included in the group, targeted to meet exhibitors' demands for top product, will be one CinemaScope 55 production for each quarter, according to 20th-Fox president Spyros P. Skouras.

Addressing a trade press conference, Skouras also revealed that:

• The company would comply with many exhibitor requests and has decided to release Rodgers & Hammerstein's *The King and I* in the same manner as *Carousel*. Previously the company had planned to roadshow the musical in unreduced 55mm for a year, and then offer it for general release. Skouras called the Deborah Kerr-Yul Brynner starrer, already completed, "an extraordinary experience in the theatre."

• Darryl F. Zanuck has left his position as studio head with a "wonderful record of magnificent accomplishments." Now on a leave of absence from the studio, Zanuck is expected to return to the Fox lot as an independent producer after contract negotiations are completed.

• Although no successor has been chosen to replace Al Lichtman, Fox vice-president in charge of distribution, who is expected to retire shortly, Skouras revealed that Lichtman's successor would undoubtedly come up from within the organization.

• Fox is not offering its backlog to television, but may sell a few pictures to the medium.

Among the "blockbusters" Skouras mentioned, part of the 24 films scheduled for release by Fox this year, were the following: *Carousel, The King and I, The Man In the Gray Flannel Suit, Revolt of Mamie Stover, The Day The Century Ended, Bus Stop, The Best Things In Life Are Free, Anastasia, Heaven Knows Mr. Allison,* and *The Sixth of June*. "We will make all these pictures available as soon as possible," Skouras promised, without regard to so-called "lull" seasons.

Skouras revealed that the company now has two television series underway, one for General Electric, the other titled "My Friend Flicka." Three other series are planned by the company, he said: one an anthology, the others titled "Belvedere" and "Broken Arrow." If the remaining three TV projects find sponsors this year, 20th-Fox will have invested about $1 million in TV production, he concluded.

Skouras: Will Roadshow 'Greatest Story'—Definitely

"No one will talk me out of it this time," said 20th-Fox president Spyros P. Skouras, referring to his plans to release "The Greatest Story Ever Told" in a 55mm roadshow version. Skouras changed his mind about a roadshow for Rodgers & Hammerstein's "The King and I" after a barrage of exhibitor pleas.

The forthcoming Biblical spectacle must be roadshown in 55mm, Skouras said, in order to recoup some of Fox investment in the development of the new medium. The 20th-Fox president estimated that Fox has already spent $2 million on "55." Engineers assure him, Skouras said, that unreduced 55mm is 25-30 percent better than the 35mm version.

Gina Starrer To AA

A co-production deal that will bring a Gina Lollobrigida starrer to this country has been set by Allied Artists and Paris Film Production, headed by producers Robert and Raymond Hakim. The film, *The Hunchback of Notre Dame,* will co-star Anthony Quinn in the famous Hugo story. The film will be produced by the Hakims and will be directed by Jean Delannoy, according to AA vice-president Harold J. Mirisch. Shooting will begin in Paris in the spring of this year, in color and CinemaScope. Distribution will be handled in the U. S. and Canada by Allied Artists.

AA Profit Rise

Allied Artists and its wholly owned subsidiaries for the 26 weeks ended December 31, 1955, earned a net profit before Federal Income Taxes of $385,708 as compared with $352,696 for the corresponding period in the previous year. Net taxes, amounted to $183,708, as compared with $174,696 the previous year. Gross income for the current 26 week period amounted to $8,160,763 as compared with $5,786,784 for the same period the previous year.



Spyros P. Skouras, president of 20th-Fox, revealed at a press conference that Rodgers & Hammerstein's "The King and I" would be offered for general release, not roadshown in full CinemaScope 55, as previously announced. The Fox president promised exhibitors "blockbusters" in 1956, topped by "Carousel," "The King and I," and "The Man in the Gray Flannel Suit."

Court Protects Distrib. Rights

The New York Supreme Court handed down a precedent-setting decision this week protecting theatrical film distributors from violation of their rights by subsequent television sales where no express clearance is granted.

The decision indicated that exclusion of TV rights from a distribution deal does not rule out possible damage suits if a reasonable period does not expire before sale to television. Where no "reasonable period" is stipulated, the court will determine whether or not such a period was observed.

Justice Samuel Joseph ruled that by selling a film package to TV, Chesapeake Industries Inc. had impaired the theatrical rights sold earlier to the distributor, Madison Pictures Inc. Madison was awarded $102,500 damages. The decision was made notwithstanding the provision in the contrat granting all rights to Madison, "except TV rights," without stipulating a clearance period.

According to Madison's attorney Murray Gurfein, the decision is an extension of the case of Underhill vs. Schenck, in which the court ruled that a reasonable period must transpire before a property sold for dramatic presentation can be sold for film treatment. If the period is not stipulated, then the court ruled it will decide the "reasonableness" of the period.

The Madison case involved 228 films produced by PRC, a former Chesapeake subsidiary, between 1940-46. Other former Chesapeake subsidiaries involved in contractual agreements with Madison were Eagle-Lion Films Inc. and Eagle-Lion Classics Inc.

The court also held Chesapeake responsible for damages for 16mm exploitation by its former subsidiary, Pictorial Films Inc., through sales to foreign territories in which rights had been granted to Madison.

IFE Sales Incentive

I. F. E. Releasing Corp. film salesmen will receive a generous share of the company's gross receipts during 1956 as a result of a unique sales incentive plan, according to executive vice-president Seymour Poe. The plan gives each salesman a "commission" on his sales and is based on gross receipts rather than upon company profit, the only condition being that he reaches or surpasses last year's results. Once he equals last year's gross, his percentage starts from the first dollar. The I.F.E. salesman will not compete against each other for "prize" money, Poe stated. Their only "target" is last year's business.

Michigan Chain Sued

DETROIT.—A suit for $532,000 for breach of contract and the unpaid balance of his 1955 salary has been filed against Co-operative Theatres of Michigan by James F. Sharkey, former head buyer of the organization. The suit was filed in Miami Federal court. David Newman, counsel for Co-operative and its president Fred DeLoder, declared that a plea for dismissal will be filed within the 20 day period allowed for answering the suit.

Ealing Studios Of Britain Sign Worldwide M-G-M Pact



Announcing a long-term world-wide distribution contract between M-G-M and Ealing Studios Ltd. of Great Britain, Arthur M. Loew, president of Loew's (center) is flanked by Sir Reginald Baker (left) and Sir Michael Balcon of Ealing. The successful English studio—noted for its comedies—will produce not less than three films per year, with M-G-M financing a major portion of the productions.

An important move to bring British product to U.S. theatres was launched this week with the announcement of a long--term, world-wide distribution arrangement between M-G-M and Ealing Studios Ltd. of Great Britain.

Ealing is probably the most successful motion picture studio in England. Producers of most of the Alec Guinness comedies, including *The Ladykillers*, *The Lavender Hill Mob*, and *Man in the White Suit*, Ealing has under contract several of England's most successful directors and writers. Ealing's films were previously distributed by J. Arthur Rank in England, and Universal-International in this country.

Announced by Arthur M. Loew, president of Loew's, and Sir Michael Balcon and Reginald Baker of Ealing, at a trade press conference in New York, the arrangement stipulates that all Ealing productions will be released exclusively by M-G-M. The first phase of the contract will run two years.

3-5 Films Yearly

Ealing will produce not more than five films nor less than three films per year, with M-G-M financing a major portion of production costs. Production will take place at the M-G-M studios in London. The Ealing Studios at Pinewood were recently sold to B.B.C. Television.

Four films should be completed by this time next year, Sir Michael revealed. They are *Man in the Sky*, story of a test pilot, to star Jack Hawkins; *Shiralee*, story of a father and child in native Australia, to star an American actor; *The Story of Dunkirk;* and another film not yet decided upon, probably an original script by William Rose (*Genevieve*, *The Ladykillers*), who is also writing *Man In the Sky*.

No Concessions

In answer to a question, Sir Michael revealed that he will continue to make the type of films for which he has achieved fame, and "cannot" make any concessions to U. S. tastes. Although *Shiralee* will have an American star, other Ealing films will feature Americans only if the stories demand it, he said. Citing the popularity of his films to date, Sir Michael said that he can deal only with British character. "It's the only thing I understand. I can't consciously change my style or make another kind of movie for American audience."

Loew stated that M-G-M would consider deals with other foreign producers, but that he personally feels that "no major distributor is qualified to handle the release of foreign language films in the U. S." No special exploitation plans have yet been set for Ealing product. They will go into circuits as well as art houses if they have suitable appeal, the M-G-M president said.

(*Continued on page* 15)

Frisch Answers M.P. On U.S. Discrimination

Replying to a "completely misinformed" British Member of Parliament who stated in debate that British films are kept from U. S. screens by "the deliberate action of the American exhibitors," MMPTA president Emanuel Frisch asserted that the only yardstick available to any exhibitor is the interest or desire of his patrons to see a particular film.

". . . . we exhibitors are desperately in need of more product," Frisch wrote the British M.P., John Rankin. "You can unhesitatingly clarify the issues for your colleagues, as well as the British public and motion picture industry, assuring them that we . . . need and want all available British films of the type that our patrons are anxious to see. With pictures like these, properly exploited and advertised, the horizons for the successful distribution of British films in this country are unlimited."

No Mistreatment By U.S. Theatres, Broccoli Declares

Unlike many producers in Great Britain, Irving Allen and Albert R. Broccoli are not complaining that their motion pictures, produced outside the U. S., suffer from discrimination from American exhibitors. Instead, their British-based Warwick productions are finding a growing reception from theatre owners and audiences alike, the partners say. And all because of a simple formula.

Broccoli, hosting a trade press luncheon at "21" in the absence of Allen, who was ill, said that operating out of London, Warwick has produced nine films since 1950 for distribution by Columbia Pictures. Four of these have already been successfully exhibited in this country; *Paratrooper*, starring Alan Ladd, has had a total of 14,600 playdates throughout the U. S. and Canada.

Their fifth U. S. release — *Cockleshell Heroes*, starring Jose Ferrer and Trevor Howard—is expected to be the highest grossing Warwick production of all.

The simple Warwick formula?

Use stories that appeal to people of all nations, played against backgrounds that are exotic and intruiging. Feature at least one or two stars of proven international box office appeal. Provide a maximum of publicity and exploitation. It is in this latter area, the partners feel, that many international producers have failed.

Unkown in Hollywood five years ago, Broccoli and Allen now have probably the largest indie producton outfit in London, with a backlog of five unreleased pictures, representing an investment of $6 million.

Already released in the U. S. by Warwick, besides *Paratrooper*, are *Hell Below Zero*, Alan Ladd; *The Black Knight*, Alan Ladd; and *A Prize of Gold*, Richard Widmark and Mai Zetterling. All were in Technicolor.

Completed but not yet released, besides *Cockleshell*, are *Safari*, Victor Mature and Janet Leigh; *Odongo*, Macdonald Carey and Rhonda Fleming; *Zarak*, Victor Mature, Anita Ekberg and Michael Wilding; and *The Gamma People*, Paul Douglas and Eva Bartok.

Contemplated are *Fire Down Below*, starring Robert Mitchum, with a screenplay by Irwin Shaw; *Interpol*, Anita Ekberg; and two adventure stories, *To Have And To Hold* and *The Long Ships*.



Albert Broccoli, co-head with Irving Allen of Warwick Productions of London, tells a New York press conference that U.S. exhibitors have been most responsive to Warwick productions, all released by Columbia. L to R: Trevor Howard, co-star of Warwick's "Cockleshell Heroes"; Paul N. Lazarus Jr., Columbia vice-president; Harold Berkowitz, Warwick counsel; and Robert McIlwaine, Warwick U. S. public relations director.

UA Buys Pickford Interest; Plans 48 Releases For '56



Shown at the signing of the agreement whereby the United Artists management group acquired 100 percent ownership of the company, through the purchase of Mary Pickford's one-third interest, are: Seated, L to R: Robert S. Benjamin, UA board chairman; Arthur B. Krim, UA president, and Richard K. Polimer, Pickford Corp. president. Standing, L to R: UA vice-presidents Arnold M. Picker, Max E. Youngstein and William J. Heineman.

United Artists has already set 78 productions for release in 1957 and 1958, with approximately 48 features going into distribution this year, vice-president Max E. Youngstein reported at a trade press luncheon conference this week.

Reviewing the company's development from the entrance of the Arthur Krim-Robert Benjamin management team in 1951 to the purchase last week of Mary Pickford's stock, Youngstein declared that UA today is competing on an equal footing with the industry's other major organizations.

In the past five years, he said, the company has developed a merchandising staff and procedures capable of doing a selling job unsurpassed by any company. Ad-publicity-exploitation personnel around the world has been doubled in the past year and a half, he said. A total of 38 domestic exploitation men are now in the field and the force will be raised to a record 50 within a month.

Stress Promotion

Youngstein disclosed that UA lays particularly heavy stress on promotion and promotion budgets. Almost $1.3 million was expended for *Not As A Stranger*, which grossed $10 million globally. More than $1 million already has been allocated for Robert Rossen's *Alexander The Great*. (See page 24.)

In 1956, the UA vice-president reported, United Artists expects to break the $10,000,000-gross barrier with pictures like *Alexander, Trapeze, and The Pride and the Passion.*

There is an intangible benefit in the knowledge that the ownership group is now working with its own money and need not consider responsibility to other stock holders, Youngstein added. He declared UA's credit standing is excellent. Since the present leadership took over in 1951, the corporation has met every obligation.

In answer to a query about UA's handling of Michael Todd's A-O production of *Around the World in 80 Days*, Youngstein said that no definite release plans have been set yet. Youngstein said that the company takes great satisfaction in the fact that Todd chose UA to handle his multi-million-dolar film because of the ogranization's demonstrated ability to do an outstanding promotional and distribution job.

UA gives wide latitude to its advertising, publicity and exploitation personnel to operate freely and put their creative ideas to work, Youngstein declared. The company recognizes the prime importance of promotional activity and backs it with full dollar support.

Underscoring the character of the company's promotional activity, Youngstein said that every type of selling device, both tried and novel, is being used to create a maximum market for each release. An important feature of the program is concentration on advance penetration through pre-production and production publicity. As much as $150,000 is being allocated for single films in this phase of the operation. As an example, Youngstein cited the current long-range promotion for Stanley Kramer's *The Pride and the Passion*, which will not go before the cameras until mid-April.

With the purchase of the 33⅓ percent stock interest of co-founder Mary Pickford, the United Artists' management team has obtained 100 percent control of the corporation.

The 4000-share transaction occurred five years to the day that the team took over the affairs of the company in 1951. A year later, they acquired half of the 16,000 shares of UA shares outstanding. Last year, co-founder Charles Chaplin's share was bought by the team, giving them two-third control of stock.

Miss Pickford, who founded the company with Douglas Fairbanks, D. W. Griffith and Chaplin in 1919, will continue her association with UA through her own producing company, Pickford Corp. is now negotiating with United Artists for a series of films to be financed and distributed by UA.

Top TOA Leaders Face Vital Issues At Winter Meet

The vital importance of the forthcoming TOA annual mid-Winter combined meeting of the board of directors and executive committee was made clear this week by the announcement that at least 80 leaders of the exhibitor organization will attend the March 4-6 meetings at the Hotel Roosevelt, New Orleans.

Among the subjects expected to be considered:

- Industry hearings before the Senate Small Business Committee, now scheduled for March 21-22;
- The tax repeal campaign;
- The recent Allied-TOA joint platform, in which both organizations ask for arbitration of film rentals, and production by divorced circuits;
- The industry arbitration draft, from which TOA has "temporarily withdrawn" its approval;
- Selection of an executive director, with Elmer Lux of Buffalo reported to be a leading candidate.

The following members have notified TOA headquarters that they will be in attendance at New Orleans.

Kenneth Anderson, George Armistead, Myron N. Blank, Tom Bloomer, Abe Blumenfeld, Robert E. Bryant, A. Julian Brylawski, James S. Carbery, C. E. Cook, Horace Denning, Edward Fabian, Edwin Gage, Nathan Greer, Herman Hunt, Mack Jackson, Tom James, Burton I. Jones, R. M. Kennedy, George G. Kerasotes, H. F. Kincey, Paul Krueger, Nathan Lapkin, Herman M. Levy, Robert R. Livingston, M. A. Lightman, Jr., M. A. Lightman, Sr.

E. D. Martin, Roy Martin, Jr., Sidney Markley, Walter Morris, J. J. O'Leary, Robert J. O'Donnell, Albert M. Pickus, Samuel Pinanski, Henry G. Plitt, Walter Reade, Jr., Samuel Rosen, Joseph J. Rosenfield, John Rowley, A. Fuller Sams, Jr., Jay Solomon, Alfred Starr, Ernest G. Stellings, J. B. Schuyler, J. Meyer Schine, Robt. W. Selig, Morton C. Tune, R. B. Wilby, L. J. Williams, Nat Williams, Mitchell Wolfson.

Maryland Owners Win Repeal Of Rental Tax

WASHINGTON.—Maryland theatre owners have won their fight against the state rental tax passed last year with the repeal of the two percent excise this week by the state legislature. The repeal aided the fight waged by Washington, D. C. theatre groups against a similar tax proposal, defeated later this week.

The Maryland groups had argued that the bill was passed inadvertently during the legislature's broad tax proposal action. Earlier this year in Washington, the District of Columbia Commissioners had cited the Maryland law in support of their proposals before a Senate-House tax committee. The joint tax unit recently rejected an admissions tax for the District.

TV Block-Booking Headaches

(*Continued from page* 8)

mount litigation.

Block booking of feature films is only one aspect in which the Department is interested. Network "option time," might also be a form of block booking or blind buying, or at least worthy of investigation from that viewpoint, Barnes said.

Remarks by two members of the Federal Communications Commission on key aspects of toll television and a frank challenge hurled by an outspoken critic of the proposed system stirred further speculation in industry circles over the video question this week.

The developments were:

• FCC chairman George McConnaughey told members of the Senate Interstate Commerce Committee that he believes his Commission *has* the power to license toll TV.

• Commission member Robert E. Lee declared that toll video should be given a trial on the open market without further hearings.

• New York City Council president Abe Stark strongly called for the disqualification of Lee from further toll television hearings on the basis of his remarks.

The McConnaughey statement has added significance since it is widely known that the question of toll video jurisdiction has evoked divided sentiment among the Commission members themselves. The position taken by the chairman came during questioning by the Committee now engaged in a broad survey of TV problems.

McConnaughey told the committee that there would be no quick FCC decision on pay television. He said that the current allocations procedings are being given top priority and that pay-tv will not be considered until these are finished.

The Senate unit invited the FCC to present the problem to Congress if it had any doubts concerning its legal power over the question. The toll-tv question was not explored extensively at this session of the Committee.

Expressing his own views before a luncheon meeting of the Radio and Television Executives Society in Washington, Lee voiced the opinion that unless pay-tv was tested without further hearings, a Commission decision would be delayed from two to three years.

On the basis of these remarks, Stark, the sponsor of the recent Council resolution condemning toll television, called for the disqualification of Lee as a future judge in the toll video case.

M-G-M Signs Distrib Contract With Ealing

(*Continued from page* 13)

In his recent appearance before the Loew's stockholders in New York, Loew reported that despite a poor first quarter in which the company earned only five cents per share, management was confident that the rise indicated during the second quarter would continue throughout the year. The newly-elected president outlined company plans, including elimination of executive profit-sharing contracts, reduction of retirement fund payments, eventual sale of M-G-M backlog to television, overseas theatre expansion and increased independent production.

During the stockholder discussion period, lasting more than two hours, sharp minority stockholder criticism questioned the Loew's management on a variety of subjects, ranging from high operating costs, lack of information on true stock value and managerial weak spots to the failure of two major productions, *The Prodigal* and *Jupiter's Darling*. During the questioning, Loew indicated a willingness to answer all stockholders, and reiterated his high hopes for both company earning power and actual value.

Hartman In Para Independent Deal

Further evidence of the trend to independent production sweeping the top Hollywood executive echelon was indicated with the resignation of Paramount production chief Don Hartman. Similar negotiations involving 20th-Fox's Darryl F. Zanuck and Columbia Jerry Wald were recently reported.



DON HARTMAN

Hartman revealed that he would retain his association with the studio in an independent production capacity. The new relationship will be in effect immediately. Under the arrangement, Hartman will handle three of the company's top properties, *The Chalk Garden*, *The Matchmaker* and *Desire Under the Elms*.

President Barney Balaban and Y. Frank Freeman, under whose supervision production will continue, expressed regret over Hartman's decision, but declared that they were delighted that the producer will continue his association through Don Hartman Production Corp.

Serving under Freeman in the new Paramount production set-up will be: Jack Karp, executive assistant; D. A. Doran, production assistant; and John Mock, story editor.

NAFSO Holds Meeting

CLEVELAND.—Formal establishment of the National Association of Film Service Organizations highlighted the two-day meeting here of the board of directors of the new unit. The meeting was devoted principally to organizational problems. NAFSO was formed in December to facilitate the exchange of information between buying groups. Sidney Cohen, president, emphasized that no autonomy would be surrendered by any booking and buying member by its affiliation.

No-Star Picture Can Be Sold: Fennelly



Vincent M. Fennelly (center), Allied Artists producer of "Crime In The Streets," meets with (l to r): Edward Morey, AA vice president; John Flinn, national ad-pub director; Morey R. Goldstein, vice president and general sales manager, and Martin S. Davis, eastern ad-pub manager, on campaign plans for the picture.

"A picture without a name star can be sold by word-of-mouth enthusiasm inspired by a heavy advance screenings," producer Vincent Fennelly declared in a press interview this week. Fennelly is producer of *Crime in the Streets*, which has been given a $200,000 promotion budget by Allied Artists.

Based on a successful television play by Reginald Rose for the Elgin Hour, the film will get the *Marty* treatment with 31 advance screenings for trade, social and civic groups, Fennelly noted. *Crime in the Streets* cost approximately $500,000, and would have run 35 to 40 percent higher if shot by a major company, the producer said.

Commenting on the recent swing to independent production among top industry execs, Fennelly declared that it is the best field in the industry today. He also pointed out that the free-lance actor is in a top spot with great job opportunity, and no need for the security of a contract. Television actor John Cassavetes, who stars in *Crime*, has promised to do another film for Fennelly, but like many other young actors, has refused to make any long-term committment, the producer revealed.



Stewart Granger and Russ Tamblyn drew tremendous crowds at the world premiere of M-G-M's "The Last Hunt" at the State Theatre, Sioux Falls, S. D. this week. The two stars also appeared in a round of pre-premiere promotional activities in the heart of one-time buffalo country.

Paramount presents

BING CROSBY · DONALD O'CONNOR
JEANMAIRE · MITZI GAYNOR · PHIL HARRIS

WHEN THESE STARS SING AND DANCE



ANY

Music and Lyrics by
COLE PORTER

Produced by
ROBERT EMMETT DOLAN

Directed by
ROBERT LEWIS

Musical Numbers Staged by Nick Castle • Jeanmaire ballet and "I Get A Kick Out Of You" Staged by Roland Petit

Screen Story and Screen Play by SIDNEY SHELDON • From the Play by Guy Bolton and P. G. Wodehouse (Revised by Howard Lindsay and Russel Crouse)

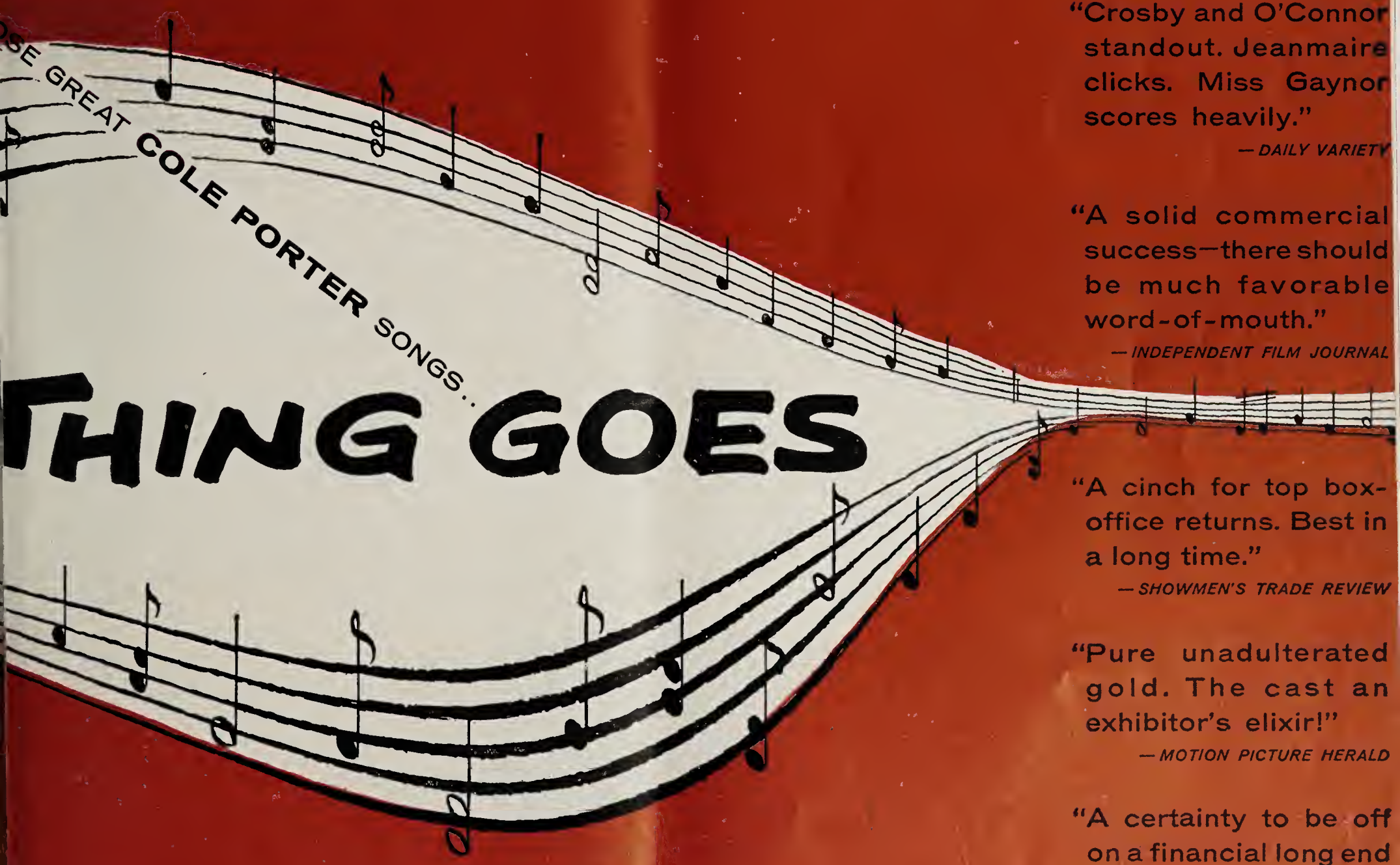
New Songs by Sammy Cahn and James Van Heusen

COLOR BY TECHNICOLOR

VISTAVISION
MOTION PICTURE HIGH-FIDELITY

THE MEN
WHO KNOW PICTURES BEST

—THE TRADE PAPER REVIEWERS—ALL AGREE THAT
IT'S SUPERLATIVE ENTERTAINMENT. . . . . .



"A sock musical package with showmanship to put it among the top pix." —VARIETY

"Best of the season's musicals. Certain to roll up boxoffice grosses."
—HOLLYWOOD REPORTER

"A hypodermic for sick boxoffices. A sure-fire winner."
—MOTION PICTURE DAILY

"A smash, strong in commercial values. Unmatchable Cole Porter score!"
—FILM BULLETIN

"Crosby and O'Connor standout. Jeanmaire clicks. Miss Gaynor scores heavily."
—DAILY VARIETY

"A solid commercial success—there should be much favorable word-of-mouth."
—INDEPENDENT FILM JOURNAL

"A cinch for top box-office returns. Best in a long time."
—SHOWMEN'S TRADE REVIEW

"Pure unadulterated gold. The cast an exhibitor's elixir!"
—MOTION PICTURE HERALD

"A certainty to be off on a financial long end run in every theatre."
—BOXOFFICE

"No expense spared on this big musical. Best tunes ever from Cole Porter."
—FILM DAILY

BOOKED FOR EASTER
BY HUNDREDS OF EXHIBITORS

WHO SAW HOW GREAT IT PLAYED
AT NATIONWIDE THEATRE PREVIEWS

Francis' New Friend



With producer Robert Arthur handling the introductions, Mickey Rooney and Francis, the talking mule, get acquainted before the start of Univ.-Int'l.'s "Francis In The Haunted House," in which Rooney stars. The new comedy will be number seven in the series.

Rossen's Indie Outfit Sets Two Pix Yearly

HOLLYWOOD.—Robert Rossen's independent production company will hereafter make two films annually, according to the writer-producer-director. Rossen, who performed these triple chores on the $4 million *Alexander The Great*, soon to be released by United Artists, will henceforth devote most of his time to producing, he said.

"Bernard Smith has joined the firm as vice-president to enable me to expand my production operation," Rossen said. Currently negotiating for two story properties, Rossen said he expected to approach United Artists first about distribution facilities. *Alexander* will open in London on Mar. 22, and will be premiered in Los Angeles at the Fox Wilshire Theatre on Mar. 29. General release is set for April.

Selznick–RKO Off

HOLLYWOOD.—The deal whereby the David O. Selznick Company will make a series of features for RKO Radio finance and release has been called off, although the possibility remains for an arrangement involving *A Farewell to Arms*. "Differences of policy" caused the break-up, according to RKO Radio president Daniel T. O'Shea.

HOLLYWOOD

...on the wire

RICHARD BERNSTEIN, *Editor*
Hollywood Offices:
8245 Beeman Avenue
North Hollywood. Tel.:
ROgers 7-2347

Richard Egan has been signed for a top starring role in "Tension at Table Rock," at RKO Studios. Sam Wiesenthal is producing the feature, which will be directed by Charles Marquis Warren. . . . Jack Warner announced that Warner Brothers will roll "The Helen Morgan Story," Mar. 15. Frank P. Rosenberg will produce from a screen play by Oscar Saul. . . . Jacques Tourneur has been signed to direct the Copa Production, "Nightfall," based on the David Goodis novel. The picture, which will be made for Columbia release, will be produced by Ted Richmond and will star Aldo Ray.

* * *

"I've Been Here Before," an original story about a commercial airline pilot, by Norman Jolley and William Talman, was purchased by Universal-International and assigned to Howard Christie to produce. The story was purchased from Bartlett-Jolley-Talman Productions in a package deal which includes the services of Richard Bartlett to direct the picture and Jolley and Talman to write the screen play. . . . Marisa Pavan has been signed by Paramount to co-star in "Omar Khayyam," which will get underway Apr. 2. Film is being produced by Frank Freeman, Jr. with William Dieterle directing. Miss Pavan joins an all-star cast composed of Cornel Wilde, Debra Paget, Trevor Howard, John Derek and Raymond Massey.

* * *

Milton H. Green terminated his contract with Look Magazine to devote full time to production efforts for Marilyn Monroe Productions, Inc., of which he is vice-president. He leaves for London shortly to finalize arrangements on the filmization of Terrence Rattigan's "The Sleeping Prince," which MM Productions will co-produce starring Marilyn and Sir Laurence Olivier. The film is scheduled for London filming this summer.

* * *

Betty Hutton will be a guest of honor and present special awards to the film editors nominated at the American Cinema Editors' banquet to be held Mar. 3. Joan Fontaine will also present awards. Danny Thomas will emcee the affair. A.C.E. president Warren Low expects a record turnout for the annual affair. . . . Rock Hudson was set for the lead in "Battle Hymn," at U-I. The studio also announced that George Nader will star in "The Test," which will be directed by Jack Sher, who also wrote the original screen play for the feature, which will be produced by Aaron Rosenberg. Nader will play a motion picture director in the film, which has a film studio background.

* * *

Rad Fulton has been signed to a long term contract by Warner Brothers. He made his motion picture debut in Republic's "Come Next Spring," which stars Steve Cochran and Ann Sheridan. . . . Upon completion of her lead role in "Back From Eternity," in which she co-stars with Robert Ryan and Rod Steiger, Anita Ekberg will go right into the femme lead in "Glare," a film about scandal magazines, which will be produced by Robert Fellows with Budd Boetticher directing from a screen play by Robert Bless. . . . M-G-M purchased the screen rights to William Brinkley's novel, "Don't Go Near The Water," which will be published May 1 by Random House.

* * *

Rudolph Mate will direct "The Mavericks" at Paramount, to star Charlton Heston and Anne Baxter. Script for the film was written by James Edward Grant. . . . "The Story of Esther Costello," which will be directed by David Miller, and which will be made by Miller for Romulus Films in London, will roll in June. The film version of the Nicholas Monteserat novel will star Joan Crawford. . . . Tony Curtis signed a new seven year non-exclusive multiple picture contract with Edward Muhl, U-I vice-president in charge of production. The new contract marks the beginning of the second phase of Curtis' 14-year association with U-I. The studio will soon release his latest film, "The Rawhide Years."

* * *

Hall Bartlett Productions has purchased "The Valiant," a novel by Sigman Byrd and John Southerland, for production in color and VistaVision later this year following the completion of Bartlett's "The Joe Foss Story." "The Valiant" is the true story of the courageous stand of the Nez Perce Indians against the U. S. Army. Bartlett will write the screen play as well as produce and direct. Sam will serve as associate producer.

* * *

Dore Schary announced M-G-M's purchase of "A Public Figure," hard hitting attack on scandal magazines, from Armand Deutsch who, as part of the agreement, returns to the studio to produce the picture. Motion picture rights to the original story by Harry Junkin were obtained by Deutsch prior to its Studio One TV presentation. . . . John Sturges was signed by Hal Wallis to direct "Gunfight at OK Corral," which will co-star Burt Lancaster and Kirk Douglas. The film will roll in VistaVision Mar. 12.

* * *

Allied Artists and Paris Film Productions, headed by producers Robert and Raymond Hakim, have concluded negotiations

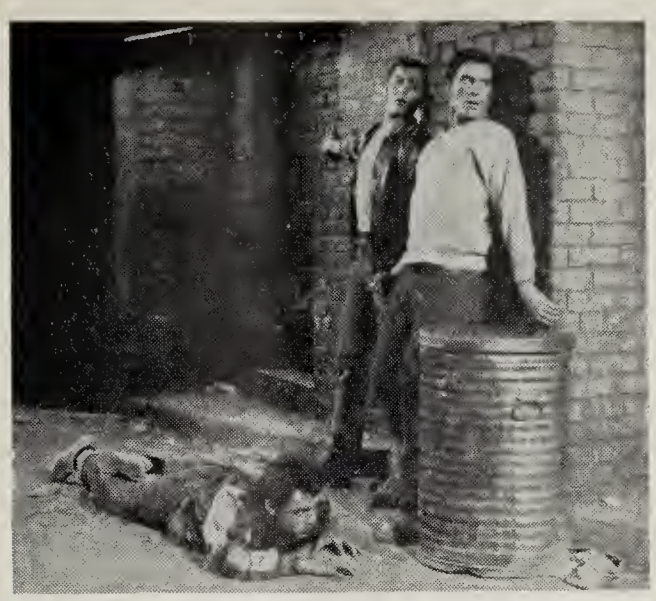
(*Continued on page* 22)



Producer-director Cecil B. DeMille (second from left) discusses his epic production of Paramount's "The Ten Commandments" with an AB-PT executive group. With DeMille, L to R: Jerry Zigmond, West Coast division mgr.; Edward L. Hyman, vice-president, a visitor from New York, and Bernard Levy, Hyman's assistant.



William Wyler's "The Friendly Persuasion" stars Gary Cooper, Dorothy McGuire, DeLuxe Color.



"Crime In The Streets" stars John Cassavetes and James Whitmore.



Walter Wanger's "Mother-Sir!" stars Gary Merrill, Joan Bennett, Shirley Yamaguchi.

March Of Progress Drive

Allied Artists Expansion Program In Full Swing; Important Backlog

Allied Artists' March of Progress Drive is fulfilling the company's highest expectations and providing the momentum to establish AA's full-fledged emergence as a consistent source, for every type of theatre, of major quality product, according to Morey R. Goldstein, vice-president and general sales manager.

"We are tremendously gratified," the sales executive said, "with the concrete demonstration already received of the tremendous exhibitor interest in, and respect for, Allied Artists.

"The pictures themselves are indicative of our progress. In previous years, almost any one of our current pictures would, by itself, have been considered of sufficient importance to spearhead a sales drive.

"Industry interest in Allied Artists activities is exceeded only by the tremendous enthusiasm for the job ahead on the part of every single member of the AA organization," Goldstein stated. Personal tours of the company's 31 domestic exchanges by home office and division sales executive are helping to spark the Drive.

"Our production and distribution expansion program is in full swing, and we are constantly stepping up promotional plans aimed at helping our customers sell more tickets for every Allied Artists attraction," Goldstein said.

Division and branch managers, salesmen and bookers are participating in the prizes for the March of Progress, which started January 28th and will continue for a 17-week period ending May 24.

In addition to regular prizes based on dollar-delivery during the Drive period, Goldstein has devised special Merit Awards to be distributed on the basis of all-around branch performance, thus affording additional opportunity for rewards to all branches regardless of their standings in the drive period.

Allied Artists now has a backlog of 17 films, largest in its history, according to executive producer Walter Mirisch.

The 17 backlog pictures include William Wyler's *The Friendly Persuasion,* starring Gary Cooper, Dorothy McGuire and Marjorie Main, in color by DeLuxe; *The First Texan,* produced by Walter Mirisch, starring Joel McCrea, CinemaScope-Technicolor; *Crime in the Streets,* produced by Vincent M. Fennelly, starring John Cassavetes and James Whitmore; and *The Come On,* produced by Lindsley Parsons, starring Anne Baxter and Sterling Hayden.

Also, Walter Wanger's *Mother-Sir!,* starring Gary Merrill, Joan Bennett and Shirley Yamaguchi; Wanger's *Invasion of the Body Snatchers,* starring Kevin McCarthy and Dana Wynter, in Superscope; *World Without End,* produced by Richard Heermance with Hugh Marlowe and Nancy Gates starring; *Thunderstorm,* produced by Binnie Barnes with Linda Christian, Carlos Thompson and Charles Korvin starred, and *Cattle King,* a Scott R. Dunlap production produced by Heermance and starring George Montgomery and Marcia Henderson.

Others in the backlog are: *Confession,* with Sydney Chaplin and Audrey Dalton starred; *Wicked Wife,* starring Nigel Patrick; *Crashing Las Vegas,* starring Leo Gorcey and Huntz Hall; *Screaming Eagles,* starring Tom Tryon and Jan Merlin; *The Atomic Man,* with Gene Nelson and Faith Domergue starred; *The Indestructible Man,* starring Lon Chaney, Jr., and Marian Carr; *The Magnificent Roughnecks,* starring Mickey Rooney, Jack Carson and Nancy Gates; and *King of the Coral Sea,* with Chips Rafferty.

In Preparation At Allied Artists

Either in production or in preparation are the following Allied Artists presentations: *Underworld, U.S.A.,* produced by Walter Wanger, starring Humphrey Bogart and Lauren Bacall; *Ariane,* produced and directed by Billy Wilder, starring Audrey Hepburn and Gary Cooper; *Three For Jamie Dawn,* starring Laraine Day, Ricardo Montalban, Richard Carlson and June Havoc; *Medic,* based on the television series; *Hold Back the Night,* starring John Payne; *Racket Squad,* starring Reed Hadley; *Jeannie;* and *Legionairre.*



"The First Texan" stars Joel McCrea with Felicia Farr, CinemaScope-Technicolor.



"The Come On" stars Anne Baxter and Sterling Hayden.



Walter Wanger's "Invasion of the Body Snatchers" stars Kevin McCarthy and Dana Wynter, Superscope.

COMPO Tax Drive

(*Continued from page 9*)

istration official, O'Donnell reported that the Secretary inquired into the acceptability of partial relief, referring to the one dollar maximum, if total repeal was impossible.

At the Cleveland convention, Allied reiterated its tax stand that the present time was not propitious for the repeal campaign. In answer to questions from the floor, Myers declared that chairman O'Donnell had been "lured" into accepting the tax drive leadership for other reasons than obtaining of tax relief.

Myers continued with the assertion that it would be a "mistake to wear out the welcome on the doormat of Capitol Hill" when the legislators are occupied with so many other things. Holding that Allied was "as eager to get rid of the tax as any other organization," Myers expressed belief that the present moment was not ripe for the campaign, on the basis of talks held with political leaders by the Allied tax committee appointed at the Chicago convention in November.

COMPO continued to set the groundwork of its campaign with the 60th in its series of *Editor & Publisher* ads. Entitled "The Farmers Aren't the Only Ones in Trouble," the ad states that the Federal tax, even in its modified form, poses a greater threat to the industry than it did before the 1954 reduction. The ad points out that the 10,200 theatres now paying taxes produce 80 percent of domestic income of 19,200 theatres.

"Don't Join Tax Committee:" ITOO

Membesr of the ITO of Ohio, an Allied affiliate, have been advised by their service bulletin not to accept membership on any committee seeking tax relief this year.

"Our directors believe that one can go to the well too often," the bulletin states. If we go to a Congressmen now . . . and ask in vain, next year they will have that "Here we go again, boys" attitude. On the other hand, if we bide our time until the next session when there is no pressure for votes, we will have a far greater chance of success. At this time, the industry will be united. . . . At present, it is not."

Tax Receipts Down

WASHINGTON. — Admission tax receipts during the last quarter of 1955 totalled $31,286,000, down slightly from the $31,477,000 collected during the same quarter in the previous year, according to Internal Revenue Service on Monday (27). Receipts for the six months which ended December 31 were $58,175,000, compared to $59,857,000 in the corresponding period of 1954. Film theatre admissions account for most of the totals.

Exports Set All-Time Record During 1955

WASHINGTON.—An all-time high record in motion picture film and equipment export was set in 1955, marking a 12 percent gain over the previous year, it was revealed by the Business and Defense Services Administration of the Department of Commerce.

Exports amounting to $43,835,049 topped the 1954 totals by more than four million dollars. The compilations revealed that there was a very substantial gains in export in all types of unexposed (rawstock) and exposed feature films. Motion picture equipment exports was also maintained at the high level recorded in 1954, according to the Division's director, Nathan D. Golden.

Exports of unexposed motion picture film in 1955 amounted to $14,753,910, an increase of over $2 million above the 1954 figure. The largest gains were registered in the export of 16-mm and 35-mm positive rawstock. Exposed film export was valued at $14,157,413, a $2 million increase over the preceeding year's figure. Largest gains were made in the export of 35-mm positive feature films.

A slight decline was shown in the export of screens and sound reproducing equipment, but was compensated by increases in the export of 16-mm and 35-mm cameras, arc lamps, sound recording and studio equipment. The export of all equipment amounted to $14,923,726, just under a half million dollar gain over 1954.



NEW POSITIONS . . . .

AL FITTER, formerly assistant to Paramount Film Distributing Corp. vice-president Hugh Owen, has been appointed United Artists western sales manager, succeeding James R. Velde, newly-appointed general sales manager. Fitter has been in the industry since 1946 and served under Owen for the past five years.

HERBERT H. LAZARUS has been named general counsel to American Broadcasting-Paramount Theatres, succeeding the late Walter W. Gross. Lazarus has been associated with AB-PT and previously with Paramount since 1933.

ARTHUR WILDE, formerly associate publicity director for Hecht-Lancaster Prods., has been named co-ordinator of motion picture productions and entertainment accounts for the Arthur Jacobs Company.

JACK SHARE, formerly associated with Columbia and United Artists, has been appointed as salesman in the Cleveland territory of Buena Vista.

ARCHIBALD G. OGDEN has been appointed associate story editor in RKO's new Eastern Story Department. Ogden recently left as editor-in-chief of Appleton-Century-Crofts. Previously, he was assistant to Bertram Bloch, 20th-Fox's New York story editor.

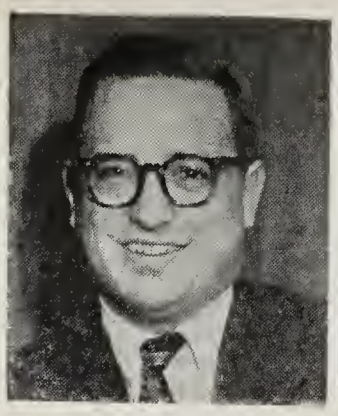
HOWARD HEIN and LEO GREENFIELD have been appointed to Buena Vista assistant managerships of the western and eastern divisions respectively. Hein was formerely home office sales administrater, and Greenfield was eastern central district manager. In a further BV promotion, TED LEVY was named to succeed Greenfield in the district post.

HAROLD STERN, formerly an independent producer, was appointed I.F.E. western district sales manager. Stern previously had served with Eagle-Lion, United Artists and Gaumont British in west coast posts.

LEON FELDUN, former United Artists general sales manager in Germany, has been named general mgr. for Belgium and Luxembourg. In another UA promotion, MORTON RAVEN was named Trinidad mgr. Raven was previously assistant mgr. in Singapore.

HAL PERSONS, former advertising staffer for Radio Television Daily, has been appointed ad-sales promotion mgr. of Circle Film Laboratories.

EUGENE (JAKE) JACOBS, Paramount Kansas City branch staffer, has been elevated to the post of assistant to Hugh Owen, vice-president of Paramount Film Distributing Corp. Jacobs, a 15-year veteran with the company, succeeds Al Fitter, resigned.



AL FITTER



HERBERT H. LAZARUS

LEO KATZ, formerly managing director of Allied-Anglo Pictures, has been appointed to the newly-created Allied Artists post of European executive production representative. Previously Katz held production posts at Warners, M-G-M and Columbia.

VIC BERNSTEIN was named Chicago branch mgr. of Allied Artists. Bernstein had served as Chicago sales manager for the past year.

Ed Josephs Elected

DALLAS.—Edward Josephs has been elected president of the Texas Drive-In Theatre Owners Association during the fourth annual convention of the organization here. An Austin exhibitor, Josephs succeeds Charles Weisenburg to the post. Other elected officers were vice-presidents Skeet Noret Wayne Long and Rubin S. Frels; secretary Richard Landsman; and treasurer Tim Ferguson.



"The Creature" to Join "Phantom" For Indie-Producing Milner Bros.

By Richard Bernstein

"Motion picture people from all ranks with film-making know-how are entering independent production, using their experience in various capacities to make quality pictures at a price," director Dan Milner, who heads Milner Brothers Productions with his brother, Jack, stated in their Hollywood office.

"Independent production gives people with a great deal of motion picture background a chance to direct and produce their own films," he added.

The Milner Brothers, both top film editors, made the highly exploitable *The Phantom From 10,000 Leagues,* which stars Kent Taylor, Cathy Downs, and Michael Whalen and is now being released by American Releasing Corporation.

The Milner Brothers, explaining the success of their science fiction horror film, say, "We have always made it a point to keep our finger on the public's pulse and calculate just what type of films audiences want to see." Jack explained further: "We feel that in today's market, the public is seeking thrills, excitement and suspense and that the horror film or the science fiction film or both factors four feature films a year.



JACK AND DAN MILNER

Started In 1918

Jack and Dan Milner are preparing their second film, *The Creature With 1,000 Lives,* also a shocker. The Milner Brothers have parlayed a small investment into a fast-growing organization and they plan to do four feature lms a year.

Dan Milner, who started directing in 1930, began his career in the motion picture business with the World Film Company in 1918 working with Clarence Brown, then an assistant director and cameraman. Dan was Brown's assistant. From here, he went to work for the late Carl Laemmle, who sent him to Hollywood and made him assistant editor-in-chief at Universal Studios. He stayed there 10 years, then entered the independent production field as a producer, director and co-ordinator. Prior to setting up Milner Brothers Productions with his brother, Jack, he was in the Philippines. Previously, he had made films in Portugal, Italy, France and Spain.

"While the independent producer has to be cautious as to budget, he is the one, who keeps an eye out for new talent and uses them with star billing in his films along with familiar marquee names," Dan Milner stressed. "For instance, our second femme lead in *The Phantom* is Helene Stanton, a young lady whom we feel will be an important star in the near future."

Jack Milner, who has specialized in the financing end of motion pictures, was previously a film editor and for the past five years has been in the production end of motion pictures.

"In order to compete with major product," Jack Milner stated, "the independent producer has to come up with a novel story idea and make it into a quality picture by using the talents concerned wisely." The Milner Brothers together are a whole production unit, Jack produces and edits while brother Dan directs. Dan also works on the screen play with the writer. Together, they handle production details such as location hunting and casting.

Besides their next feature, *The Creature With 1,000 Lives,* the Milner Brothers have purchased four other story properties: "The Last Man To Die," "Branded Lady," Carnival Lady," and "The Headless Man."

Want Exploitation Pix

"We know that the exhibitor, today, wants exploitation pictures which will lure the public into the theatres by their novelty appeal. This is the atomic age, and even the youngsters are on the lookout for imaginative film fare," Jack and Dan both said.

"Finding that novel story is not so easy," Dan Milner explained, "In order to find one script for filming, we have to wade through 200 scripts. We know that the formula story can't be used in pictures any more, but it seems that a lot of other people do not."

The Milner Brothers are exhibitor-conscious and confer with many exhibitors as to what kind of product they want and on selling ideas. They make it a point to incorporate exhibitor suggestions in their films.

"After all," Dan and Jack agreed, "who knows what the public likes better than the man who owns the theatre?"

RKO Pacts Two

Stanley Rubin was signed by RKO Radio to a four-picture deal, the studio announced. He reports on Mar. 19. Also pacted by the studio, for two films, was TV director Sidney Lumet.

(*Continued from page* 18)

for a joint production and distribution of a film to star Gina Lollobrigida and Anthony uinn and based on Victor Hugo's "Hunchback of Notre Dame." The film will be produced by the Hakims and directed by Jean Delannoy. It will be filmed in Paris, with the shooting scheduled to begin in late Spring. It will be photographed in color and CinemaScope. Under terms of the deal, the distribution of the film in the U. S. and Canada will be handled by Allied Artists.

* * *

Jack Palance has purchased "Big John," an original story by Benedict Jones, which he plans as an independent starring vehicle for himself. Palance just finished starring in "The Fragile Fox," an Associates and Aldrich production, which UA will release and he soon reports to Paramount for one of the leads in "The Lonely Man." . . . Seltzer Films has been set up by Walter and Frank Seltzer as their initial film, which will be released by UA, they will make "Boss Man," which will star John Payne.

* * *

Roy Rowland will direct M-G-M's "Somewhere I'll Find Him," which will star James Cagney and Barbara Stanwyck. Rowland recently directed "Meet Me In Las Vegas" for M-G-M. . . . Also at the same studio, it was announced that Arthur Freed will produce M-G-M's "Silk Stockings," comedy with music and lyrics by Cole Porter. The film, which will have an all-star cast, will be adapted from the play by George S. Kaufman, Leueen MacGrath and Abe Burrows, suggested by Melchio Lengyel's "Ninotchka."

* * *

Oreste has been set to star in his second feature film, "The Singing Fisherman," from an original story by John T. Michael. Oreste recently completed the lead in Paramount's "The Vagabond King." "The Singing Fisherman," will be produced by Pat Duggan for Paramount and will be filmed in VistaVision and Technicolor. . . . Hecht-Lancaster Productions acquired the motion picture rights to James Thurber's prize winning short story, "The Catbird Seat," T. E. B. Clarke will write the screen play. Company also announced that Alexander Mackendrick will direct the multi-star production of G. B. Shaw's "The Devil's Disciple," slated to roll in November. Burt Lancaster and Montgomery Clift will top the cast.

* * *

John Bromfield has been signed for the lead in the Bel Air Production, "Hot Cars," which Don McDougall will direct for Producers Aubrey Schenck and Howard Koch. . . . Allied Artists has completed negotiations with Cipa Productions, an English company, for the distribution of their feature film, "The High Terrace," in the western hemisphere. The film, which will star Dale Robertson and Betta St. John, rolls Mar. 5 in London. . . . Jack L. Warner announced that Goetz Pictures Inc. will produce James Michener's "Sayonara," for Warner Brothers presentation.

* * *

EXHI-BITS

AB-PT Decree Extension

AB-PT will have another three months to complete the divestiture of 27 more theatres called for in its consent agreement, according to the Justice Dept. Of the remaining theatres, 22 are involved in a joint ownership with the Maine-New Hampshire Theatres, one in Detroit is owned in conjunction with the United Artists Theatre Circuit, and four are wholly owned by the company, it was explained.

Md. Anti-Trust Suit

A Rockville, Md. theatre corporation this week sued the eight major distributors for treble damages amounting to $660,000 in Federal District Court here. The Villa Theatre charged "unlawful conspiracy" for placing a 21-day clearance between first runs in Washington area theatres and the suburban house.

Ticket-Less Drive-In

CAMDEN.—Associated Prudential Theatres has purchased a four-lane, automatic, ticketless admission control system for installation in its drive-in theatre at Massapequa, L. I., it was announced this week. The system, combining all admission and receipt-recording procedures in a single operation controlled automatically by a single attendant in each entrance booth, will be installed early in March.



Attending the Allied Drive-In convention in Cleveland were (left to right) Burton Robbins, vice-president, National Screen Service; Charles Okun, Coca-Cola special representative; and John Servies, National Theatre Supply.

Roxy Stage Policy

Primarily because of enthusiastic public acceptance, the 6,000-seat Roxy Theatre has adopted a firm policy of live stage presentations to augment first-run feature films, according to managing director Robert C. Rothafel. First exploratory move in this direction was the Christmas stage presentation, "Happy Holiday-Anywhere, U. S. A." Then followed the "Sonja Henie Ice Revue," "The Rock 'N' Roll Ice Revue," and another ice revue, "Springtime."

DISTRI-BITS

Loew Jr. Indie

HOLLYWOOD.—A new face in the growing field of independent production appeared this week with the resignation of Arthur M. Loew Jr. from the M-G-M producer roster. With the studio for nine years, Loew announced that he would soon leave for New York to search for story properties for his own production. While at M-G-M, the producer wrote and produced *Arena*, later was responsible for *The Affairs of Dobie Gillis*, *The Marauders*, and *The Rack*.

Goetz Films 'Sayonara'

Negotiations for a major independent productions have been completed by Warner Bros. with producer William Goetz for the filming of James Michener's *Sayonara*. The post-war, romantic adventure story will be shot in the Warners' studio and on location in Japan in WarnerColor and CinemaScope.

Columbia Net Declines

A decline in net profit was revealed in figures recently released by Columbia for the 27-week period ending Dec. 31, it was announced by president Jack Cohn. Net profits dropped to $1,606,000 compared to $2,823,000 for the corresponding period in 1954. Profit was equal to $1.43 per common share, as against $2.59 in 1954.



20th ANNUAL VARIETY CLUB INT'L CONVENTION

WALDORF-ASTORIA — MAY 9-12

sponsored by TENT #35, N. Y.

REGISTRATION FEES
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$1,000,000 Promotion

Great Pre-Selling Barrage Slated For "Alexander" Easter Penetration

To raise the curtain on Robert Rossen's CinemaScope production of *Alexander The Great,* United Artists is waging the biggest and most spectacular pre-selling campaign in its history.

The $1,000,000-plus promotion, saturating all media with news of the massive scope and excitement of the epic drama, is designed to reach every moviegoer in the United States and Canada before *Alexander* goes into distribution around Easter.

Following the basic pattern that is carrying *Not As A Stranger* into the $10,000,000-gross class, the jumbo pre-premiere campaign has been in preparation nine months under the supervision of UA Vice-President Max E. Youngstein and Rogers H. Lewis, National Director of advertising, publicity and exploitation.

Series Of Tours

The all-out effort to exploit the tremendous production values of *Alexander The Great,* which was three years in the making with a cast of more than 7,000, includes a $251,000 slate of national magazine ads employing full-page color insertions; a 17-week series of personal appearance tours budgeted at $75,000 and comprising 157 key-city stands; a merchandise tie-up program entailing more than $340,000 of co-op advertising, and an unprecedented schedule of two-page and teaser ads set for major newspapers in 15 key cities.

Hitting the road for *Alexander* will be director Robert Rossen, stars Richard Burton and Fredric March, featured players Barry Jones and Ramsey Ames, seven-foot five-inches tall press agent Dave Ballard and David Ffolkes, designer of the film's $400,000 wardrobe of 6,000 costumes. Jones will lecture in 20 northern cities on the background of the world conqueror's famous story. Miss Ames will make a similar jaunt through 20 southern cities.

The tours, budgeted at $75,000 and ranging up to 13 weeks each, will cover 63,700 miles. A total of 456 appearances are expected to reach approximately 80 million people. Over 300 TV and radio spots have been arranged, as well as visits to schools, universities, shopping centers and theatres. The UA field force has already placed over 100 pages of advance publicity heralding the tours.

Additional mass penetration is coming from blue-chip TV-radio, newspaper and magazine publicity on a scale seldom equalled.

Life magazine has spotlighted the location filming of *Alexander* in Spain for its 19,800,000 readers with a 13-page spread, the biggest ever accorded a motion picture. An avalanche of advance newspaper publicity has netted 21 full-page layouts and more than 80 other breaks of a half-page or better in leading newspapers blanketing the 32 exchange areas. Television coverage, reaching a national audience of 75,000,000 includes impressive salutes on such top-rated programs as the Ed Sullivan show, Dave Garroway's "Today," Steve Allen's "Tonight," "Omnibus" and "Adventure."



ON TELEVISION: David Ffolkes (left), designer of the $400,000 wardrobe for "Alexander," spotlights the CinemaScope spectacle in a Washington TV appearance during his five-week tour. Also touring are stars Richard Burton and Fredric March, and players Barry Jones and Ramsey Ames.



IN NEWSPAPERS: Roger H. Lewis, UA's national director of advertising, publicity and exploitation, checks a spread of full-page newspaper layouts on "Alexander." The $1 million campaign has saturated the country with impressive advance breaks. Advance newspaper publicity has already netted 21 full-page layouts and more than 80 other breaks of a half-page or better in leading newspapers. Life magazine has spotlighted the location filming in Spain for its 19,800,000 readers with a 13-page spread, biggest ever accorded a motion picture.

Giant Promotion



ON TOUR: Seven-foot five-inch Dave Ballard, giant press agent on tour for UA's "Alexander," meets (l to r) George Pabst, southern district mgr. for UA; Alex Maillho, exchange mgr.; Arthur Barnett and J. C. Randolph, area theatre owners, at UA's New Orleans exchange office.

To supervise the king-size promotion in the field, UA has expanded its exploitation force and retained teams of promotional experts, who will manage specialized segments of the campaign. The various phases are slanted to the men's and women's fashion field, schoolchildren and educational groups, sports enthusists, the book and music field, and the general consumer market.

The *Alexander* magazine ad program, which will be launched in April and will reach a combined readership of 147,000,000, will spot full-page, four-color displays in Life (April 2), Good Housekeeping (April), The Saturday Evening Post (May 12), Look (May 15), Harper's Bazaar (May), This Week (April 15), Family Weekly (June 10) and Pictorial Review (date not finalized). A full-page black-and-white insertion will run in the June issue of Parents' Magazine.

Supplement Campaign

The initial phase of a newspaper supplement campaign will be launched on April 1 with full-page ads in the Buffalo Courier Express, the Cleveland Plain Dealer, the Houston Chronicle and the Louisville Courier Journal. The Detroit News will carry a half-page display on the same date.

More full-page newspaper and magazine ads will be triggered with the merchandise co-op program planned to register 200,000,000 individual impressions. Linked with the tie-ups are store displays, contests, dealer promotions and heavy TV-radio support. This phase of the promotion is coordinated with regional openings and the personal appearance junkets.

Among the many national firms cooperating are: Shields Jewelry, American Airlines, the Dell Publishing Co., Bantam Books, Campus Girl lingerie, Sally Victor, Gemex Watch Bands, the National Dairy Association, and Sherwood Archery Equipment.

Department stores are additionally ballyhooing *Alexander* via fashion shows tied to the women's styles inspired by the $400,000 wardrobe for the UA release. Newspaper co-op ads and special mailing pieces will prominently credit the CinemaScope spectacle.

REGIONEWS

ALBANY

Two bills permitting the sale of liquor in theatres for a half hour before and after a performance to lawfully admitted patrons, have been introduced in the Legislature. One by Assemblyman Archibald Douglas, Jr. of Manhattan specifies that theatres must be used for live actors," and would also waive the restaurant requirement in the ABC Law. Assemblyman Alfred A. Lama of Brooklyn presented the other bill. Both provide for a license fee of half the regular rate.

Equipment at area drive-ins is being checked for expected openings around the middle of March. Tri-State Automatic Candy made stand improvements at John Gardner's Turnpike in Westmere, among those set to go, as is James Fisher's Hollywood at Averill Park, which remained open weekends thoughout the winter. . . Senator Pliny W. Williamson, Republican of Westchester Co., laid aside until next year his bill proposing an extension of daylight saving time. Assemblyman Robert Walmsley, Republican of Rockland Co., sponsored a somewhat similar bill which drew strong opposition from farm groups, railoads and broadcasting companies at a public hearing where no one spoke in its favor.



M-G-M adds final touches to the largest painted billboard sign in the world to advertise its color musical in CinemaScope, "Meet Me in Las Vegas," which makes its debut in New York on March 13 at the Astor Theatre with a benefit performance. Upper left shows model Jann Holden lending a hand with the paint brush. Sign faces the Loew home office building on Broadway.

ATLANTA

New ozoners under way or soon to start include a 400-car project for L. J. Duncan, pres. of Al-Dun Amuse. Co., at West Point, Ga.; one for S. E. McDaniel at Marianna, Fla., and a 300-car project for Wendell Welch at Dallas, Ga., where he operates the Dallas Theatre. . . Peachtree Art Theatre, Atlanta, completed a remodeling job which cost around $50,000. . . . Mrs. Ruth Carter, Buckhead Theatre, Atlanta, was again named chairman of women's activities for the TO of Ala. and Ga. convention, set for May 29-31 in Atlanta. . . John Waters, Howco sales rep., was killed when his car overturned.

Don Hassler resigned as office mgr. and head booker for Astor and Capital Exchanges to become head booker for United Artists, Jacksonville. . . . Canon Theas. of Live Oak, Fla. are new owners of Swan Theatre, Madison, Fla. Other new acquisitions include the Capital, Homerville, Ga. by S. E. Summerlin from D. Shapiro; Tropical Drive-In, Laurel, Fla., which was opened two years ago by James W. Ponder III and Earl Edge, by Victor Retty, owner of the Gulf Theatre, Venice, Fla. . . . Claude Bedford and B. Bartlett leased the Star, Roanoke, Ala., from J. G. Heard, and Minor Stover leased the Victoria, Algood, Tenn., from H. L. Huddleston.

"This Is Cinerama" opens at the Roxy in Atlanta on April 2. . . . A small, modern theatre was opened by R. C. Mullits at Cedar Keys, Fla., with George Daniels as operator. . . . James C. Sanders was appointed mgr. of the Martin Theatre, Dawson, Ga., replacing Jerry Evans, who goes to Brewton, Ala. as city mgr.; Lloyd E. Reddish appointed mgr. of Shayside Drive-In, Albertsville, Ala., coming from the Martin in Cartersville, Ga.; Martin pres. Tommy Thompson passing out cigars on arrival of a new baby girl. The circuit closed the Gem at Marianna, Fla., and Ritz at Dothan, Ala.

World premiere of Disney's "The Great Locomotive" will be held in Atlanta some time in June. . . . H. Martin, owner of the Lake and Clervue at Clermont, Fla., will assume personal mgmt as soon as he finds a place to live there. . . . Mgr. Wayne R. Page raised admissions at the Lyric, Stuart, Fla. . . . Mrs. J. W. Lay, concessions operator at the Gem, Cuthbert, Ga., won first prize in the recent Martin Theas. "Books of Happiness" contest. . . . Passed away; John Richard Hatcher, 72, civic leader and mgr. of Crescent theatres in Lebanon, Tenn.; L. W. Bevel, city mgr. in Oak Ridge, Tenn.

Ed Burchfield resumed operation of Burchfield Drive-In, Oak Ridge, Tenn. . . . Avon Theatre, Geneva, Ala., closed its doors after many years of operation. . . . Harris Wynn, with M-G-M since 1938, resigned as sales rep. . . . Lyric Theatre, Prattsville, Ala., now closed Tuesdays and Wednesdays. . . . CinemaScope screen was installed in Bailey's Sunset Drive-In, Ft. Lauderdale, Fla. . . . Cullen Gross, owner of three ozoners in Albertsville, Ala., announced he will soon start work on a million dollar 175-acre resort. . . . Jack B. Steadman is new mgr. of Floyd's Lake Haines Drive-In, Haines City, Fla. . . . Bill Jones, Columbia shipper, was upped to booker. . . . Screen at Linda Drive-In, Palatka, Fla., is being enlarged.

BOSTON

Joseph E. Levine, pres. of Embassy Picts., in association with Ed Bereson and Harry Rybnick of Los Angeles, have formed a new company called Trans-World Releasing Corp. Their initial world release is entitled "Godzilla," and plans include immediate production of six more science-fiction and action dramas for 1956 release. . . . Arthur Lockwood and Joe Cronin of the exec. committee of Children's Cancer Research Foundation set Aug. 30-Sept. 16 for the 1956 Jimmy Fund drive.

Highlight of New Eng.'s part in the Brotherhood Week drive was a midnight show at Loew's State, including a sneak preview and entertainment on stage. Admission was by contribution of at least $1 to the NCCJ. Co-chairmen for the event were Bill Kumins and Charlie Kurtzman. . . . On opening day of "Carousel" at Keith's Memorial Theatre, hot clam chowder was served free to patrons by Snow's Clam Chowder, canned near Boothbay Harbor, Me., where the film was made. . . . Smith Mgmt Co. conducted a 3-day meeting of dist. mgrs. and execs. from the midwest, N. Y., N. J. and New Eng. at the home office here, presided over by v.p Richard A. Smith.

Francis Perry, 83, owner of the Orpheum, Foxboro, Mass., and a past pres. of Ind. Exhibs. of N. E., passed away. He is survived by his son Francis, Jr., who operates the Orpheum. Also sorry to report the death of Henry Sperling, 55, of Woonsocket, R. I., operator of the Bellingham, Mass. Drive-In. . . . Feb. 22nd was the biggest ever recorded in downtown theatres in Boston. . . . Rene Garneau, owner of Midway Drive-In, Ascutney, Vt., was named gen. chmn. of the March of Dimes for southern Vt.

"The New England Barker," official voice of the local Variety Club, made its debut and is sent to Variety members and all theatres in the territory. Exec. dir. Bill Koster is editor; Hy Teich, asst. editor. . . . Ray Curran, M-G-M salesman for Maine, is on the mend after kidney surgery in Eastern Maine General Hospital, Bangor. . . . Due to demolition of property now housing Ind. Theatre Supply, new location of this company will be in the rear of Allied Artists quarters at 39 Church St. . . . Bay State

BOSTON (cont'd.)

Film is moving to 42 Melrose St. Anita Counsel, secy. for several years, resigned.

Superior Court Judge Harry Kalus directed a jury to return guilty findings in the case of two men charged with showing "Garden of Eden," allegedly immoral, at the Embassy Theatre, Fall River. Benjamin Rogers, salesman for Eden Dist. Co., was fined $500 and Antone Moniz, projectionist, $200. Defense counsel Theodore A. Glynn asked for a stay of sentence pending appeal and noted that the film was involved in a trial in Florida, where innocent findings were returned by the jury.



Executives and district managers of Smith Management Co., operators of 22 drive-ins in the midwest, New Jersey, New York and New England, gather at the home office in Boston for a three-day meeting. L to R: (seated) Edward E. Lane, Richard A. Smith, Robert Gross, Sidney Sayetta, Howard Spiess, James F. Collins, and (standing) Harvey Elliott, Harry Broude, Mel Wintman, Sam Seletsky, Jack Hauer, Lou Gates, Dick Darby, William T. Powell, Jerry Green and Willard T. Alexander.

BUFFALO

Purchase of the Lyell Theatre in Rochester by Charles W. Martina of Albion adds a third house to Martina's holdings there and marks the end of Dipson operations in Rochester. . . . Gerald Stark was appointed mgr. of Basil's Broadway Theatre. . . . Hugh Magurie, former Paramount sales mgr. in Philadelphia, arrived in Buffalo to take over mgmt. of the Paramount branch here, succeeding C. DeBerry, who became mgr. of the company's Cincinnati exchange. . . . Wm. Katz, who is associated with his father, Leo Katz in operation of Western Automatic Vending Corp., was married to Bernice Baren of Buffalo.

Orchids and carnations were presented to the first 100 ladies attending opening night of "Sincerely Yours" in Basil's Apollo, Victoria, Genesee and Colvin, promoted by mgrs. Len Warchal, Dick Miller, Robt. Crochowiak and George Krause from community florists. . . . Jerry Fowler, mgr. of the Geneva Theatre in Geneva, N. Y. received much publicity in newspapers and on radio for his "Miss Valentine" contest, conducted in cooperation with local merchants. The winner, picked from the local high schools, was introduced on stage of the Geneva.

In April, Carl Rindcen, mgr. of Shea's Buffalo Theatre, will mark 50 years with the circuit, having started as ticket seller in the old Shea Court St. Theatre. . . . Elmer F. Lux, Variety Club chief barker, announced new committee appointments for 1956, headed by the following: House, Irving Cohen; Heart, Marvin Jacobs; Membership, Manfred Pickrell; Finance, Robert Hayman; Entertainment, Jack Mundstuk; Special Events, Billy Keaton.

Jack Chinell, RKO office mgr., received a bronze plaque from an insurance company for winning second place in a nationwide contest in connection with bookings of traffic and highway safety film, "Devil Take Us."

CHARLOTTE

The Variety Club drive for the Heart Fund and Children's Clinic was launched at a membership meeting presided over by chief barker J. F. White, who introduced some new members. . . . Damage estimated at $500 was suffered by the closed Monroe Drive-In, Monroe, N. C., when vandals destroyed neon lights and concession stand windows. Mrs. N. C. Fowler owns the drive-in, which is leased to R. C. Saunders. . . . Diana 29 Drive-In near Gastonia, N. C. was robbed for a second time within two months by a gunman who made off with $90. Police claimed to have apprehended the bandit.

H. Lewis, mgr. of the Center Theatre, Durham, N. C., awarded the Center's annual prizes to the most valuable players on the Duke University and Durham High School football teams. . . . An obscene film charge was thrown out of court in Charleston, S. C. because no one would admit having seen the alleged "shocker." Magistrate Paul A. Foster dismissed W. F. Harris, mgr. of the Seabreeze Drive-In, on grounds of insufficient evidence. . . . O. J. Morrow's Morehead Theatre, Morehead, N. C., was destroyed by fire to extent of some $150,000.

CHICAGO

Dick Graff, upped from Universal sales mgr. to Detroit exchange mgr., was tendered a dinner by film row friends. His successor here is Herbert Martinez, promoted from country sales. Jerry Field joined the Universal publicity dept. as asst. to Ben Katz. . . . Edward Haskins closed his Vio Theatre in Viola, Ill. after 10 years of operation. . . . Under Federal Court decree, Shubert interests must give up only one Chicago theatre, either Blackstone or Great Northern. . . . Deluxe Theatre, 1141 W. Wilson Ave., has been taken over by Van Nomikos circuit from Shumow Theas. . . . Miles Salsburg, veteran B&K engineering staff man, passed away. . . . Davis Theatre, 4614 N. Lincoln Ave., adopted an all German film policy.

WGN's film division bought the John Wayne package for early showing. . . . Teaser program gets under way in local newspapers for spring opening of the new Bel Air, 2000-car drive-in at 31st & Cicero, with James Shields' adv. bureau handling the campaign. . . . B&K is resuming stage shows at the southside Regal Theatre. . . . Chicago Theatre booked "Alexander the Great" to follow "Carousel." . . . Don Bowen, operator of the Don in Erie, will operate the Roxy in Pecatonia, Ill. . . . Peru Theatre in Peru, Ill. is celebrating its silver anniversary.

Variety Club members are planning to sponsor a dinner at the Palmer House on April 20 in memory of the late Richard J. Finnegan, former chief editor of the Sun Times and founder of Dick Finnegan Memorial Research Center, also head of activities of LaRabida Sanitarium. Tickets will be $50 each, with net proceeds going to the Research fund. . . . Following new members have been admitted to the Variety Club: Duke Dunbar, Ben Eisenberg, Sol Horwitz, Harry W. Nepo, M. D. Zimmerman, Dan Kirsch and Grant Nathanson.

Local censor board passed "Rose Tattoo" for general release with only one cut. Film is booked for early showing at B&K's United Artist. . . . Fred Mindlin, Chicago theatre exec. who cut short his Oakland Calif. trip because of illness, is now convalescing at home. . . . Next meeting of the Chicago Film Council, which is headed by H. S. Levin, has been set for March 16. . . . Fred Niles, former gen. mgr. of Kling Film Studios, organized the Fred Niles Films with studios at 22 W. Hubbard St. . . . Lester Gleason transferred to managerial staff of B&K's State Lake Theatre.

CINCINNATI

Lloyd Rogers disposed of his interest in the Starland Drive-In, outside of Welch, W. Va., to his partner, R. L. Russell. . . . Charles Behlen, Jr., pre-med student and son of Charles Behlen, Ky. circuit theatre owner, made an honorary scholastic fraternity for high grades. . . . Ralph McClanahan, owner of Mack Drive-In and two indoor theatres in Irvine, Ky., is spending most of his time in Frankfort, Ky. as State Representative from Estill County. . . . Lucia Kastle, veteran filmrow employee, resigned as clerk in the shipping dept. of RKO. . . . Ruth Rudin, U-I receptionist for 14 years, is resigning to become asst. to the sales mgr. of Aristocraft, Inc.

F. C. DeBerry, former mgr. of Paramount's Buffalo exchange, was welcomed with a luncheon at the Variety Club on his appointment as mgr. of the company's Cincinnati exchange. . . . 20th-Fox shipper Wally Mergenthal was upped to the booking dept., to fill vacancy created by promotion of Lou Korte to Ky. salesman. Harry Jansen joined the company as shipper. . . . Walter Gibson, a former UI booker, is at Veterans Hospital in Coral Gables, Fla. and will be happy to hear from his old friends.

CLEVELAND

Skirball Bros. are planning to open their new Summit Drive-In in Akron this spring. The 1300-car ozoner will be equipped with a CinemaScope screen, reported to be one of the largest in Ohio, and will also feature a large cafeteria-style concession plus a special children's play area. . . . Ruben Shor of Cincinnati was re-elected pres. of National Allied Drive-In Assn. at the recent Cleveland convention. Other officials include Julius M. Gordon of Beaumont, Tex., secy.; Irving Dollinger of N. Y., treas.; W. A. Carroll of Indianapolis, recording secy.

One of the highlights of the 50th anniversary dinner for Moe Horwitz was the surprise appearance of Jack Horwitz, band leader, and Bob Mulligan, pianist, who were hired by Moe Horwitz for his first theatre some 40 year ago. . . . "Guys and Dolls" went into a 10th smash week at Loew's Ohio. . . . The 105th St. Theatre, recently under new management, held a highly successful "rock and roll" stage show featuring 16 acts plus "The Man Down" on the screen.

DENVER

Wolfberg Theas. have taken over the 750-car Monaco Drive-In from Lem Lee and Paul Rothman, who have operated it since it was built. This gives Wolfberg six ozoners in the near Denver, along with the first-run Paramount. . . . 20th-Fox is remodeling the large room used by salesmen into three private offices for them. The booking dept. will also be remodeled and modernized. . . . Otis Dunlap, former mgr. of the Tower, is now bookkeeper at Service Theatre Supply, where he succeeds Paul Thompson, who left to take a similar job at Denver Shipping & Inspection Bureau. . . . Dick Fulham, 20th-Fox branch mgr., went to Albuquerque, N. M. to preside over demonstration of CinemaScope 55 at the Sunshine.

James Peterson, owner of the Vogue, Littleton, Colo., and pres. of Allied Rocky Mtn. Ind. Theas., went on a vacation that took him to the east coast and also to the Cleveland drive-in convention. . . . The Ernie Pyle, Albuquerque, N. M., has been closed again. Recently it was leased by Paul Campbell but business did not warrent keeping it open. . . . Women of the Motion Picture Industry (WOMPI) and Ladies of Variety are teaming up to stage a fashion show and luncheon on March 17 at the Cosmopolitan Hotel.

The two dailies here are sponsoring contests of interest to film fans. Rocky Mountain News is running its annual "Oscar" contest, with cash and passes offered as prizes, and the Denver Post a contest on "going to the movies is my best entertainment because," to be answered in 25 words or less, winner to receive a 5-day all-expense trip to Hollywood. . . . Gilbert Martine, branch mgr. for Clasa-Mohme, was elected pres. of the local chapter of the League of Latin-American Citizens, a civic organization.

DES MOINES

George Thacker closed the theatre in Reinbeck, leaving the town without a motion picture house for the first time since depression years. He has no immediate plans for the building. . . . Marland Theatre in Marcus has instituted the theatre book plan, with books containing $11 worth of tickets selling for $10 and tickets transferrable from the buyer. It is hoped that local business and professional men will buy books and help the theatre get on a more secure financial basis. . . . Carl Ganoe has leased the Rex in Scranton, which has been closed. New owner plans an early March opening.



Plans for the Variety Clubs 20th International Convention, to be held in N. Y. at the Waldorf-Astoria May 9-12, were outlined at a Tent 35 luncheon meeting by Martin Levine, chairman of the convention committee. L to R: (standing) Levine; Harold Klein, chief barker; Bernard Kranze, new v.p. of Cinerama; (seated) James Velde, new general sales mgr. for United Artists; Larry Morris, luncheon chairman; and honored guest, Jayne Mansfield, star of the Broadway hit, "Will Success Spoil Rock Hunter."

Businessmen in West Bend have set up a corporation to run the West Theatre, formerly operated by Mr. & Mrs. Robert Mueting. . . . Merchants in Jewell were hosts at a free movie for children under 12 at the Strand Theatre on two Saturday afternoons during Feb. If attendance warrants, they may sponsor a series of free shows to bring customers to the trade area. . . . James Stopulos, mgr. of the Coronet in Davenport, reported a robbery at the theatre which netted the culprits $500. . . . 36 Allerton firms are cooperating with operators of the Allerton Theatre by offering a free movie each Saturday, with tickets available from these merchants.

Watch These Dates!

Feb. 21-22: Dallas—Texas Drive-In Theatre Owners annual convention—Statler Hilton Hotel.

Feb. 21-23: Cleveland — National Allied Drive-In Convention—Hotel Cleveland.

March 3: Beverly Hills: American Cinema Editors sixth annual special awards banquet—Beverly Hilton Hotel.

March 4-6: New Orleans—Theatre Owners of America board meeting—Roosevelt Hotel.

March 6-7: Kansas City—Kansas-Missouri Theatre Owners Assn. annual convention —President Hotel.

March 12-13: New Orleans — Allied Theatres of the Gulf States convention—Roosevelt Hotel.

March 13: Louisiana, Mo.—Missouri-Illinois Theatre Owners regional meeting.

March 21: Hollywood — 28th Academy Awards presentation.

April 2-3: Hot Springs—Independent Theatre Owners of Arkansas 37th annual convention—Velda Rose Motel.

April 4-5: Detroit—Allied Theatres of Michigan convention—Hotel Tuller.

April 17-19: Washington—Virginia Motion Picture Theatre Assn. meeting for the Washington exchange area—Shoreham Hotel.

Apr. 29-May 4: New York—SMPTE Convention—Hotel Statler.

May 9-12: New York—Variety Clubs International convention—Waldorf-Astoria.

May 29-31: Atlanta—Theatre Owners of Atlanta and Georgia annual convention

June 17-19: Edgewater Park, Miss.—Mississippi Theatre Owners Assn. 16th annual convention—Edgewater Gulf Hotel.

Aug. 20: Kansas City, Mo.—IATSE annual convention—Muehlebach Hotel and K. C. Municipal Auditorium.

Sept. 20-24: New York—Theatre Owners of America national convention and industry trade show—New York Coliseum.

Oct. 5-7: Atlanta—Women of the Motion Picture Industry's annual convention.

Oct. 7-12: Los Angeles — SMPTE Convention—Ambassador Hotel.

Oct. 15-16: Winchendon, Mass. — Independent Exhibitors, Inc. and Drive-In Theatre Assn. of New England annual regional convention—Toy Town Tavern.

Nov. 25-28: Dallas — Allied States Assn. fall board meeting and national convention—Hotel Statler.

DETROIT

Renovation of the Coronet Theatre has been completed, with lobbies and auditorium decorated by Anthony Eugenio and new draperies devised by Earl Wilson of Harrison Rug Co. House is under mgmt. of Guild Theatre Corp., headed by Albert Dezel, and has been running art and foreign films for the past six years. . . . M. M. Blevins rechristened the theatre in Kalkaska from the Kal to the Kasky. House was formerly operated by O. R. Keeler. . . . Clayton Bennett formed the Lakeland Theatre Co. and is now opearting the Lakeland at Lakeland, which he originally owned. House was formerly operated by Don Carey as the Arcade.

Bridgeman Theatre in Bridgeman, Mich., was closed by veteran exhibitor Bun Baldwin, Jr., who did not disclose future plans for the house. . . . Steve Springett, operator of the Family Theatre, Jackson, who passed away at Indian Rocks, Fla., was buried in Nashville, Mich. . . . Biggest boxoffice was grossed the last week of a six-week showing of "Mister Roberts" and "Left Hand of God" at Bill Keaton's neighborhood Ferndale Theatre. . . . Nate Schreiber of the Colonial and Palmer Park houses planned a huge family reunion party followed by two weeks in Florida for his wife Anna and himself, in celebration of their golden wedding anniversary.

Art Weisberg and Paul Broder appointed Sam Green gen. mgr. of their Sterling Theatres. Green was formerly with Korman Ents. . . . Bud Harris and Associates, of the Walled Lake Theatre, started construction on their new Union Lake and Richardson site 1200-car drive-in. . . . A real Swiss atmosphere was created in the Music Hall lobby on the first anniversary of "Cinerama Holiday," arranged by Bill Green.

HOUSTON

Some new theatre mgrs. in Texas are D. J. Spieckerman, Texas and Skyvue, Haskell; E. Doyle Garrett, Lone Star Theas., San Antonio; George V. Comeaux, Josephine, San Antonio; Jack Owen, Starlite Drive-In, Tyler; L. E. Newton, Wayside, Houston; Ellis Ford, former mgr. of the Delman and more recently with Houston Popcorn, now mgr. of the Broadway and Yale in Houston. . . . Houston Popcorn, headed by Augie Schmitt, moved from 1315 Palmer to 3719 Polk. . . . Columbia renewed its lease at 4521 Almeda. . . . M. W. Wood, owner of the Zett, Darrouzett, passed away.

Changes in personnel at Interstate include official appointment of John Arnold as mgr. of the Majestic; Buddy Gould from Fulton to the Kirby; Oliver Klauss from Wayside to Fulton. Russell Rindy from Interstate's city office, hospitalized for a kidney operation, is being replaced by Eddie Brenmer for six weeks. . . . Woodrow Blakey, owner of Pop's Bargain Barn on Jensen Dr., is building a drive-in theatre on Humble Hyway. . . . Houston has been chosen for southwest premiere of "Carousel" at the Metropolitan on March 15; Dallas on the 16th. . . . Johnny Howell, booker for Rowley United, Dallas, was in Houston booking at Columbia and 20th-Fox.

Bill Brown, local Variety member from Corpus Christi, is completing plans for a

HOUSTON (cont'd.)

boat show on March 17, to be sponsored by Variety. Mgr. Rex Van announced a stag party for March 7, with free entertainment and Mexiean food. . . . Frank Higgins installed a new RCA Silver Sereen and Bausch & Lomb anamorphic lenses in his Palaee Theatre at Brackettville, reports Southwestern Thea. Equip.'s Tom Vincent. The booth was eompletely modernized. . . . The Jaek Coles of Cole Theas. in Rosenberg were in town for Fox trade showing of "Bottom of the Bottle," whieh Fox's Bill Keith also attended on his first time out since reeent illness.

At last monthly meeting of Houston ITA, presided over by pres. Lowell Bulpitt, Coca Cola representatives demonstrated their new 2-spigot maehine, containing eoke and orange drink, and said that 1, 2 and 3-spigot machines are available on a rental basis. Jack Farr of Trail Drive-In advised members who wanted Universal films screened in Houston at 20th-Fox, like they do in Dallas, to write F. J. A. McCarthy at 445 Park Ave., N. Y. C. . . . Allied Artists' Bob Bowers moved to Houston. . . . Interstate's Conrad Brady has resumed his TV program, "Charades" on KPRC, off the air sinee last Nov. . . . Recent marriages: Carol Ann Leon, Daughter of Claude D. Leon of Leon Drive-In Theas. at Abilene, to Donald A. Callaway, Jr.; Norman Mitchamore, son of Wilson Mitchamore of Bolero Drive-In, to Janice Lohse.

INDIANAPOLIS

Variety Club will raffle off a Cadillac, with drawing to be held at a 500 party on May 26. Variety and the Ladies Auxiliary have eombined efforts to transport Cerebral Palsy patients weekly from their homes to the clinie for treatment and have sehedeall on T. C. Baker, pres. of Affiliated, while there.

uled a general meeting at the Club quarters for March 5. . . . $100 in eash was given by the Circle Theatre to writer of the best letter on "How would you have advised Vivien Leigh to handle her personal problem" in eonnection with showing of "The Deep Blue Sea." . . . Joe Bohn, mgr. of Realart, is back in the hospital beeause of a heart eondition. Mrs. Bohn is earrying on at the offiee. . . . Robert Jones, gen. mgr. of Affiliated, who left for a two-week vacation in St. Petersburg, Fla., will



The Lone Ranger, on whirlwind personal appearance tour in conjunction with Warner Bros. "The Lone Ranger," is shown here during his Washington stopover with Frank LaFalce (left), ad-pub director, and George Crouch, zone mgr. for Stanley-Warner Theatres.

KANSAS CITY

Dates for the annual Kans.-Mo. Theatre Assn. convention at the Hotel Continental are March 6-7. Jim Cook is ehairman, with George Baker and Al McClure as co-chairmen; Ed Harris is pres. of the organization. . . . Glen Theatre, whose mgr. was recently booked by K. C. police for allowing obseene pictures to be shown, is now sereening "Mau-Mau," advertised for adults only. . . . Eugene (Jake) Jacobs of the local Paramount office, was appointed asst. to Hugh Owen, company v.p., taking over immediately for Al Fitter, who resigned to enter industrial oil business. . . . In recognition of his writing, direetion and production of "Unchained," Hall Butler, a former Kansas Citian, was one of 11 Americans honored by the National Council of Christians and Jews in reeent eitations.

Russ Stephens, former mgr. of the RKO Orpheum in St. Paul, will sueeeed Mat Plunkett at the RKO Missouri in K. C. when the latter moves to the RKO Orpheum in Des Moines. . . . Wm. D. Gaddoni, 42, M-G-M braneh mgr., died in a K. C. hospital shortly after suffering a heart attack at his home in Prairie Village, Kans. Gaddoni had been with Metro for 21 years and eame to K. C. from the Omaha branch. . . . Geo. W. Hartman, 51, owner of the Armour Theatre in North K. C., died at his home in Chatsworth, Calif.

LOS ANGELES

Hearing in bankruptey eourt on affairs of the Apaehe Drive-In was postponed on order of the Referee so that negotiations with its creditors eould continue. Hearing was originally scheduled for consideration of an offer to purchase the ozoner for $100,000 by Valley Drive-In Corp. J. Harry Agron is operator of the Apache. . . . Alex Cooperman resigned as western div. sales mgr. for IFE to go into independent film distribution. . . . Harry Vinnicof, prexy of Vinnicof Theas., suffered a fraetured arm when he slipped on a rug at home. . . . Mel Evidon, Favorite Films sales mgr., is back at his desk after complete physical checkup.

Max Laemmle redeeorated his Los Feliz Theatre, neighborhood house here, and installed a new coneessions stand. Al Eisman joined the staff as Laemmle's assist. . . . Sunkist Theatre was sold to Charles Lapson, Dr. Charles Resnick and Morris Weiss, who plan to remodel it into an office building. . . . Gordon West and Johnny Hatcher have taken over a former Fox West Coast house, the Tower in Santa Paula. . . . Gene Wilbur, owner of the Palms Theatre in Palm City, is recuperating in Chula Vista Hospital after being kicked by a horse. . . . Fred Stein, head of Fred Stein Ents., has a new son.

What the S. Calif. TOA terms "feast or famine" practices of producers and distributors was diseussed by Edward L. Hyman, AB-PT v.p. at recent Ambassador Hotel meeting. In urging the SCTOA membership to attend, board chairman Harry C. Arthur, Jr. reminded that Hyman and AB-PT prexy Leonard H. Goldenson had been discussing with major eompany sales heads the possibility of establishing an "even flow of top-grade features throughout the 12 months." . . . Open only a week under mgmt. of P. B. Hackley, Jr., the Kiva Theatre on S. Broadway, was shuttered again. Among its previous operators were Dave Reetor and Moses Hernandez. . . . Joe Horn arrived from N. Y. to join the local Buena Vista staff as auditor.



Top honors in Photoplay Magazine's annual awards went to 20th-Fox's "Love Is A Many-Splendored Thing" as the best picture, and to William Holden and Jennifer Jones as the best performers of 1955. Shown receiving the awards at Photoplay's banquet in Hollywood are (l to r): Buddy Adler, producer of the film; editor Ann Higginbotham, making the presentation; William Holden; and Deborah Kerr, accepting for Miss Jones who was in Europe.

MEMPHIS

Jim Carbery, pres. of ITO of Arkansas, appointed J. F. Brown chairman of the 37th annual convention, to be held April 2-3 at Velda Rose Motel in Hot Springs. Among speakers will be Myron Blank of Des Moines, pres. of TOA. . . . C. C. Sanderson elosed his Vardaman Theatre, Vardaman, Miss. . . . Atty. William Goodman asked the Better Films Council to pass a resolution urging Mayor Orgill and the city commissions to do away with censorship in Memphis. . . . Tommy Pemberton elosed the Ritz Theatre, Biscoe, Ark., for remodeling and repairs, with a May opening anticipated. . . . H. A. Ligon elosed the Mary Drive-In, Cherokee, Ala., until spring. . . . Dillard Theatre, Wardell, Mo., closed for good. . . . Mrs. John L. (Mary) Ryaard, 20th-Fox eashier, has a new baby girl.

MIAMI

Opening of "Oklahoma" at the Sheridan Theatre, managed by Sam Rowland, sponsored by the Miami Herald for its "Lend A Hand" fund for Summer Camps. . . . Curtis Miller, supervisor of Claughton Theatres, is recuperating at Victoria Hospital from surgery. . . . Claughton's Embassy will elose soon to make way for the First National Bank building. . . . Eric Utter is now a member of the Two Gallon Club, having donated his 20th pint to the Wometeo blood bank. . . . After renovation, the Grove Theatre became the Grove Playhouse, playing to eapacity with legitimate shows and featuring a new restaurant, now tops in the area. . . . Circle Theatre started a new policy of admitting children under 12 free when aeeompanied by a parent. Wm. Syles is now asst. mgr. there.

MILWAUKEE

Wiseonsin Allied intends to hold a one-day drive-in meeting before the season starts. . . . New salesman at National Sereen is Harry Sehnackenberg. . . . A past ehief barker's party, ineluding wives, is being planned by Tent #14 for April 7. . . . Angelo Provinzano, Wiseonsin Allied's pres., is ill with an infeetion. . . . A proud new grandfather is Tony LaPorte, Avalon Theatre here. His

MILWAUKEE (cont'd.)

daughter gave birth to a girl named Linda. . . . Joseph Reynolds, Jr., son of Joe Reynolds, mgr. of the Towne Theatre, will try out with the Milwaukee Braves this coming April.

The Warner Theatre is running a contest in promoting "Picnic." Those wishing to enter must send in a snapshot of a picnic they attended. Prizes include a valuable camera, camp stove and passes to the theatre. Glamorene is also running a contest in conjunction with the film, with a $150 rug to the winner. . . . Palace Theatre is running a jingle contest in connection with "The Benny Goodman Story." Winner gets a trip for two to N. Y. C. . . . Despite objections of the Mayor's motion picture commission, "Man With The Golden Arm" will open at the Fox-Palace here.

MINNEAPOLIS

The accounting depts. of two AB-PT affiliates, Minn. Amuse. Co. and Balaban & Katz, will be combined in the latter's main office in Chicago, according to announcement of Harry B. French, pres. of MACO. . . . Clyde Cutter has taken over operation of the nabe Paradise on the north side from the Berger circuit. Cutter also operates the northside Broadway and Alhambra. . . . Northwest Thea. Corp. took over buying and booking for the municipally-owned Auditorium Theatre at Red Wing, Minn., and the Lyric at Rugby, N. D. . . . Al Muller, 73, operator of theatres at Monticello, Maple Lake and Annandale, Minn., passed away. . . . Stewart Granger, who was in for the Northwest premiere of "The Last Hunt," had his picture taken with the M-G-M staff while visiting the exchange.

James Randgaard sold his interest in the Gilles Theatre, Wahpeton, N. D., to Drive-In Theas., Brainerd, Minn., and will devote all his time to operation of the Staples Theatre and Staples Drive-In at Staples, Minn. . . . CinemaScope was installed in the Grand at Mohall, N. D., and the Towne at Florence, Wis. . . . Paul Strennen has taken over operation of the New Lake Theatre, Rib Lake, Wis., from Narid Thea. Ents. . . . Ray Allmendinger and R. W. McKie of Sioux Falls, S. D., have purchased the Lennox Theatre, Lennox, S. D., from John E. Doyle. Extensive improvements, including a CinemaScope installation, are planned.



Tom Tidwell (left), 20th-Fox's Jacksonville branch mgr., greets Florida exhibitor Bill Cumbaa at his company's CinemaScope 55 demonstration, held at the Carib Theatre in Miami.



Opening night of Columbia's "Picnic" at the Radio City Music Hall in N. Y. finds this happy group on hand. L to R: Columbia general sales mgr. A. Montague, Music Hall managing director Russell Downing, Columbia exec. v.p. Jack Cohn, director Joshua Logan, and screen-writer Dan Taradash.

NEW HAVEN

Loew's Poli, Waterbury, and the Poli here will present Victor Borge's "Comedy in Music" at $4.50 top on March 6 and 7, respectively. . . . Rudy D'Angona joined the advertising staff of Bercal Theatres and will work on promotion for the Parsons and Star, Hartford. . . . Anthony Albino was named pres. of the Groton Open Air Theatre, Groton, succeeding Harry Picazio, Jr., who became treas. . . . Tower Theatre, a Waterbury subsequent run, has changed hands. John R. Mahan sold the theatre for undisclosed terms to Eugene and Cecilia Gasparri. . . . Sperie Perakos turned over the deluxe Hi-Way, Bridgeport, for a benefit film performance, with proceeds going to Boys Town of Italy.

Mrs. Lee Kissner, formerly office mgr. and booker at RKO, has taken on similar duties at the Republic Exchange. . . . The Berlin Zoning Commission has indefinitely postponed a hearing on application of George LeWitt, New Britain theatre owner, for authorization to build a drive-in there. . . . Carim E. John reopened the long-shuttered Strand, a subsequent-run in downtown Willimantic, with a number of special free offers of admission during the first week.

NEW ORLEANS

Donald Ganchau resigned as booker for the Pittman Theatre to go into service for two years. He is replaced by Tommy Jansen, former booker at Warners. . . . William Sendy is new owner of the Kenner Theatre, Kenner, La., taken over from S. J. Gulino. . . . Neil Mixon reopened his Mixon Drive-In for the season. . . . Mississippi Theatre Owners Assn., headed by Teddy Solomon of McComb, Miss., will have its 16th annual convention June 17-19 at the Edgewater Gulf Hotel, Edgewater Park, Miss. . . . Wm. Dietenbeck resigned as mgr. of the Paramount, Jackson, Miss., to open his own theatrical business in Orlando, Fla. . . . Arthur Adams, operator of the Gretna Green Drive-In, was fatally stricken by a heart attack at his home in N. O. . . . Cecil Kelly reopened the Cil at Stamps, Ark. for week-end showings.

NEW YORK

To conform with Third Ave.'s "new look" since removal of the El, Wm. W. Howard, v.p. of RKO Theas. announces that the RKO 58th St. will undergo extensive alterations inside and out from plans submitted by theatre architect John McNamara. . . . WCBS-TV has leased for three years the 104 feature films recently made available to television by Columbia and will begin presentation of the films July 1 on both the "Early" and "Late" shows. Price paid by the station was not announced but is believed to be in excess of $500,000.

OKLAHOMA CITY

Mr. & Mrs. Carl Taggart are closing their Rick Theatre, Southwest City, Mo., until sometime in May. . . . Wright Hale reopened his Palace Theatre, Gruver, Tex. . . . Mike Comer of Columbia was elected pres. of IATSE Local 59, succeeding Dick Mays who became ineligible for membership in the union upon his promotion to office mgr. for Universal. . . . Brownie Trader sold his new Dill Theatre, Dill City, Okla., to R. R. Powers. This house has been closed for some time. . . . M. D. Ray and Billy Joe Pickens sold the Lyn Theatre, Thomas, Okla., to Dick Frans. . . . J. N. Byrd, who has been a salesman for M-G-M for the past 28 years, retires on March 1. Byrd said he had no immediate plans and intended to loaf for the next 30 days.

OMAHA

Affiliation of the Omaha Hearing School with Variety Club, Tent #16, hereafter to be known as the Variety Childrens Hearing School, was revealed jointly by Dr. Robert E. Lovgren, board member of the school, and J. Robert Hoff, chief barker of the local tent. Variety will assume complete financial responsibility for the school budget from monies raised by its various charitable functions each year.

PHILADELPHIA

Lawrence Shubert Lawrence of Shubert Theas. helped to install Wm. Goldman of Wm. Goldman Theas. as pres. of the newly organized Theatre and Amusement Assn., a group which embraces all facets of the entertainment industry. . . . David E. Brodsky, theatre decorator, was reelected pres. of the Downtown Jewish Orphan Home for a sixth consecutive term. . . . Trenton-New Brunswick Theas.' Hamilton in Trenton, N. J. is now on a week-end art policy. . . . Moe Verbin, mgr. of the President Theatre, received a plaque from S. Phila. Optimist Club for his community enterprise. . . . Barry Colmer, who operated theatres at Beach Haven, Brant's Beach and Barnegat Bay in N. J., died at the age of 68; also passed away, Sol Korson, 54, at his home in Hyattsville, Md.

Walt Woodward, Florida rep. for Wil-Kin

PHILADELPHIA (cont'd.)

Thea. Supply for past seven years and an old-timer from this territory, retired and will make Miami his home. . . . Mitchell Pantzer bought the property at 1321 Vine St., reportedly for investment. . . . As one of its fund raising projects, the local PTA staged a motion picture benefit all of last week at the Nixon and City Line Center theatres.

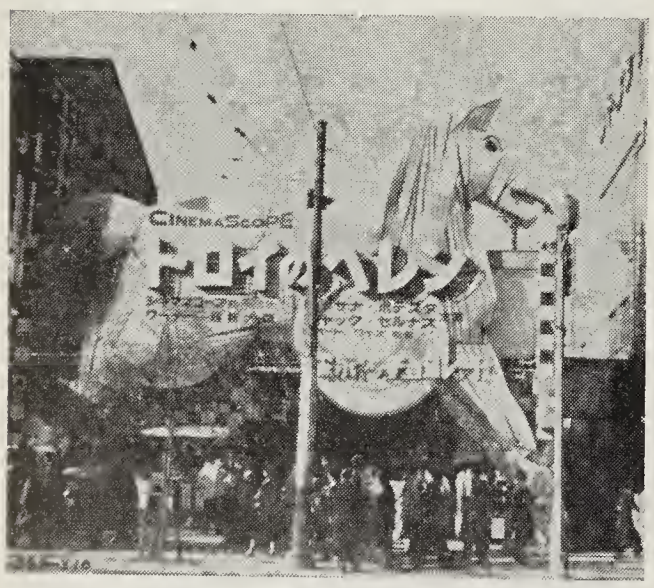
Ed Larson, former booker at Universal, is now office mgr. and booker at Screen Guild. . . . Larry Ruch, Ellis Theas. dist. mgr., was in Lady of Lourdes Hospital in Camden, N. J. for minor surgery. . . . The Roxy and Jefferies theatres in Phila. have been acquired by Robt. S. Marcus' Ridge Thea. Corp. from Harry Waxmann and associates. . . . State Theatre in Boyertown, Pa. has been taken over by Clark Theas. . . . Charles Donohue, RKO booker, is on leave due to serious illness.

PORTLAND

The 29-year-old Bagdad, leading suburban theatre, following extensive remodeling, is scheduled for reopening on March 21. House is under lease to Western Amuse. Co., represented by Thomas P. Blair. . . . A new Trans-Lux Luxuria screen, one-piece in construction, was installed at the Aladdin Theatre, operated by Sol. Maizels. . . . Mgr. Dean Matthews of Evergreen's Fox is putting on numerous Saturday night previews with current features to stimulate attendance. . . . Martin M. Foster reported that attendance at his Guild Theatre during second week of "The Littlest Outlaw," necessitated doubling box office personnel.

ST. LOUIS

A $15,000 marquee was added as final touch in the improvement program at Frisina's recently remodeled Iowa Theatre at Keokuk, Ia. . . . Edward B. Arthur, F&M gen. mgr., was named to represent MITO on the COMPO Council by MITO pres. L. J. Williams. Paul Krueger was appointed chairman for the 1956 annual convention, with time and place still to be designated. . . . Wm. Guinan, formerly with McCarty and National, joined the staff of St. Louis Theatre Supply, owned by Mrs. Arch Hosier. . . . "Guys and Dolls" terminated eight big weeks at the Esquire, exceeding the six-week run of "Best Years of Our Lives" in 1947. . . . Florine Theatre at Flora, Ill., was closed by the Larry Spaldings, who plan to continue operation of their Town on a 7-day basis.



Street ballyhoo in Tokyo for Warner Bros.' adventure spectacle, "Helen of Troy," featured a gigantic Trojan horse situated on one of the city's busiest streets. Same stunt was used by the company to publicize Helen's openings in Hongkong, France, Sweden, Holland and elsewhere.

Six lucky girls, selected by patrons of theatres in Mo. and Ill., will start June 5 on their "Holiday in Mexico" tour under guidance of W. V. Snyder of Dixon, Mo., who conceived the plan for stimulating attendance. . . . Southway Theatre here reopened under mgmt. of Harold F. Kapper, a newcomer to the business. . . . Wehrenberg circuit reopened its 66 Park-In Drive-In here. Paul Krueger, pres. and co-gen. mgr. of the company was appointed marshall for Moolah Temple of the Mystic Shrine. . . . Thomas M. Curley, 67, retired motion picture theatre pioneer, passed away.

Midwest's Airway Drive-In, controlled by the Phil Smith interests of Boston, Mass., reopened on a 7-day basis. . . . F&M's St. Ann 4-screen Drive-In is also on a 7-day policy after operating weekends only. . . . Al Rinne, asst. mgr., and Louis Rodgers, cashier of the Michigan Theatre here, were held up by an armed woman bandit who made away with $70. . . . Carver Theatre, operated weekends only by Charley Goldman and Jules Leventhal, was sold to outside interests and will be razed for a parking lot, also E. F. Elfgen's 450-seat Norside at Alton, Ill.

The Catholic newspaper here announced that movie programs based on Legion of Decency ratings will be offered for children in a series of Saturday matinees at the Ivanhoe and Roxy theatres. . . . A Mo. business charter has been granted to Imperial Productions, Inc., Kansas City, Mo., to deal in movie films, cameras, etc. . . . Plans are under way to reopen the Roxy at W. Frankfort, Ill., where Fox Midwest also operates the Grand. . . . Robert Good of Mt. Vernon, Ill. has taken over the Capitol Theatre, Pinckneyville.

SAN FRANCISCO

Don Yarbrough, FWC publicist, will head the 20th-Fox southeastern div., with headquarters in Atlanta, after March 14. Ann Delfer succeeds him here. . . . Buena Vista exchange moved to 230 Hyde St. . . . Earle Williams, booker and buyer for the past 12 years for Principal Thea. Circuit and Royal Theas. Ltd., Honolulu, passed away. . . . J. J. Perry planned a March 1 opening of the flood-damaged Klamath Theatre, Klamath. . . . Homer Wall, UA office mgr., entered Mary's Help Hospital for a checkup.

Abe Blumenfeld, pres. of N. Calif. Thea. Assn., attended the mid-winter meeting of the board of directors of TOA in New Orleans. . . . William Thedford, Fox West Coast Theas., was elected a director of NCTA at the Feb. meeting. . . . The "sensational" opening of "The Conqueror" at the Golden Gate Theatre on Feb. 22, grossing $9,500, topped all records back to 1922, according to mgr. Mark Alling. . . . "I'll Cry Tomorrow," at Loew's Warfield the same day, broke the record set by "Quo Vadis" in 1951.

Proceeds of the March 1 reopening of the Yuba City Drive-In, featuring an M-G-M pre-release, will benefit the Kiwanis Flood Relief Fund. . . . Harry Seipel, former FWC dist. mgr. and 20th-Fox rep. in Australia, is establishing a real estate office here. . . . John Newton of Fairoaks Theatre, Fairoaks, will reopen the Lux Theatre, Sacramento, closed by former owner, Mr. Heber.

SALT LAKE CITY

Product of Associated Films Releasing Corp. has been added to the distributing facilities of Fred Poloski, who up to now handled only Lippert films. . . . Admissions



An unusual stunt during the opening engagement of 20th-Fox's CinemaScope 55 "Carousel" at New York's Roxy Theatre saw patrons served generous helping of Snow's Clam Chowder from Maine. Film has a leading character, a fisherman, called "Mr. Snow" and features the song, "This Was A Real Nice Clam Bake."

at the Capitol Theatre, managed by Marvin George, have been upped from the former top of $1 to $1.25 during extended run of "Guys and Dolls." . . . Special trade screenings of "The Searchers," made in and around Monument Valley, Utah, and "Serenade," Mario Lanza's new musical, are scheduled for the Villa Theatre on March 12. Wm. F. Gordon, Warner branch mgr., also sent invitations to civic and business leaders.

In a tie-in with Buena Vista branch mgr. Thomas McMahon, Harmon's two restaurants here presented free tickets to the first 500 guests for showing of "The Littlest Outlaw" at the World Playhouse. . . . The Rialto, managed by Gene Bowles, had a successful "Leap Year Lover's Midnight Show" which featured "Has Anybody Seen My Girl." . . . Margaret McMurdie resigned from her office duties at the Columbia exchange due to a forthcoming blessed event and her post has been filled by D. Keener, upped from shipper, with Dean Wilson taking over the shipping.

SEATTLE

Lou Pressler, gen. mgr. of United Theas. of Seattle, purchased an interest in the Boise and Broadway Drive-In Theas. of Boise, Idaho and moved to that city. He will still be connected with United. . . . A new 800-seat theatre of the stadium type is in course of construction at Havre, Mont. and scheduled to open in the near future. . . . The New Center Theatre will open early in March at Spenard, a new shopping center at Anchorage, Alaska. It will accommodate 900 and be operated by Paulsen and Schock. Harry Plunkett, Seattle mgr. of National Theatre Supply, which furnished the rugs and equipment, will fly to Anchorage for the opening. . . . J. A. Trameel was appointed office mgr. of NTS, succeeding Bill Stahl, who was placed in charge of the Portland, Ore. territory.

Two new drive-ins in the course of construction at Shelby and Cutbank, Mont. will be equipped with CinemaScope, wide screens and other installations by B. F. Shearer of Seattle. They will be operated by Par Oil Co., which also owns the drive-in at Conrad, Mont. A contest will be conducted to select names of the new theatres. . . John Lee is planning construction of a 1,000-car drive-in at Moses Lake, Wash. Since opening of the new irrigation district, the city has outgrown the 500-car ozoner completed in the fall of 1955.

Independent Trade Reviews

"The Conqueror"

(RKO) CinemaScope-Technicolor 111 Min.

Cast: John Wayne, Susan Hayward, Pedro Armendariz, Agnes Moorehead, Leslie Bradley, William Conrad, Ted de Corsia, Thomas Gomez, John Hoyt.

Credits: Produced and directed by Dick Powell; Assistant Producer, Richard Sokolove; Screenplay by Oscar Millard.



John Wayne (center) and Susan Hayward star in Howard Hughes' "The Conquerer," RKO Radio release in CinemaScope and Technicolor. Pedro Armendariz co-stars.

With the names of John Wayne and Susan Hayward for the marquee, and an extensive pre-selling campaign already executed on an international basis, RKO's *The Conqueror*, in Technicolor and CinemaScope, seems a cinch for good box office returns. Photographically, this big budget film is often quite exciting with hordes of Mongols, Tartars and other 12th century tribes charging across plains and down mountainsides while Wayne, an obscure Mongol chief, comes to fulfil his destiny as the leader of all his people—the Ghengis Khan. Also exciting are some sensual love scenes between Wayne and Miss Hayward, daughter of the Tartar who killed Wayne's father, and whom he steals from her betrothed and takes against her will. At one point, a harem of scantily-clad dancing girls, accompanied by Miss Hayward, undulate in spectacular fashion. These goings-on, which admittedly give only a passing glance to history, are directed at a fast clip by Dick Powell, who also produced admirably. Mexican star Pedro Armendariz turns in a strong performance as Wayne's mystical blood brother, while the other acting is in the traditional style of the action epic. *The Conqueror* should prove highly entertaining to most audiences.

WHEN THE MONGOL CHIEF TEMUJIN (WAYNE) attacks a Mergit caravan, he steals the chief's seductive bride-to-be, Bortai (Miss Hayward), and tells his followers he will take her for his wife. Worried because Miss Hayward is the daughter of the powerful Tartar rule and because she has openly expressed her hatred for Wayne, his followers try to dissuade Wayne from his decision, but he will not budge. Instead he plans to unite his forces with the mighty Chinese ruler, Wang Khan, in a battle against the Tartar chief. Misled by a treacherous adviser, the Khan turns on Wayne, and is killed in the ensuing battle. Wayne takes over the Khan's wealthy city and prepares to fight the Tartars. Captured, he is close to death when he is saved by Miss Hayward, who has come to love him. Wayne goes on to fulfil his destiny as leader of all his people.

"Backlash"

(Univ.-Int'l.) Technicolor 84 Min.

Cast: Richard Widmark, Donna Reed, William Campbell, John McIntire, Barton MacLane, Edward C. Platt, Harry Morgan, Bob Wilke.

Credits: Produced by Aaron Rosenberg; Directed by John Sturges; Screenplay by Borden Chase; Based on a novel by Frank Gruber.

Tautly directed by John Sturges (*Bad Day At Black Rock*), this western drama offers a great deal of suspense—especially in the earlier scenes. Add to this element an excellent performance by Richard Widmark, and atmospheric outdoor Technicolor photography, and you'll see that *Backlash* offers action fans something more for their money. The story of a gunfighter, tracking down the man who—he thinks—massacred his father, *Backlash* also offers standard Western ingredients that keep the story moving: attacks on the stagecoach and isolated army post, gunplay, etc. Donna Reed, as a determined widow who tags along with Widmark for her own reasons, is very decorative, and William Campbell, Barton MacLane, Harry Morgan and others offer fine assistance.

BELIEVING THAT HIS FATHER WAS ONE OF two unidentified victims of an Apache massacre, made possible by a white man's treachery, Widmark is in search of possible clues. Also involved is Donna Reed, attempting to trace her husband, who was also with the slaughtered group. She also wants $60,000 in gold believed held by the group. Wounded by a family whose father was killed in the raid, Widmark doggedly pursues the trail, meanwhile falling in love with Miss Reed. Following the trail to Texas, they learn that the man they are looking for is a notorious cattle rustler, John McIntire, whom they have not seen. They know he will be either Miss Reed's husband or Widmark's father. He turns out to be the latter, and when Widmark, disgusted, refuses to aid his father's ambush of a posse, McIntire tries to kill his son. After much shooting, McIntire is killed and Widmark is freed of the torment that has haunted him.

"The Ladykillers"

(Continental) Technicolor 94 Min.

Cast: Alec Guinness, Cecil Parker, Katie Johnson, Herbert Lom, Peter Sellers, Danny Green, Jack Warner, Frankie Howard.

Credits: A. J. Arthur Rank Organization Presentation; Produced by Sir Michael Balcon; Directed by Alexander Mackendrick; Story and Screenplay by William Rose.

Alec Guinness turns in one of his fine comic portrayals of the mad criminal genius and he's nobly supported by a wonderfully innocent and whimsical old lady Katie Johnson in this delightful British Technicolor comedy. Prospects are excellent for both art house and general audience acclaim for this well-produced, brilliantly-written film—on a level with the trio of Guinness films that were so popular here, *The Man in the White Suit, Kind Hearts and Coronets* and *The Lavender Hill Mob*. It spins a daffy tale of five hardened criminals who are completely bewildered by the little old lady they had duped into a robbery. It's a witty mixture of the sinister and the sublimely innocent, and its quick pace, inventive humor and true grasp of comic personality should provide abundant and rewarding word-of-mouth enthusiasm. Miss Johnson actually steals the show and she may be in for some U.S. awards to follow up the British "Oscar" won for this performance.

A STRANGELY ASSORTED QUINTET OF CRIMINALS led by master-mind Guinness descend on old Miss Johnson's Victorian dwelling in a quiet section of London, supposedly to practice chamber music. However, they are actually planning a bold armored-car robbery—with Miss Johnson as the innocent dupe to complete the scheme. The fantastic daylight robbery comes off with marvelously comic and suspenseful complications, and the criminals pack up their violins and bid Miss Johnson good-bye. However, things really start happening when she accidently learns that those violin cases don't hold violins at all, but thousands of pound notes. While she tries to decide what to do, (for they have convinced her she is more guilty than they are), the quintet draws lots to decide which of them must kill her. No one wants to do in the whimsically innocent lady, and in the scramble to avoid the deed, all five manage to kill each other instead. Needless to say, the police won't believe a word of the old lady's tale, and she is forced to keep all the money herself.

"Doctor At Sea"

(Republic) Technicolor-VistaVision 93 Min.

Cast: Dirk Bogarde, Brigitte Bardot, Brenda De Banzie, James Robertson Justice, Maurice Denham, Michael Medwin, Hubert Gregg, Raymond Huntley, Geoffrey Keen, George Coulouris.

Credits: Produced by Betty E. Box; Directed by Ralph Thomas; Screenplay by Nicholas Phipps and Jack Davies; Aadaptation by Richard Gordon.

Successor to the British comedy, *Doctor in the House*, this film, like most sequels, fails to measure up to the original. But it does offer some moments of very funny slapstick and a French girl—Brigitte Bardot—who is wonderful to look at. And it is handsomely photographed in VistaVision and Technicolor. Certain to benefit from the success of the earlier film, *Doctor At Sea* is about a medico (Dick Bogarde) who goes to sea to escape from a shotgun wedding, and there encounters a blustering autocratic captain, a stoker with lumbago, a seaman with the DT's, a third mate with the airs of a Hartley Street broker, and other picturesque characters. Not to mention Miss Bardot, a French singer who is companion to a wealthy woman passenger with designs on the captain. The plot is short on invention, but when scantily-clad Miss Bardot is on-screen, the picture always picks up. With an eye towards another sequel, perhaps, the film ends with Bogarde and Miss Bardot, in love but devoted to their careers, planning another meeting in Rio.

DIRK BOGARDE, A YOUNG DOCTOR, SIGNS ON A tropics-bound cargo ship as a medical officer to escape the homely daughter of his landlord. He meets a variety of picturesque crew members, faces a few minor crises and solves them, including a bad seige of seasickness and an emergency appendectomy. Meanwhile he falls in love with a French cabaret singer, Brigitte Bardot, who is very responsive but devoted to her career. The film ends with the couple—each devoted to their careers—about to embark for Rio.

"Steel Jungle"

(Warner Bros.) 86 Min.

Cast: Perry Lopez, Walter Abel, Beverly Garland, Ted de Corsia, Kenneth Tobey, Allison Hayes, Greg Walcott, Leo Gordon, Kay Kuter.

Credits: Produced by David Weisbart; Directed and Written by Walter Doniger.

There's plenty of action and sentiment in this well-paced prison programmer from Warners, and it should fill the bill satisfactorily for general viewers. *The Steel Jungle* spins a familiar tale of a young tough who learns after a short stretch in prison that he can't trust the gambling syndicate for which he worked. Played enthusiastically by newcomer Perry Lopez, the tough is beaten up, shot at, and nearly killed within the prison walls, while on the outside his pregnant wife, Beverly Garland, is threatened and kidnapped. All the villainy is directed by vicious gang leader Ted de Corsia in an effort to keep Lopez from spilling the truth—until a slam-bang ending puts the crooks away for keeps. The cast turns in believable performances, and the action scenes offer a variety of excitement.

BOOKIE LOPEZ IS SENT TO THE PENITENTIARY

for a year for his illegal operations. Inside the prison, Lopez tells Boss de Corsia that the "Combination" let him down, but is beaten up by the imprisoned gang leader's henchman. Later, Lopez learns of the murder of a guard by de Corsia's men and crooked guard Greg Walcott. However, he refuses to talk about the Combo to Warden Walter Abel or psychiatrist Kenneth Tobey—believing that de Corsia will spring him. He pressures the gang leader to break him out—but the double cross is on, and guard Walcott tries to shoot Lopez down. Several more attempts on Lopez's life are made, but at the end, de Corsia and Walcott are killed and Lopez is allowed to stand by his wife as she gives birth to their son.

"Invasion Of The Body Snatchers"

(Allied Artists) CinemaScope 80 Min.

Cast: Kevin McCarthy, Dana Wynter, Larry Gates, King Donovan, Carolyn Jones, Jean Willes, Ralph Dumke, Virginia Christine, Tom Fadden.

Credits: A Walter Wanger Prod.; Produced by Walter Wanger; Directed by Don Siegel; Screen play by Daniel Mainwaring; Based on the Colliers' Magazine serial by Jack Finney.

Walter Wanger has come up with a fascinating science fiction chiller, highly exploitable, which looks like a box office winner all the way. Slickly produced, well cast and expertly directed, the film brings a new horror gimmick to the motion picture screen and the very freshness of the theme of the film is its strongest asset. Dealing with a form of plant life that takes over the body of townsfolk and gradually takes over the town, the film is action packed and has some nerve-tingling key dramatic scenes. Since making this film, lovely Dana Wynter has been tapped for stardom by 20th-Fox.

WHEN DR. KEVIN MCCARTHY RETURNS TO THE small town where he practices, he detects a nervous hysteria, where certain townsfolk appear to be strangers to their friends and relatives, although they look the same as they always have. A psychiatrist friend of McCarthy's, Larry Gates, makes an effort to explain this away logically but McCarthy is still skeptical as is Dana Wynter, McCarthy's now divorced ex-girl friend. McCarthy soon discovers that a plant life, found in pods, ripens into a "blank," in the form of a human being. While the people sleep, the blank drains them of all their emotions except the will to exist. The last two citizens who have not become "pod people," McCarthy and Dana make a deperate effort to escape and warn the rest of the country. Dana becomes a "pod" person in their flight and McCarthy, who flees alone finally convinces Dr. Whit Bissell, that his story of the pods and their influence is fact, after a truck carrying "pods," crashes nearby.

"Let's Make Up"

(United Artists) Eastman Color 72 Min.

Cast: Errol Flynn, Anna Neagle, David Farrar, Kathleen Harrison, Peter Graves, Helen Haye.

Credits: Produced and directed by Herbert Wilcox; Based on the stage production of Robert Nesbitt's "The Glorious Days" by Harold Purcell.

Filmed in England, this colorful entry that has Errol Flynn making his debut as a song and dance man in a small portion, has been sharply edited from an obviously longer version; as a result, the film is jumpy and full of lapses plot-wise. The story is only fair while the characterizations are adequate and the direction and production are average. Musical numbers include "Till The Boys Come Home," "If You Were The Only Girl in the World," "Tiperary," "The Moment I Saw You," "Soldiers of the Queen." It can round out the program in fair-enough fashion.

DURING WORLD WAR II ENTERTAINER ANNA Neagle is wooed by actor-producer David Farrar. During an air raid, a bomb explosion knocks her unconscious and in confused dreams, she thinks of herself as Nell Gwynne and of Farrar as King Charles. She is sent to the country to recuperate and spends some time in the home of would-be suitor Peter Graves and his aunt. In another dream, she sees herself as Queen Victoria and Graves as Prince Albert. When she is convinced Farrar loves someone else, she agrees to marry Graves. Farrar later learns she has an aversion to actors since her mother Anna Neagle married her father Errol Flynn. World War I saw Neagle become a star when Flynn went to war. After the war, he went to Hollywood and they were separated and their marriage was destroyed. Years later Neagle decided to join Flynn but was killed in a plane crash. Farrar leaves to take a group of entertainers to Burma and Flynn arrives in time to see Neagle and convince her that she should go along with Farrar and marry him.

"Uranium Boom"

(Columbia) 66 Min.

Cast: Dennis Morgan, Patricia Medina, William Talman, Tina Carver, Philip Van Zandt, Bill Henry, Gregg Barton, Mel Curtis.

Credits: A Clover Production; Produced by Sam Katzman; Directed by William Castle; Screen play by George P. Slavin, George W. George and Norman Retchin; Story by Slavin and George.

"Uranium Boom" is a programmer that has lots of action, some clever characterizations and also the marquee bait of Dennis Morgan, Patricia Medina and William Talman. Based on the timely subject of uranium prospecting, the film fills the bill as a good supporting feature, following a formula story line, with a few fresh twists to it. The cast toppers are competent in their roles, with a character actor, Philip Van Zandt, outstanding as a Navajo Indian.

MORGAN, AN EX-COWHAND-LUMBERJACK, MEETS Talman, a mining engineer, and they team up to hunt for uranium. Morgan wants to strike it rich so that he can live big, Talman wants money so he can marry Patricia Medina. Led by an Indian, Philip Van Zandt, the two men discover uranium after weeks of searching. Talman holds the claim and Morgan goes into town, where he meets Patricia. After a fast courtship he marries her, not knowing that she is the girl that Talman is in love with. After Talman breaks up the combine and gives Patricia half of his share, Morgan goes power-mad. Talman, using the old army con game, rigs a deal where Morgan is broken of his power and loses his money. Finally, the trio realizes that they were all meant to work together, and they go out after uranium again.

"Dark River"

(Times) ARGENTINE 90 Min.

Cast: Hugo Del Carril, Andriana Benetti, Gloria Ferrandez, Pedro Laxalt, Ral del Villa.

Credits: Produced and directed by Del Carril; Story and Screenplay by Eduardo Borras.

Dark River is the product of Argentine director-actor Hugo Del Carril, representing his first film offered in this country. Depicting the struggle for survival waged by a group of enslaved workers on a tea plantation in North Argentina, their attempts to endure and escape, and the eventual overthrow of the tyrannical over-seers, the import is worthy of art house acclaim. Under Del Carril's sure hand, what might have been a grim and unmoving social document is rendered into a personal love story of two brothers and the woman they love—giving the South American film a high rank in the neo-realistic tradition. Italian star Andriana Benetti gives a portrayal of remarkable radiance and purity. Though passed by the new Argentine government, *Dark River* was made under Peron rule—and added interest for art audiences is derived from a strong pro-labor aspect, representing some cleverly disguished propaganda for the ex-dictator.

No Defeat By Default

(*Continued from page 7*)

such a case because exhibition benefitted substantially from the tax savings.

Of course, it might prove embarassing to Mr. Myers and some of the Allied leaders for the membership to believe that an effort at repeal does have a chance and join the COMPO effort; to tell their Congressmen what the partial tax relief did to keep them in business and what extended relief would mean to their theatre operations. We think this will happen, in any event, despite advice to the Allied membership now appearing in regional bulletins that it should not participate.

There is a good chance for success despite the discouraging statements emanating from the Allied high command. In April 1950, Mr. Myers, as head of the Industry Tax Committee, urged COMPO to "carry on the fight until all admissions taxes have been abolished." There was no talk about going to the well too often. There must be none now. This must be a continuing fight without interruption until the objective is obtained.

If anybody has been lured into a trap, it wasn't Bob O'Donnell. It was the Allied membership. The only way the tax campaign can really be defeated is by default in the field.

: Hollywood Production :

Allied Artists PRODUCTIONS, INC.

Shooting

THREE FOR JAMIE DAWN
Cast: Laraine Day, Richard Carlson, Ricardo Montalban, June Havoc, Eduard Franz, Maria Palmer, Regis Toomey, Marilyn Sims.
Producer .....Hayes Goetz
Director .....Thomas Carr

HOLD BACK THE NIGHT
Cast: John Payne, Mona Freeman, Peter Garves, Audrey Dalton, Chuck Connors, Robert Nichols, Robert Easton, Michael Loring.
Producer .....Hayes Goetz
Director .....Allan Dwan

THE INTRUDER
Cast: Edmund Purdom, Ida Lupino, Ann Harding, Mimi Gibson, Eric Anderson.
Producer .....Lindsley Parsons
Director .....Irving Rapper

Cutting

MOTHER-SIR
Cast: Joan Bennett, Gary Merrill, Shirley Yamiguichi, Judy Nugent, John Craven.
Producer .....Walter Wanger
Director .....Edward Bernds

THE FRIENDLY PERSUASION
(Eastman Color) (Wide Screen)
Cast: Gary Cooper, Dorothy McGuire, Marjorie Main.
Producer-Director .....William Wyler

THE FIRST TEXAN
(CinemaScope)
Cast: Joel McCrea, Felicia Farr, Jeff Morrow, Wallace Ford.
Producer .....Walter Mirisch
Director .....Byron Haskin

CRIME IN THE STREETS
Cast: James Whitmore, John Cassavetes, Sal Mineo.
Producer .....Vincent M. Fennelly
Director .....Don Siegel

THE FOUR SEASONS
(Eastman Color)
Cast: David Wayne, Keenan Wynn, Jim Backus, James Barton, Marcia Henderson, Myrna Dell, Denver Pyle.
Producer-Director .....Josef Shaftel

MAGNIFICENT ROUGHNECKS
Cast: Jack Carson, Mickey Rooney, Nancy Gates, Jeff Donnell.
Producer .....Herman Cohen
Director .....Sherman A. Rose

CATTLE KING
(Eastman Color) (CinemaScope)
Cast: George Montgomery, Peter Graves, Marcia Henderson, Richard Eyer, Robert Wilke, Alan Hale, Jr., Walter Sande, Myron Healey, Dilliam Fawcett.
Producer .....Richard Heermance
Director .....Harmon Jones

COLUMBIA

Shooting

THE SEVENTH CAVALRY
(Producers-Actors Corp.)
(Technicolor)
Cast: Randolph Scott, Barbara Hale, Leo Gordon, Harry Carey, Jr., Jay C. Flippen, Peter Ortiz, Denver Pyle, Frank Faylen.
Producer .....Harry Joe Brown
Director .....Joseph H. Lewis

Cutting

IT HAPPENED ONE NIGHT
Cast: June Allyson, Jack Lemmon, Charles Bickford, Charles Gilbert.
Producer-Director .....Dick Powell

HE DIED LAUGHING
(Technicolor)
Cast: Frankie Laine, Lucy Marlow, Richard Long.
Producer .....Jonie Taps
Director .....Blake Edwards

SECRET OF TREASURE MOUNTAIN
Cast: Valerie French, William Prince, Raymond Burr.
Producer .....Wallace MacDonald
Director .....Seymour Friedman

PORT AFRIQUE
(Technicolor)
Cast: Kathryn Grayson, Phil Carey, Dennis Price.
Producer .....David E. Rose
Director .....Rudy Mate

ODONGO
(CinemaScope) (Technicolor)
Cast: Rhonda Fleming, McDonald Carey.
Exec. Producers .....Irving Allen and A. R. Broccoli
Producer .....Max Varnell
Director .....John Gilling

THE EDDY DUCHIN STORY
(CinemaScope) (Technicolor)
Cast: Tyrone Power, Kim Novak, James Whitmore, Victoria Shaw, Rex Thompson.
Producer .....Jerry Wald
Director .....George Sidney

AUTUMN LEAVES
(William Goetz Productions)
Cast: Joan Crawford, Cliff Robertson, Ruth Donnelly.
Producer .....William Goetz
Director .....Robert Aldrich

STORM CENTER
(Phoenix Productions)
Cast: Bette Davis, Kim Hunter, Brian Keith, Joe Mantell, Paul Kelly.
Producer .....Julian Blaustein
Director .....Dan Taradash

SAFARI
(CinemaScope) (Technicolor)
(Warwick Productions)
Cast: Victor Mature, Janet Leigh, John Justin, Roland Culver, Orlando Martins.
Exec. Producers .....Irving Allen and A. R. Broccoli
Producer .....Adrian D. Worker
Director .....Terence Young

GAMMA PEOPLE
(Warwick Productions)
Cast: Paul Douglas, Eva Bartok.
Exec. Producers .....Irving Allen and A. R. Broccoli
Producer .....John Gossage
Director .....John Gilling

"JUBAL"
(CinemaScope) (Technicolor)
Cast: Glenn Ford, Ernest Borgnine, Rod Stieger, Valerie French, Felicia Farr, Basil Ruysdael, Charles Bronson.
Producer .....William Fadiman
Director .....Delmer Daves

1984
(Holiday Productions)
Cast: Edmond O'Brien, Jan Sterling.
Exec. Producer .....N. Peter Rathvon
Producer .....John Croydon
Director .....Michael Anderson

BEYOND MOMBASA
(CinemaScope) (Technicolor)
(Tondon Productions)
Cast: Donna Reed, Leo Genn, Ron Randell.
Producer .....Tony Owen
Director .....George Marshall

ZARAK KHAN
(Warwick Pictures)
(CinemaScope) (Technicolor)
Cast: Victor Mature, Michael Wilding, Anita Ekberg.
Exec. Producers .....Irving Allen and A. R. Broccoli
Producer .....Phil C. Samuel
Director .....Terence Young

PORTRAIT IN SMOKE
(Film Locations Prod.)
Cast: Arlene Dahl.
Producer .....Maxwell Setton
Director .....Ken Hughes

INDEPENDENT

Shooting

THE KILLER AND 21 MEN
(R-G Productions)
Cast: Anthony Dexter, Sonny Tufts, Marie Windsor, Charles "Buddy" Rogers, Jean Parker, Bob Lowery, Madalyn Trahey, Bob Steele.
Producer .....Robert Gilbert
Director .....Oliver Drake

X—THE UNKNOWN
(Hammer Film Prods. Ltd.)
(Sol Lesser Co-Production)
Cast: Dean Jagger, Edward Chapman, William Russell, Jane Aird.
Producer .....Anthony Hinds
Director .....Leslie Norman

Cutting

HIT AND RUN
(Hugo Haas Prod.)
Cast: Cleo Moore, Hugo Haas, Vince Edwards.
Producer-Director .....Hugo Haas

AROUND THE WORLD IN 80 DAYS
(Michael Todd Prods. Todd-AO)
Cast: David Niven, Cantinflas, Martine Carol, Noel Coward, Finlay Currie, Luis Dominguin, Fernandel, Sir John Gielgud, Hermoine Gingold, Trevor Howard, Glynis Johns, Beatrice Lillie, A. E. Matthews, John Mills, Robert Morley.
Producer .....Michael Todd
Director .....Michael Anderson

THE PEACEMAKER
Cast: James Mitchell, Rosemarie Bowe, Jan Merlin, Jess Barker.
Producer .....Hal R. Makelim
Director .....Ted Post

THE SUMMER GAME
(Eastman Color)
(Canyon Pictures)
Cast: Arthur Franz, Doris Dowling, Murvyn Vye, Myron Healey, Charles Delaney, Dick Reeves.
Producers.Jack Couffer and Conrad Hall
Assoc. Producer—Nicholas Rutgers, Jr.
Director .....Marvin Weinstein

THE WEAPON
(Alliance Films)
Cast: Steve Cochran, Lizabeth Scott, Herbert Marshall, Nicole Maurey.
Producer .....Hal E. Chester
Director .....Val Guest

DEATH OF A SCOUNDREL
(Charles Martin Productions)
Cast: George Sanders, Yvonne De Carlo, Zsa Zsa Gabor, Nancy Gates, George Brent, Coleen Gray, Lisa Ferraday, Victor Jory, Tom Conway, Celia Lovsky.
Producer-Director .....Charles Martin

GUNSLINGER
(Roger Corman Productions for ARC release)
(SuperScope) (Pathecolor)
Cast: John Ireland, Beverly Garland, Allison Hayes.
Producer-Director .....Roger Corman

WESTWARD HO, THE WAGONS
(Walt Disney Productions)
(CinemaScope) (Technicolor)
Cast: Fess Parker, Kathleen Crowley, Jeff York, Tom Woodward.
Exec. Producer .....Walt Disney
Producer .....Bill Walsh
Director .....William Beaudine

METRO-GOLDWYN-MAYER

Shooting

HIGH SOCIETY
(CinemaScope- (Color)
Cast: Bing Crosby, Grace Kelly, Frank Sinatra, Celeste Holm, John Lund, Louis Calhern
Producer .....Sol C. Siegel
Director .....Charles Walters

SOMEBODY UP THERE LIKES ME
Cast: Paul Newman, Pier Angeli, Eileen Heckert, Sal Mineo, Everett Sloane, Harold Stone, Sammy White, Tony Zale.
Producer .....Charles Schnee
Director .....Robert Wise

THE OPPOSITE SEX
Cast: June Allyson, Joan Collins, Dolores Gray, Ann Sheridan, Ann Miller, Joan Blondell, Vivienne Segal, Jeff Richards, Leslie Neilsen, Carolyn Jones, ,Harry James and his Band.
Producer .....Joe Pasternak
Director .....David Miller

Cutting

THE SWAN
(CinemaScope) (Eastman Color)
Cast: Grace Kelly, Alec Guinness, Louis Jourdan, Brian Aherne, Agnes Moorehead.
Producer .....Dore Schary
Director .....Charles Vidor

THE RACK
Cast: Paul Newman, Walter Pidgeon, Wendell Corey, Edmund O'Brien, Anne Francis, Lee Marvin, Cloris Leachman.
Producer .....Arthur M. Loew, Jr.
Director .....Arnold Laven

THE CATERED AFFAIR
Cast: Bette Davis, Ernest Borgnine, Debbie Reynolds, Barry Fitzgerald.
Producer .....Sam Zimbalist
Director .....Richard Brooks

THE LIVING IDOL
(CinemaScope) (Color)
Cast: Steve Forrest, Lilliane Montevecchi.
Producer-Director .....Al Lewin

THE FASTEST GUN ALIVE
Cast: Glenn Ford, Jeanne Crain, Broderick Crawford, Russ Tamblyn, Leif Erickson.
Producer .....Clarence Greene
Director .....Russell Rouse

Paramount Pictures

Cutting

WAR AND PEACE
(VistaVision) (Technicolor)
(Ponti-De Laurentiis Prod.)
Cast: Audrey Hepburn, Henry Fonda, Mel Ferrer, Milly Vitale, Barry Jones, Jeremy Brett, May Britt.
Producer .....Dino de Laurentiis
Director .....King Vidor

THE MOUNTAIN
(Technicolor) (VistaVision)
Cast: Spencer Tracy, Robert Wagner, Claire Trevor, Richard Arlen.
Producer-Director ....Edward Dmytryk

THAT CERTAIN FEELING
(VistaVision) (Technicolor)
Cast: Bob Hope, George Sanders, Eva Marie Saint, Pearl Bailey, Al Capp.
Producers-Directors ...Norman Panama and Melvin Frank

THE PROUD AND THE PROFANE
(VistaVision)
(Shooting in the Virgin Islands)
Cast: William Holden, Deborah Kerr, Dewey Martin, Thelma Ritter, Marion Ross, Ann Morriss, Nancy Sinatra.
Producer .....William Perlberg
Director .....George Seaton

PARDNERS
(VistaVision) (Technicolor)
Cast: Dean Martin, Jerry Lewis, Lori Nelson, Agnes Moorhead, Jeff Morrow, Philip Tonge.
Producer .....Paul Jones
Director .....Norman Taurog

THE TEN COMMANDMENTS
(VistaVision) (Technicolor)
Cast: Charlton Heston, Yul Brynner, Anne Baxter, Yvonne De Carlo, Debra Paget, Nina Foch, Edward G. Robinson, Sir Cedric Hardwicke, Vincent Price, John Carradine, John Derek, Oliver Deering, Peter Hanson, Baynes Barron.
Producer-Director ....Cecil B. DeMille

THE LEATHER SAINT
(VistaVision)
Cast: Paul Douglas, John Derek, Jody Lawrence, Cesar Romero, Richard Shannon, Ernest Truex.
Producer .....Norman Retchin
Director .....Alvin Ganzer

: Hollywood Production :

RKO RADIO PICTURES

Shooting

THE FIRST TRAVELING SALESLADY
(SuperScope) (EastmanColor)
Cast: Ginger Rogers, Barry Nelson, Carol Channing, David Brian, James Arness.
Producer-Director .....Arthur Lubin

Cutting

THE WAY OUT
(Todon Prods.)
Cast: Gene Nelson, Mona Freeman.
Producer .....Tony Owen
Director .....Montgomery Tully

GREAT DAY IN THE MORNING
(SuperScope) (Technicolor)
Cast: Robert Stack, Virginia Mayo, Ruth Roman, Alec Nicol, Raymond Burr.
Producer .....Edmund Grainger
Director .....Jacques Tourneur

Republic

Shooting

ACAPULCO
Cast: Ralph Meeker, Janice Rule, Paul Henreid.
Producers .....John Bash and Elizabeth Dickinson
Director .....Paul Henreid

WHITE NIGHTMARE
Cast: Joan Evans, Ben Cooper, Marla English, Jan Merlin, Nick Adams, Peter Miller.
Assoc. producer ....William O'Sullivan
Director .....William Witney

Cutting

AND SUDDENLY YOU RUN
Cast: Scott Brady, Joan Vohs, Frank Faylen, John Dehner.
Assoc. Producer .....Rudy Ralston
Director .....Franklin Adreon

TREACHERY
Cast: Marie Windsor, John Archer, Nancy Gates, Patric Knowles, Jil Jarmyn, Richard Crane.
Associate Producer .....Rudy Ralston
Director .....Franklin Adreon

A SHOT IN THE DARK
Cast: Marjie Millar, Tom Drake.
Assoc. Producer..William J. O'Sullivan
Director .....R. G. Springsteen

LISBON
(Trucolor) (Naturama)
Cast: Ray Milland, Maureen O'Hara, Claude Rains.
Assoc. Producer-Director...Ray Milland

MURDER ON PAROLE
Cast: Dane Clark, May Wynn, Robert Horton, William Talman, Barton MacLane.
Assoc. Producer.....Edward J. White
Director .....Franklin Adreon

20th CENTURY FOX

Shooting

THE PROUD ONES
(CinemaScope) (DeLuxe Color)
Cast: Robert Ryan, Virginia Mayo, Jeffrey Hunter, Robert Middleton, Walter Brennan.
Producer .....Robert L. Jacks
Director .....Robert Webb

Cutting

THRESHOLD OF SPACE
Cast: Guy Madison, John Hodiak, Virginia Leith.
Producer .....William Bloom
Director .....Robert Webb

THE KING AND I
(CinemaScope) (DeLuxe Color)
Cast: Deborah Kerr, Yul Brynner, Rita Moreno, Yuriko.
Producer .....Charles Brackett
Director .....Walter Lang

THE REVOLT OF MAMIE STOVER
(CinemaScope) (DeLuxe Color)
Cast: Jane Russell, Richard Egan, Agnes Moorhead, Joan Leslie.
Producer .....Buddy Adler
Director .....Raoul Walsh

23 PACES TO BAKER STREET
(CinemaScope) (DeLuxe Color)
Cast: Van Johnson, Vera Miles, Patricia Laffan.
Producer .....Henry Ephron
Director .....Henry Hathaway

THE MAN IN THE GRAY FLANNEL SUIT
(CinemaScope) (DeLuxe Color)
Cast: Gregory Peck, Jennifer Jones, Fredric March.
Producer .....Darryl F. Zanuck
Director .....Nunnally Johnson

THE SIXTH OF JUNE
(CinemaScope) (DeLuxe Color)
Cast: Robert Taylor, Richard Todd.
Producer .....Charles Brackett
Director .....Henry Koster

HILDA CRANE
(CinemaScope) (DeLuxe Color)
Cast: Guy Madison, Jean Simmons, Jean Pierre Aumont, Peggy Knudsen, Evelyn Varden, Judith Evelyn.
Producer....Herbert Bayard Swope, Jr.
Director .....Philip Dunne

UNITED ARTISTS

Shooting

FLIGHT TO HONG KONG
(Sabre Productions)
Cast: Rory Calhoun, Dolores Donlon.
Producer-Director .....Joe Newman

REBEL IN THE TOWN
(Bel Air Productions)
Cast: John Payne, Ruth Roman, J. ,Carrol Naish, Ben Cooper, John Smith.
Producer .....Howard Koch
Director .....Al Werker

THE BLACK SLEEP
(Bel Air Productions)
Cast: Basil Rathbone, Akim Tamiroff, Lon Chaney, Herbert Rudley, John Carradine, Bela Lugosi, Patricia Blake, Phyllis Stanley, Tor Johnson, Louanna Gardner.
Exec. producer .....Aubrey Schenck
Producer .....Howard W. Koch
Director .....Reginald Le Borg

Cutting

EMERGENCY HOSPITAL
(Bel Air Prods.)
Cast: Margaret Lindsay, Walter Reed, Byron Palmer.
Exec. Producer .....Aubrey Schenck
Producer .....Howard Koch
Director .....Lee Sholem
Director .....Maxwell Shane

BED OF FEAR
(Harris-Kubrick Prods.)
Cast: Sterling Hayden, Coleen Gray, Vince Edwards, Jay C. Flippen, Marie Windsor, Ted de Corsia, Elisha Cook, Jay Adler.
Producer .....James B. Harris
Director .....Stanley Kubrick

ALEXANDER THE GREAT
(CinemaScope) (Technicolor)
Cast: Richard Burton, Fredric March, Danielle Darrieux, Claire Bloom.
Producer-Director .....Robert Rossen

TRAPEZE
(CinemaScope) (Technicolor)
(Hecht-Lancaster Prod.)
Cast: Gina Lollibrigida, Katy Jurado, Thomas Gomez, Johnny Puleo.
Producer .....James Hill
Director .....Sir Carol Reed

NIGHTMARE
(Pine-Thomas-Shane)
Cast: Edward G. Robinson, Kevin McCarthy, Connie Russell.
Producer .....Pine-Thomas-Shane

RUN FOR THE SUN
(SuperScope) (Eastman Color)
Cast: Richard Widmark, Trevor Howard, June Greer.
Exec. Producer .....Robert Waterfield
Producer .....Harry Tatelman
Director .....Roy Boulting

THE FRAGILE FOX
(Associates and Aldrich Prod.)
Cast: Jack Palance, Eddie Albert, Lee Marvin, Robert Strauss, Richard Jaeckel, Buddy Ebsen.
Producer-Director .....Robert Aldrich

STEP DOWN TO TERROR
(Security Pictures Prod.)
Cast: Anthony Quinn, Carol Ohmart, Arthur Franz, Jay Robinson.
Producer .....Sidney Harmon
Director .....Harry Horner

Universal International

Shooting

BEHIND THE HIGH WALL
Cast: Tom Tully, Sylvia Sidney, Betty Lynn, John Larch.
Producer .....Stanley Rubin
Director .....Abner Biberman

FRANCIS IN THE HAUNTED HOUSE
Cast: Mickey Rooney, Virginia Welles, Paul Cavangh, David Janssen, Mary Ellen Kaye.
Producer .....Robert Arthur
Director .....Charles Lamont

Cutting

TOY TIGER
(Technicolor)
Cast: Jeff Chandler, Laraine Day, Tim Hovey, Cecil Kellaway.
Producer .....Howard Christie
Director .....Jerry Hopper

RAW EDGE
(Technicolor)
Cast: Rory Calhoun, Yvonne De Carlo, Rex Reason, Mara Corday.
Producer .....Albert Zugsmith
Director .....John Sherwood

CRY INNOCENT
Cast: Merle Oberon, Lex Barker, Charles Drake, Gia Scala.
Producer .....Howard Christie
Director .....Abner Biberman

CONGO CROSSING
(Technicolor)
Cast: Virginia Mayo, George Nader, Peter Lorre, Michael Pate, Rex Ingram, Tonio Selwart.
Producer .....Howard Christie
Director .....Joseph Pevney

A DAY OF FURY
(Technicolor)
Cast: Dale Robertson, Mara Corday, Jock Mahoney, Carl Benton Reid, Jan Merlin, Sheila Bromley, Dayton Lummis.
Producer .....Robert Arthur
Director .....Harmon Jones

SHOWDOWN AT ABILENE
Cast: Jock Mahoney, Martha Hyer, Lyle Bettger.
Producer .....Howard Christie
Director .....Charles Haas

JOHNNY SALVO
Cast: Ray Danton, Leigh Snowden, Grant Williams.
Producer .....Albert J. Cohen
Director .....Jack Arnold

APACHE AGENT
(CinemaScope) (Technicolor)
Cast: Audie Murphy, Anne Bancroft, Pat Crowley, Charles Drake.
Producer .....Aaron Rosenberg
Director .....Jesse Hibbs

WRITTEN ON THE WIND
(Technicolor)
Cast: Rock Hudson, Lauren Bacall, Robert Stack, Dorothy Malone.
Producer .....Albert Zugsmith
Director .....Douglas Sirk

THE GENTLE WEB
(Technicolor)
Cast: Esther Williams, George Nader.
Producer .....Gordon Kay
Director .....Harry Keller

WARNER BROS.

Shooting

BABY DOLL
(Newtown Productions)
Cast: Karl Malden, Carroll Baker, Eli Wallach.
Producer-Director .....Elia Kazan

THE SPIRIT OF ST. LOUIS
(CinemaScope) (WarnerColor)
Cast: James Stewart.
Producer .....Leland Hayward
Director .....Billy Wilder

THE BURNING HILLS
(Warner Color) (CinemaScope)
Cast: Tab Hunter, Natalie Wood, Skip Homeier, Eduard Franz, Claude Akins.
Producer .....Richard Whorf
Director .....Stuart Heisler

TOWARD THE UNKNOWN
(Toluca Productions)
(Warner Color) (Wide Screen)
Cast: William Holden, Lloyd Nolan, Virginia Leith, Charles McGraw, L. Q. Jones, Paul Fix, James Garner.
Producer-Director .....Mervyn LeRoy

Cutting

THE OLD MAN AND THE SEA
(WarnerColor) (CinemaScope)
Cast: Spencer Tracy.
Producer .....Leland Hayward

SERENADE
(WarnerColor)
Cast: Mario Lanza, Joan Fontaine, Sarita Montiel, Vincent Price, Vince Edwards.
Producer .....Henry Blanke
Director .....Anthony Mann

THE BAD SEED
Cast: Nancy Kelly, Patty McCormack, William Hopper.
Producer .....Mervyn LeRoy

A CRY IN THE NIGHT
(Jaguar Productions)
Cast: Edmond O'Brien, Natalie Wood, Brian Donlevy, Richard Anderson, Raymond Burr.
Producer .....Jaquar Prods.
Assoc. Producer .....George Bertholon
Director .....Frank Tuttle

GIANT
(WarnerColor)
Cast: Elizabeth Taylor, Rock Hudson, James Dean, Jane Withers, Chill Wills, Mercedes McCambridge, Judith Evelyn, Paul Fix, Caroll Baker.
Producers .....George Stevens and Henry Ginsberg
Director .....George Stevens

SEVEN MEN FROM NOW
(WarnerColor)
Cast: Randolph Scott, Gail Russell, Lee Marvin, Don Barry.
Producer .....Batjac
Director .....Budd Boetticher

SANTIAGO
Cast: Alan Ladd, Rosanna Podesta, Lloyd Nolan, Chill Wills, L. Q. Jones, Royal Dano, Baynes Barron.
Producer .....Martin Rackin
Director .....Gordon Douglas

SHORTS—Calendar of Releases

COLUMBIA

1955-56

Series	Prod. No.	Title	Reels	Release Date	Time (Min.)
All Star	8412	He Took A Powder	2	Oct. 27	17
"	8413	Hook A Crook	2	Nov. 24	16
"	8414	Come On Seven	2	Feb. 23	16
"	8415	Army Daze	2	Mar. 22	16
Color Favorites (Tec. Re-issue)	8602	Up'n Atom	1	Oct. 6	6
	8603	Hot Foot Lights	1	Nov. 3	7
"	8604	Rippling Romance	1	Nov. 11	8
"	8605	Foxey Flatfoots	1	Dec. 8	6
"	8606	Cagey Bird	1	Jan. 2	6½
"	8607	Boston Beanie	1	Feb. 2	6
"	8608	Swiss Tease	1	Feb. 23	6
"	8609	A Peekoolyar Sitheeayshun	1	Mar. 15	7
Assorted Favorites	8422	The Jury Goes Round'n Round	2	Nov. 10	18
"	8423	Should Husbands Marry	2	Dec. 15	17
"	8424	Black Eyes And Blue	2	Feb. 2	16½
"	8425	Reno-Vated	2	Mar. 15	18½
World of Sports	8802	Thrilling Chills	1	Nov. 10	10
"	8803	Swing, Rasslin 'n Sock	1	Feb. 2	9½
"	8804	Florida-Fin-Antics	1	Feb. 23	9
"	8805	Navy All American	1	Mar. 15	9
Screen Snapshots	8852	The Great Al Jolson	1	Oct. 20	11
"	8853	Hollywood Premiere	1	Nov. 17	10
"	8854	Ramblin' Round Hollywood	1	Dec. 15	10½
"	8855	Hollywood Goes A Fishin	...	Jan. 19	10½
"	8856	Hollywood Small Fry	1	Feb. 23	10½
"	8857	Hollywood, City of Stars	1	Mar. 22	10
Thrills of Music (Re-issue)	8952	Buddy Rich & Orch.	1	Nov. 10	10½
"	8953	Charlie Spivak & Orch.	1	Dec. 22	10
"	8954	Frankie Carle & Orch.	1	Feb. 9	9
Candid Microphone	8552	No. 4 (Series No. 2)	1	Dec. 8	10½
"	8553	No. 5 (Series No. 2)	1	Jan. 12	11
"	8554	No. 6 (Series No. 2)	1	Mar. 8	10½
U.P.A. Assorted (Tech.)	8502	The Rise of Duton Lang	1	Dec. 1	6½
Comedy Favorites (Re-issue)	8431	Pardon My Lamb Chop	2	Oct. 13	17
"	8432	Radio Romeo	2	Dec. 1	17½
"	8433	Wedlock Deadlock	2	Dec. 29	16
"	8434	Microspook	2	Mar. 1	16
Serials—15 Chapters	8140	Perils Of The Wilderness	...	Jan. 6	.....
Mr. Magoo (Tech.)	8701	Stage Door Magoo	1	Oct. 6	7
Mr. Magoo (Cinema-Scope Tech.)	8751	Magoo Makes News	1	Dec. 17	6
"	8752	Magoo's Canine Mutiny	1	Mar. 8	6½
Stooge Comedies	8402	Hot Ice	2	Oct. 6	16½
"	8403	Blunder Boys	2	Nov. 3	16
"	8404	Husbands Beware	2	Jan. 5	16
"	8405	Creeps	2	Feb. 2	16
Gerald McBoing-Boing (Cinem-Scope Tech.)	8511	On Planet Moo	1	Feb. 8	7
CinemaScope Featurette (Tech.)	8444	Wonders Of Manhattan	2	Feb. 16	16

METRO-GOLDWYN-MAYER

Cartoons (Tech.)	*W-642	Mouse For Sale	1	May 21/55	7
Gold Medal Reprint Cartoons (Tech.)	*W-666	Mouse In The House	1	May 7/55	8
"	*W-667	Little Tinker	1	May 14/55	7
"	*W-668	Slap Happy Lion	1	May 28/55	7
Pete Smith Specialties	*S-657	Global Quiz (Tech.)	1	May 14/55	10
"	*S-658	Animals In Action	1	May 21/55	9
"	*S-659	Historical Oddities	1	May 28/55	9
"	*S-660	The Fall Guy	1	June 4/55	9

* NOTE: Suitable for screens up to 1.75.1 ratio.

PARAMOUNT

1955-56

Speaking of Animals	A15-1	Tain't So	1	Sept. 30	10
"	A15-2	Monkey Shines	1	Sept. 30	9
"	A15-3	Be Kind to Animals	1	Sept. 30	9
"	A15-4	From A to Zoo	1	Sept. 30	8
Popeye (Tech.)	E15-1	Mister and Mistletoe	1	Sept. 30	6
"	E15-2	Cops Is Tops	1	Nov. 4	6
"	E15-3	A Job For A Gob	1	Dec. 9	6
"	E15-4	Hill Billing and Cooing	1	Jan. 13	6
Noveltoon (Tech.)	P15-1	Rabbit Punch	1	Sept. 30	6
"	P15-2	Little Audrey Riding Hood	1	Oct. 14	6
"	P15-3	Kitty Cornered	1	Dec. 30	6
Sportlight	R15-1	Sporting Dogs Afield	1	Oct. 7	9
"	R15-2	A Nation of Athletes	1	Nov. 18	9
Topper	M15-1	Three Kisses	1	Oct. 7	10
"	M15-2	Reunion in Paris	1	Nov. 11	10
"	M15-3	Animals A La Carte	1	Jan. 27	10
Casper (Tech.)	B15-1	Red, White and Boo	1	Oct. 25	6
"	B15-2	Boo Kind To Animals	1	Dec. 23	6
Herman & Katnip (Tech.)	H15-1	Mousieur Herman	1	Nov. 25	6

RKO-RADIO

1955-56

Wild Life Album	63001	The Whitetail Buck (Tech.)	3	Oct. 21	27½
RKO Pathe Specials	63101	The Future Is Now	2	Sep. 9	15
"	63102	Golden Glamour	2	Oct. 14	15
"	63103	Sentinels In The Air	2	Feb. 10	15
Screenliners	64202	Black Cats and Broomsticks	1	Oct. 14	8
"	64203	Make Mine Memories	1	Nov. 11	8
"	64204	Teenagers on Trial	1	Dec. 9	8
"	64205	Her Honor, The Nurse	1	Jan. 6	8
* Not released in Canada.					
"	64206	Fortune Seekers	1	Feb. 3	8
Sportscopes	64303	Bonefish and Barracuda	1	Oct. 28	8
"	64304	Canadian Carnival	1	Nov. 25	8
"	64305	Headpin Hints	1	Dec. 23	8
"	64306	Island Windjammers	1	Jan. 20	8
"	64307	Sky Flying	1	Feb. 17	8
My Pal (Re-releases)	63201	Dog of the Wild	2	Oct. 7	21
	63202	Pal, Canine Detective	2	Nov. 11	22
Gil Lamb (Re-releases)	63302	Bashful Romeo	2	Oct. 28	16
Ray Whitley (Re-releases)	63401	Musical Bandit	2	Oct. 28	16
	63402	Bar Buckaroos	2	Dec. 2	16
Edgar Kennedy ()Re-releases)	63502	How to Clean House	2	Oct. 21	18
"	63503	Dig that Gold	2	Nov. 25	17
	63504	Contest Crazy	2	Dec. 30	17
Brown-Kirkwood (Re-releases)	63602	Put Some Money in the Pot	2	Nov. 4	17
Leon Errol (Re-releases)	63702	Dad Always Pays	2	Oct. 14	18
	63703	The Spook Speaks	2	Nov. 18	19
"	63704	In Room 303	2	Dec. 23	17
Specials	63901	Football Headliners	2	Dec. 9	15½

REPUBLIC

Serials	5583	Manhunt of Mystery Island (Re-release)	15 Ep.	Jan. 2	.....
"	.....	Adventures of Frank & Jesse James (Re-release)	13 Ep.		

TWENTIETH CENTURY-FOX

See It Happen	7522	Water Wizardry	1	Oct.	7
"	7523	Cariocia Carnival	1	Nov.	8
"	7524	Lady of the Golden Door	1	Nov.	9
"	7525	Queens Guard	2	Dec.	17

1956

CinemaScope (De Luxe)	7601	Lady of the Golden Hour	1	Jan.	9
"	7602	A Thoroughbred is Born	1	Jan.	9
"	7603	Adventure in Capri	1	Feb.	9
"	7604	Pigskin Pewees	1	Mar.	9
"	7605	Hunters of the Sea	1	April	9
"	7606	Honeymoon Paradise	1	May	9
"	7607	Cowboys of the Maremma	1	June	9
Terrytoon (Tech.)	5601	The Clockmaker's Dog	1	Jan.	7
" "	5602	Heckle & Jeckle the talking Magpies in Miami Maniac	1	Feb.	7
" "	5603	Hep Mother Hubbard	1	Mar.	7
" "	5604	Terry Bears in Baffling Bunnies	1	April	7
CinemaScope (Tech.)	5631	Park Avenue Pussycat	1	Jan.	7
"	5632	Uranium Blues	1	Feb.	7
"	5633	Good Deed Daly in Scouts to the Rescue	1	Mar.	7
"	5634	Oceans of Love	1	April	7

UNIVERSAL

Color Parade Featurette	1385	Swing Hi, Swing Lo	1	June 6	9
Musical Featurette	1308	Webb Pierce and His Wanderin' Boys	2	June 20	16
Woody Woodpecker Cartune (Tech.)	1327	Sh-h-h	1	June 6	6
"	1328	Bedtime Bedlam	1	July 4	6
"	1329	Paw's Night Out	1	Aug. 1	6

WARNERS

1955-56

Technicolor Specials	3001	Movieland Magic	2	Oct. 8	20
" "	3002	The Golden Tomorrow	2	Nov. 5	17
" "	3003	Behind the Big Top	2	Dec. 3	20
" "	3004	They Seek Adventure	2	Jan. 7	20
" "	3005	Out Of The Desert	2	Feb. 4	20
" "	3006	'Copters And Cows	2	Mar. 3	20
Featurettes	3102	It Happened To You	2	Dec. 31	21
"	3103	Dog In The Orchard	2	Nov. 19	21
"	3104	Picture Parade	2	Mar. 24	21
Blue Ribbon (Tech.)	3302	The Rattled Rooster	1	Oct. 22	7
"	3303	Fair and Wormer	1	Nov. 5	7
"	3304	Mousemerized Cat	1	Nov. 26	7
"	3305	The Foghorn Leghorn	1	Dec. 24	7
"	3306	Bone, Sweet Bone	1	Jan. 21	7
"	3307	I Taw A Putty Tat	1	Feb. 25	7
"	3308	Two Gophers From Texas	1	Mar. 31	7
Joe McDoakes	3401	So You Want To Be A Vice Pres.	1	Oct. 29	7
"	3402	So You Want To Be A Policeman	1	Dec. 17	7
"	3403	So You Think the Grass Is Greener	1	Jan. 28	7
"	3403	So You Think The Gras Is Greene	1	Jan. 28	7
"	3404	So You Want To Be Pretty	1	Mar. 10	7
Sports Parade (Color)	3501	Picturesque Portugal	1	Oct. 15	7
"	3502	Fish Are Where You Find Them	1	Jan. 14	7
Specials	3503	Green Gold	1	Feb. 18	7
"	3601	An Adventure To Remember	1	Oct. 1	7
"	3602	Shark Hunting	1	Nov. 12	7
"	3603	Faster and Faster	1	Jan. 21	7
"	3604	A Neckin' Party	1	Mar. 7	7
M. M. Cartoons (Tech.)	3703	Two Scents Worth	1	Oct. 15	7
"	3704	Red Riding Hoodwinked	1	Oct. 29	7
"	3705	Heir Conditioned	1	Nov. 26	7
"	3706	Guided Muscle	1	Dec. 10	7
"	3707	Pappy's Puppy	1	Dec. 17	7
"	3708	One Froggy Evening	1	Dec. 31	7
"	3709	Too Hop To Handle	1	Jan. 28	7
"	3710	Weasel Stop	1	Feb. 11	7
"	3711	The High And The Flighty	1	Feb. 18	7
"	3712	Rocket Squad	1	Mar. 10	7
"	3713	Tweet And Sour	1	Mar. 24	7
"	3714	Heaven Scent	1	Mar. 31	7
Bugs Bunny Specials (Tech.)	3723	Knight-Mare Hare	1	Oct. 1	7
"	3724	Roman Legion-Hare	1	Nov. 12	7
"	3725	Bugs Bonnets	1	Jan. 14	7
"	3726	Broomstick Bunny	1	Feb. 25	7
Melody Master Bands (Reissue)	3802	Artie Shaw And His Orch.	1	Oct. 22	10
"	3803	Ozzie Nelson & His Orch.	1	Dec. 24	10
"	3804	Carl Hoff & Band	1	Feb. 11	10

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And a lot of SHOWMANSHIP keeps 'em coming back again and again. So whoop it up! Kick up a row! Bust out about your Coming Attractions and keep a Three Ring Circus of *shoutin'* SHOWMANSHIP going night and day... for *ALL* your shows! That's the way to make 1956 a *booming* Boxoffice year!

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NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

THE Independent FILM JOURNAL

DEVOTED to the BEST INTERESTS of the MOTION PICTURE INDUSTRY

In this issue

WS

DUSTRY "PLAYS TO N" NEW TAX DRIVE

A ANNOUNCES SMALL EATRE SALES POLICY

SELLS 750 TO TV; 00 PIX NOW AVAILABLE

MPO-ALLIED CONFLICT OLDERS; MORE COMING?

ES ALLIED-TOA ITED FRONT EXCLUDE YTAL CONTROLS BID?

COLUMBIA PRODUCT ge 15

VIEWS ges 27-29

. No. 5 March 17, 1956

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UTILITY FUTILITY

NEXT week, industry attention will be focussed on the hearings of the Subcommittee on Retailing, Distribution and Fair Trade Practices of the Senate Small Business Committee in Washington, D. C.

National Allied is the prime mover behind these hearings and seeks to prepare the groundwork for the introduction of legislation to achieve government regulation of film rentals.

A measure has been prepared by Abram F. Myers, Allied's general counsel, which declares that the motion picture industry is clothed with sufficient public interest to be regulated as a public utility and its objective is to set up the Federal Trade Commission as the czar of film prices.

(See Page 5)

CALLING

AMAZING!

HERE'S WHAT THEY'LL SEE!

See an electronic blaster vaporize an attacking tiger in mid-air!

See an invisible demon hurl an earth man to fiery destruction!

See an uninhibited beauty as she meets young earth men for the first time!

See the fabulous flying saucer space ship of 2200 AD—faster than the speed of light!

See how the invisible demon smashes buildings and burns itself through steel!

See Robby, the Robot, the most amazing mechanical genius ever devised!

See two moons floating in a green sky!

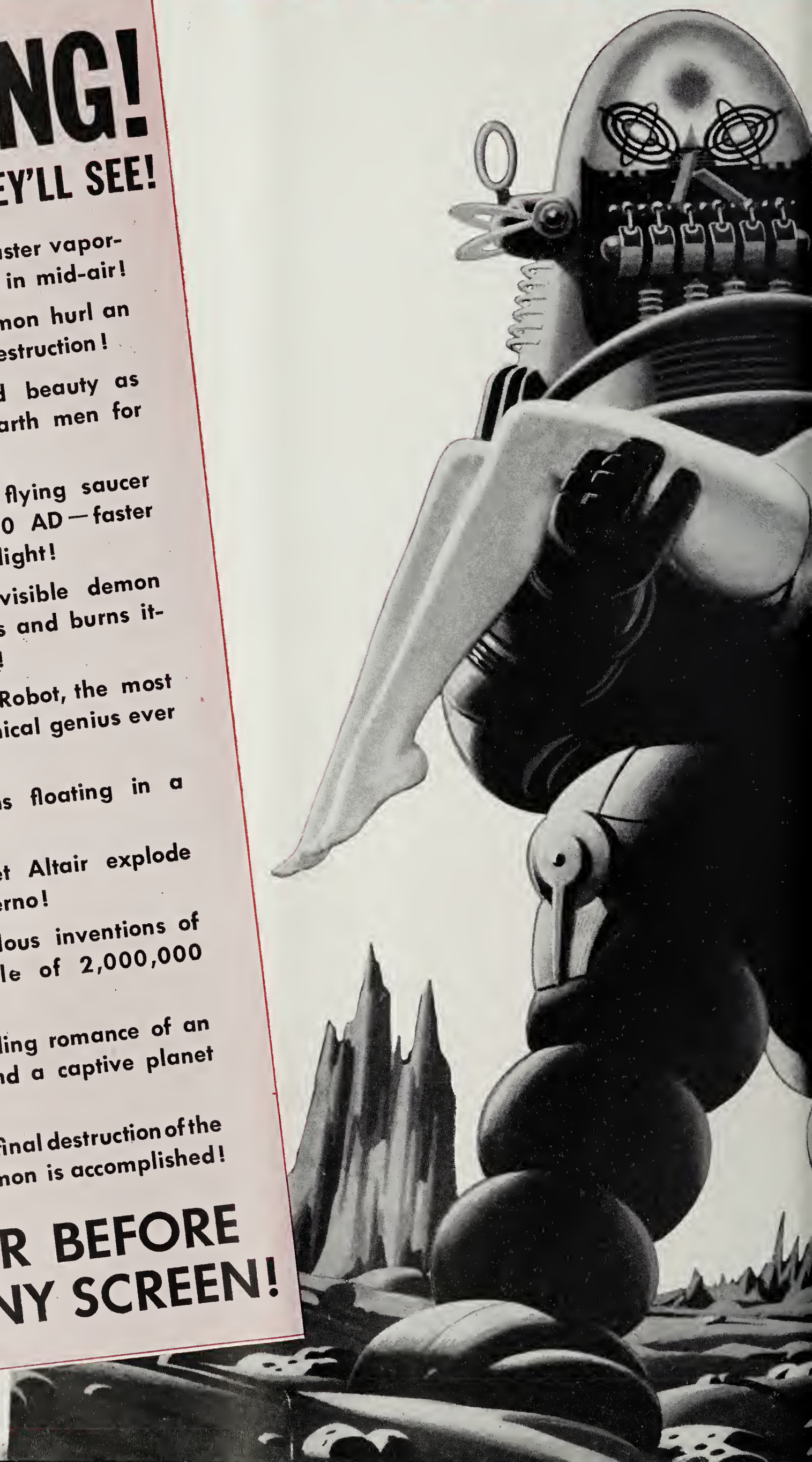
See the planet Altair explode into a fiery inferno!

See the fabulous inventions of planet people of 2,000,000 years ago!

See the thrilling romance of an earth man and a captive planet goddess!

See how the final destruction of the invisible demon is accomplished!

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ALL SHOWMEN!



THE ROBOT: The amazing mechanical Robot has made personal appearances with Anne Francis on the Perry Como Show, NBC-TV network. It appeared also on "Today" the Garroway Show, NBC network and has made personal appearances in Chicago and Cleveland.

GIANT TIE-UP: In 80 million Quaker Oats cereal boxes, a free ticket for a child under 12 when accompanied by paying adult. Vast campaign by Quaker Oats Company in magazines, radio, TV, Sunday comics, supplements, etc.

NATIONAL ADVERTISING: "Picture of the Month" column in leading national magazines. Full page ads in all leading fan magazines.

8-FOOT LOBBY STANDEE: Eye-stopping figure similar to the one at the left of Robby, the Robot, a great ticket-seller for lobbies.

TRAILER: There's showmanship in every foot of the mass-appeal trailer. Unique! Different!

PRESS BOOK: Here's a real opportunity to pack your house, using the high-powered press book filled with ticket-selling appeal.



M-G-M PRESENTS

FORBIDDEN PLANET

IN CINEMASCOPE AND COLOR

STARRING

WALTER PIDGEON · ANNE FRANCIS · LESLIE NIELSEN

WITH

WARREN STEVENS AND INTRODUCING ROBBY, THE ROBOT

SCREEN PLAY BY CYRIL HUME

BASED ON A STORY BY IRVING BLOCK AND ALLEN ADLER

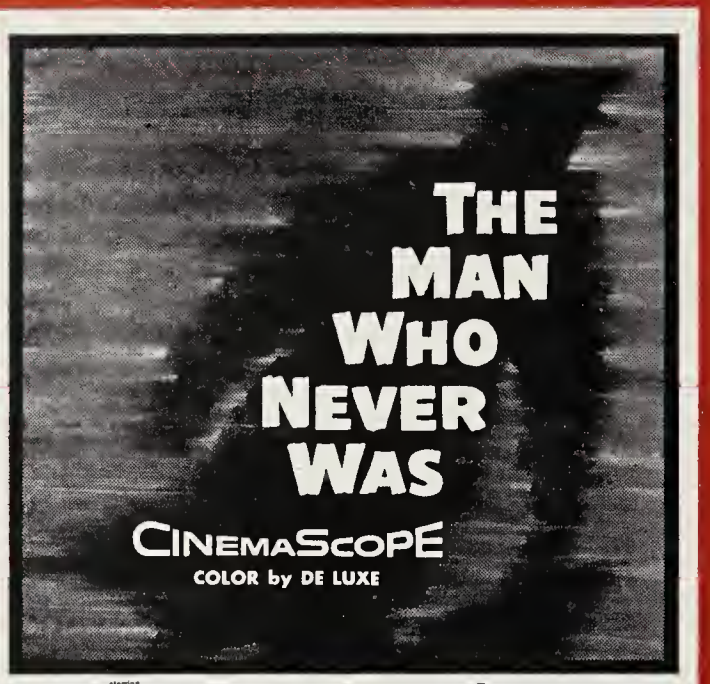
PHOTOGRAPHED IN EASTMAN COLOR

DIRECTED BY FRED McLEOD WILCOX

PRODUCED BY NICHOLAS NAYFACK

A Metro-Goldwyn-Mayer Picture

20th Leads the Easter Parade!



starring
CLIFTON WEBB · GLORIA GRAHAME

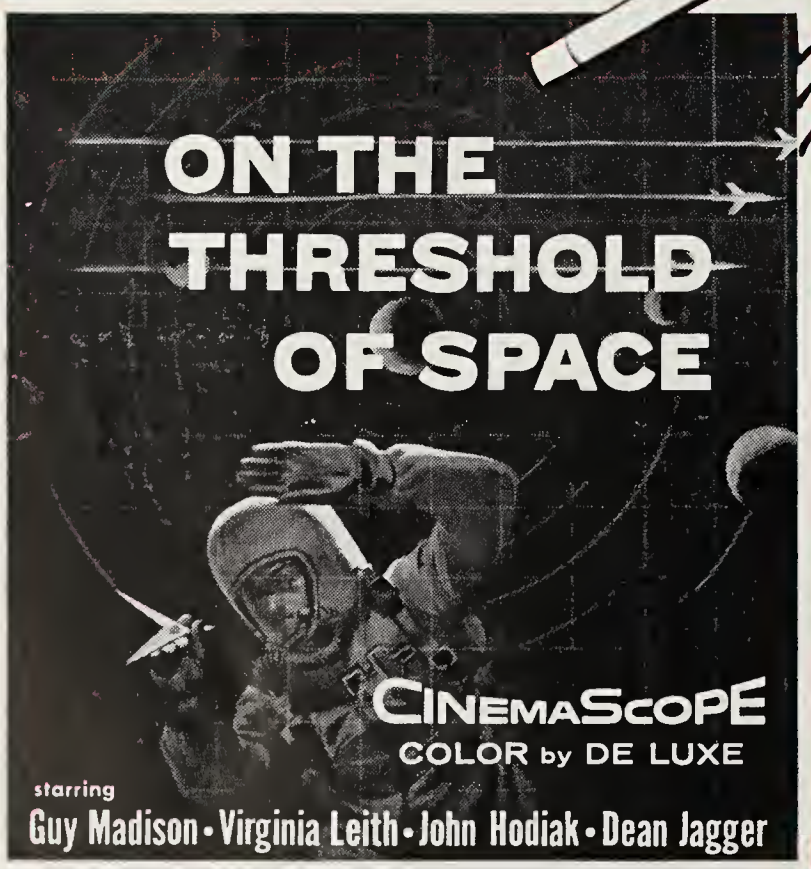
Produced by ANDRE HAKIM · Directed by RONALD NEAME · Screenplay by NIGEL BALCHIN

From the Novel by Ewen Montagu



starring
GORDON MacRAE
SHIRLEY JONES
with Cameron Mitchell
Barbara Ruick • Claramae Turn
Robert Rounseville
Gene Lockhart

Produced by HENRY EPHRON
Directed by HENRY KING
Screenplay by PHOEBE and HENRY EPHRON
Music by RICHARD RODGERS
Book and Lyrics by OSCAR HAMMERSTEIN II



starring
Guy Madison • Virginia Leith • John Hodiak • Dean Jagger

Produced by William Bloom • Associate Producer Barbara McLean
Directed by Robert D. Webb • Written by Simon Wincelberg and Francis Cockrell

DARRYL F. ZANUCK presents

GREGORY PECK · JENNIFER JONES · FREDRIC MARCH

COLOR by DE LUXE
CINEMASCOPE

The Man in the Gray Flannel Suit

co-starring
MARISA PAVAN
LEE J. COBB
ANN HARDING
KEENAN WYNN
with
GENE LOCKHART

Produced by DARRYL F. ZANUCK
Written for the Screen and Directed by NUNNALLY JOHNSON
From the Novel by Sloan Wilson

"IT'S A PLEASURE TO DO BUSINESS WITH 20th!"

March 17, 1956
Vol. 37 No. 5

THE Independent FILM JOURNAL

Editor: MORTON SUNSHINE

DEVOTED TO THE BEST INTERESTS OF THE MOTION PICTURE INDUSTRY

Utility Futility

(Continued from cover)

The author of the proposed legislation acknowledges its doubtful legality but is relentlessly pushing for its enactment despite the disastrous consequences to exhibition.

We believe that the rank and file of exhibition is either opposed to this legislation, unaware of its damaging implications, or, at best, in favor of a threat of action only as a bargaining weapon to achieve better terms in negotiations with distribution. That exhibition is wary of such a reckless policy is further evidenced by the announced desire of the Allied board for a "minimum" of regulation.

We are sure that representatives of exhibition will be heard who will expose the dangers inherent in Mr. Myers' brainchild more fully than can be done on these editorial pages.

As we await the hearings, exhibitors should remember that their position has steadily deteriorated through 20 years of legislation and litigation and the fruits of such action, including divorcement and the elimination of block booking. Further, government regulation will only aggravate the current plight of exhibition and make the present product shortage look like a period of plenty. Certainly, this bill is no incentive to production, independent or otherwise!

Will exhibitors open their books to the FTC as distribution will supposedly do? Will anyone guarantee a profit to the producer of an expensive flop? Who will pay the costs of the FTC offices and limitless personnel that will be required in each of the exchange areas? What are exhibitors going to play when controversy over rentals or test engagements hold up releases? Isn't it reasonable to assume, from a reading of the Myers' bill, that bidding practices, exempt from government regulation, would be expanded to the detriment of exhibition? Might not pre-releasing be encouraged under the proposed Myers' legislation? There are many more serious questions that can be asked.

The theory that this industry can be regulated as a public utility is extremely short-sighted and must not be accepted. If it is, admission prices could be controlled on the same principle by any one of the several states and this cannot be denied. Competitive bidding was the creation of the Statutory Court. Who dares to say that there are no ill winds that can yet be visited upon exhibition by continued resort to Federal intervention?

Film Clips

There have been statements from exhibition amounting to a blanket rejection of the use of film clips on television in order to merchandise pictures. Such generalizations are unwise and unrealistic even though the public has been exposed to some film clips which have not done a selling job.

The industry has gained some valuable lessons from these television experiences and is steadily improving the quality of clips which are being used. The practise should not be discouraged. The use of film clips should instead be tackled with more care and the best creative and promotional talents should be applied to their preparation and use. The industry has already made use of film clips on TV that will swell the ranks of potential audiences. It should continue to do so.

Write Your Congressman!

Have you written to your Congressman alerting him to your need for extended relief from the Federal admissions tax? If you have not yet done so, *it is important that you do so at once* in order that your Congressman be alerted to the situation. Write your Representative at the House Office Bldg., Washington, D.C., and your Senator at the Senate Office Bldg., Washington, D.C.

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Leaders Hopeful

Industry "Playing To Win" Tax Drive; Momentum Gains

As COMPO carried its tax fight to Congressional law-makers this week, Council co-chairman Robert Coyne reiterated high hopes for excise relief this year. Completing a series of conferences with Washington legislators, Coyne declared there is no reason for discouragment.

"We are running into the normal opposition," he declared, "and we contended with these conditions in the past but managed to attain part of our goal."

Coincident with discussions held in the Capitol by Coyne and tax chairman Robert O'Donnell, COMPO released a 32-page brochure documenting the excise campaign. The booklet was distributed to theatre owners across the country. Further steps were also taken by COMPO to strengthen its grass-roots drive with the additional appointment of nine state tax repeal chairmen.

Some Not In Stride

Although some states have not hit top stride in their preparations for the tax drive, O'Donnell expressed confidence that full strength for the repeal campaign would be marshalled by the end of the month.

Repeal bills now introduced to Congress include Rep. Noah Mason's bill for movie admission repeal and Rep. John J. Dempsey's bill for repeal of all admissions taxes.

As O'Donnell and Coyne conducted their conferences with members of Congress, a delegation of Virginia theatre operators were in Washington to confer with their state's Congressional representatives.

Additional support for the COMPO drive came from Rep. James Roosevelt, who inserted a Council telegram stating the repeal case in the Congressional record. Roosevelt declared, "I believe this tax is causing a situation which deserves the consideration of the Ways and Means Committee."

"Uphill Swim"

After "a very friendly reception" from members of the staffs of Senate majority leader Lyndon Johnson and the House-Senate tax units, and from members of the Texas House delegation, Coyne summarized:

"All tax legislation is an uphill swim. But there are three repeal bills in the House already and more will be showing up. I am reasonably optimistic. To say that any excise cut is a cinch just isn't being realistic, especially when you're asking for $80 million. But we're playing to win."

In its nationally-distributed booklet, COMPO revealed that 27.1 percent of the country's 19,200 theatres are in the red, with an additional 29.6 percent doing little better than breaking even. COMPO warned that the present excise "poses an even greater danger to the industry than the full 20 percent tax" in the winter of 1953-54.

"The reason for this anamoly," the brochure explains, "is that at last the tax has struck into the vitals of the larger theatres in the cities and towns. These are the theatres that have always returned the industry's greatest revenue."

The bulletin warned that if anything should happen to these theatres, the major source of studio sustenance would be destroyed, and "there would be no more pictures." It was also noted that since the tax cut of spring 1954, operating costs have risen 12 percent, with an attendance drop of 6.9 million patrons. Yet for the tax-free theatre bracket, increase of admissions price is impossible.

"Better Chance"

Arguing that $32 million of the proposed $80 million excise cut would be returned in the form of corporate taxes, COMPO states that there is a much better chance for revision now than there was in the spring of 1954." Although public support will not be solicited in the campaign, COMPO urged exhibitors through its brochure to enlist the aid of local merchants, organized labor and other groups in the repeal effort.

In the grass-roots appointments made by O'Donnell, the following state chairmen were selected: Elmer C. Rhoden, Southern California; Robert Selig, Thomas C. Smiley and Larry Starsmore, Colorado; Don Smith, Iowa; Senn Lawler, Kansas and Western Missouri; Jack Fruchtman, Maryland; and E. R. Slocum, Oklahoma.

(*Continued on page* 12)

NEW BILL!

Part Of Admission Over Dollar Taxable

This week an important bill was introduced in the House which may become the cornerstone of the industry's current tax campaign. Rep. King (D., Calif.) has introduced the bill, which would have the Federal admissions tax apply only to that portion of the admissions charge over $1.

It is reported that COMPO special counsel Robert W. Coyne met with Rep. King several times recently.

The new bill counteracts a setback received at the hands of the Forand Committee, which this week recommended no reduction in movie admissions taxes. An expected reduction of 10 percent in the cabaret tax, which would have strengthened the film industry's case, was not announced either.

COMPO-Allied Conflict Smolders More To Come?

The scars of the National Allied-COMPO breach remained unhealed this week as the exhibitor organization called for the removal of executive counsel and co-chairman Robert Coyne as a pre-requisite for any discussion leading to its re-entry into the Council fold. The demand was the major point of a three-part outline of Allied grievances, and evoked a short but firm response from Coyne. Reply from the Council's membership will have to await an Executive Committee meeting.

On another front, Allied's testimony before the Senate Small Business Subcommittee on March 21-22 will probably be at variance with the COMPO position on the tax campaign.

Allied has previously taken the position that the previous tax reduction of 10 percent did not benefit exhibition, since all the proceeds were "confiscated" by distribution. COMPO, of course, is spearheading the new tax drive.

So while COMPO is approaching various Congressmen to enlist their aid on behalf of the tax fight, Allied may be telling a Congressional committee that such help would be futile in any event.

Answering COMPO's request for a bill of particulars on Allied's grounds for withdrawal, general counsel Abram F .Myers called for exploration of the following points:

- Employment of a person of stature to serve as executive vice-president and to perform the duties of that office as provided by the by-laws.
- More frequent meetings of the executive committee, and special meetings when warranted, with a written agenda to be circulated among the members at least ten days in advance of every meeting.
- Specific authorization of all activities and projects other than office routine by the executive committee.

In his letter to the COMPO governing committee, composed of Al Lichtman, Sam Pinanski and Coyne, Myers cited the major Allied complaints: the alledged squandering of $12,000 monthly expenses during a period in which COMPO waged no major project; the active support of the tax drive proposal by the hired personnel "in the face of Allied

(*Continued on page* 12)



Pledging its support to COMPO and the Federal admissions tax campaign at its annual winter Directors meeting in Jackson was the Mississippi Theatre Owners Assn. SEATED, L to R: R. X. Williams, Jr., Billie Lindsey, Mrs. Ural Everett, Mrs. R. X. Williams, Jr., A. L. Royal, Stan Taylor; STANDING, (front row), L to R: T. E. Williams, Will Crull, T. G. Solomon, John Williams, Earl Elkins, C. N. Eudy, W. P. McGown; STANDING (back row): R. B. Cox, Arthur Elkins, B. V. Sheffield, R. B. Dossett, and Tom Garraway.

Actor's Minimum Salaries Increase Under SAG Deal

HOLLYWOOD. — The Screen Actors Guild won a new contract this week, increasing minimum salary scales 30 percent for approximately 10,000 movie players. The contract, concluded between the Association of Motion Picture Producers and SAG, establishes the 5-day, 44-hour work-week, with double pay for Saturday and Sunday chores, increases base pay for day players from $70 to $80 and for weekly players from $250 to $285. On Feb. 1, 1958, base salaries for day and weekly performers rises to $90 and $300 respectively.

Also provided for in the contract are increases for singers, stunt men, airplane pilots and term-contract players, with some increases reported to exceed 90 percent. Term contract players earning more than $1500 per week, and performers earning more than $25,000 per picture are permitted to work on Saturdays, but not for principal photography and recording. Officials from AMPP and SAG declared it would be impossible to estimate the added production cost annually.

The new agreement also sets up two new provisions regulating the use of film clips as trailers on television and in motion picture theatres. Television trailers are to be limited to "not more than 400 feet" or four and a half mintes, and to "not more than two scenes." The provision is designed to restrain a producer from taking a full scene out of context for video exploitation.

The contract also requires that narrators for trailers of theatrical features shown in theatres be guaranteed not less than $100 per day for two trailers and $50 for each additional trailers. The provisions come at a time when film trailer usage in both theatres and on television has become the subject of heated debate.

The permission granted to higher-salary bracket performers allowing non-compensated weekend work permits the studios to hold script conferences, wardrobe fittings, rehearsals and other off-camera and off-microphone activities.

Loew's Hearing Set

The New York Statutory Court hearing on Loew's bid for acquisition of a 1,200-car drive-in at Sharpstown, Tex., originally set for hearing on March 15, has been postponed to March 20, according to Justice Department officials. Judge Gregory F. Noonan will hear the case. Sharpstown is a suburb of Houston, where Loew's already operates the State.

Question Before The Senate

Does Allied-TOA Solid Front Exclude Rentals Control Bid?

With a strategy caucus scheduled between leaders of Theatre Owners of America and National Allied for early next week in Washington, all signs indicate that the two organizations will present a solid front at the Senate Small Business sub-committee hearings March 21-22. The two groups expect to confer at least one day before the hearings to map out testimony expected to condemn current practices by distribution.

Meeting in the capitol will be president Myron Blank, general counsel Herman Levy and George Kerasotes, TOA's appointed spokesmen, and the Allied delegation, headed by president Ruben Shor and general counsel Abram F. Myers. Originally Richard M. Kennedy, Alabama TOA president, and Al Forman, Oregon TOA president, were slated with Kerasotes to comprise the TOA trio.

Further indication of TOA-Allied unity came with the recent reaffirmation of their joint stand on arbitration and circuit production at the TOA board meeting in New Orleans.

Position Undefined

Position of TOA with regard to government intervention has not been defined. However industry observers do not expect the organization to support Allied's plea for Federal regulation of film rentals.

An ITOA delegation is expected to take issue with the Allied demand for such Federal controls and for the scrapping of the arbitration draft because of its failure to include the arbitration of film rentals. Representatives of the Southern California TOA are expected to bolster Allied's case for Federal intervention.

Resolved to combat high film rentals and the current product shortage, Theatre Owners of America had strongly endorsed elimination of competitive bidding at its recent mid-winter board and executive committee meeting in New Orleans.

The move evoked considerable reaction from both exhibition and distribution quarters and represented one of several major resolutions adopted by the organization.

Highlights of the active mid-winter session included:

- Endorsement of the joint TOA-Allied stand on all-inclusive arbitration and circuit production, and refusal to reconsider its withdrawal of support for the 1955 arbitration draft.
- Endorsement of the ten-point American Broadcasting-Paramount Theatre plan for orderly flow of product throughout the year.
- Reaffirmation of support for the COMPO campaign for total admissions tax relief.

In its resolution, TOA explained that "especially because of the product shortage and other aggravating conditions in the present market, . . . we are more than ever convinced that it (competitive bidding) is being used by the distributors for obtaining higher rentals."

Reactions in trade circles followed an expected pattern, with exhibition spokesmen confirming the need for such action, and distribution representatives expressing doubts that elimination of the practice was possible.

Bids Only "Excuse"

The resolution was warmly greeted by Allied general counsel Abram F. Myers and ITOA president Harry Brandt. Myers declared that the resolution was especially welcome since the bidding practice "has been foisted upon the exhibitors although condemned by the Supreme Court." Holding that the TOA action illustrated the continuing spirit of unity between the two exhibitor groups, Myers felt that the resolution was in line "with action taken by Allied's 1950 annual convention in Pittsburgh."

Brandt also backed the TOA move, expressing himself "totally in favor" of elimination of the bidding practice. He declared that competitive bidding was only an "excuse to get extra film rentals" and should be eliminated because "at this late day and age every distributor knows who his customer should be and under the consent decree they have the right to choose their own customers."

There was general doubt among distribution officials as to whether any solution for the problem was possible since there appears to be no way to eliminate bidding in situations where two theatres are competing for identical run and availability.

"No Play Off"

In regard to TOA's reaffirmation of the joint stand on arbitration and circuit production, counsel Myers declared that "exhibitors everywhere will be encouraged by the display of unity" in backing the TOA-Allied program. Myers expressed hope that 'those who have maintained their sway over exhibition by a policy of divide and conquer will find that they can no longer play TOA off against Allied . . . and a policy of moderation will ensue."

Favorable responses to the joint TOA-Allied stand were recorded by three member units of the exhibitor organizations. Backing the all-inclusive arbitration-circuit production stand were Allied of Western Pennsylvania, and two TOA regional units, Motion Picture Theatre Owners of Metropolitan D.C. and Alabama Theatres Association.

However criticism of TOA's rejection of the 1955 arbitration policy was leveled by Brandt and Max A. Cohen, president of Cinema Circuit. Brandt, who earlier had urged TOA to reconsider its position on the arbitration draft, viewed the organization's action as "short-sighted." He declared that TOA's insistence on arbitration of film rentals will prevent arbitration in any form from becoming a reality. Cohen held that the exhibitor organization was totally incon-

(*Continued on page* 20)

6,000 Feature Films Now Available To TV; Warners Sells 750

The latest box score shows that television now has available a backlog of more than 6000 theatrical features. This week another sizeable package of major studio backlog was sold to television: 750 pre-1948 Warner Bros. features, plus an unspecified number of shorts and silent films. Price: a reported $21 million.

The films were puchased by PRM Inc., a Toronto firm, after long negotiation. Certain of the features are expected to be placed again in theatrical release.

Also this week, Hygo Television Films purchased 13 Columbia and three Universal films and will make them available as a part of a 22-film package.

Paramount Liberalizes Policy For "Small Theatres" Sales

Paramount's liberalized "small theatres" sales policy is now in operation according to a company announcement and promises "a steady supply of the finest pictures in the company's history."

The policy provides for the sale of pictures on a flat rental basis to theatres whose previous rentals on a top attraction have yielded $100 or less. The company described these small theatres as "filling a vital role in providing Hollywood-made entertainment to the people of their communities and therefore certainly entitled to the advantages embodied in our new contract." In instituting the new policy, Paramount is assisting small theatres in solving their product problems, the company stated.

Under the new contract, called "Paramount Service Contract," the small exhibitor will be allowed to buy pictures as far in advance as is practicable and possible.

This aspect of the policy provides for the selling of each picture individually, but the negotiating for a number of pictures at a time. Each picture will be sold individually on its merits, with the purchase of one in no way to be conditioned on the purchase of another.

List Pix Available

The forthcoming pictures that may be contracted for at this time under the "Paramount Service Contract" are: *The Scarlet Hour,* starring Carol Ohmart and Tom Tryon; *The Birds And The Bees,* starring George Gobel and Mitzi Gaynor; Alfred Hitchcock's *The Man Who Knew Too Much,* top-billing James Stewart and Dories Day; *The Leather Saint,* with John Derek and Jody Lawrence; *That Certain Feeling,* starring Bob Hope, Eva Marie Saint and George Sanders; Dean Martin and Jerry Lewis' *Pardners; The Mountain,* starring Spencer Tracy, Robert Wagner and Claire Trevor; *The Vagabond King,* introducing Oreste co-starring with Kathryn Grayson, and *Hollywood Or Bust,* another Martin and Lewis comedy.

Reissues, short subjects and newsreel issues also may be licensed. Under the plan a number of pictures which may not have been trade-shown will be offered to the exhibitor. In such case, the exhibitor will be entitled to a cancellation privilege of 20 per cent of the total number of pictures sold, his decision in this respect to be arrived at within 10 days after he has had an opportunity to see each picture.

House Rejects D.C. Tax

WASHINGTON.—The admissions tax and the tax on film rentals proposed by the District of Columbia Commissioners lost out again as the House District Committee accepted the D. C. revenue bill recommended by a Joint Senate-House subcommittee without change. The subcommittee had stripped these taxes from the bill.

The House District Committee plans to ask the House Rules Committee for a "closed rule," which would mean that no amendments could be offered on the floor. If the closed-rule is granted, the revenue bill will go to the Senate minus the two taxes.

Raps Paramount Plan

Minneapolis.—Bennie Berger, president of North Central Allied, "agrees in principle" to the new Paramount plan, but says it doesn't go far enough. He feels that the $100 rental figure used as the break-off point is too low. "That eliminates many exhibitors who need help," he said.

Also, Berger objected that "The Ten Commandments," "War and Peace," and "The Proud and the Profane" were excluded from the plan. "It is just these pictures that the small town exhibitor needs," Berger said: "If all the majors adopt similar plans, that means 24 pictures a year that the small-town exhibitor can't have except at exorbitant rentals."

Backs TV Clips

Critics of the television film clip practice received a strong answer from Harry Brandt, president of the Independent Theatre Owners Association. As debate within the industry over the controversial selling method grows, Brandt declared that film clip usage has considerable value potential and that a blanket rejection of the method would be "unwise, unrealistic and short-sighted."

Brandt's remarks followed severe attacks leveled at the practice by George Sidney, Screen Directors Guild president, and earlier by delegates at the recent National Allied convention in Cleveland. Sidney labeled the TV device as a "feeble imitation of the theatrical trailer and an actual deterrent to theatre business. Earlier Allied charged it "more often unsells than sells new product."

Conceding that usage of film clips has not been perfected, Brandt stated that the industry "has gained valuable lessons from these experiments." He cited recent excerpts of *Trapeze* shown on the Ed Sullivan show as an excellent example of effective clip usage.

Punitive Damages Held Taxable by Fed. Court

CHICAGO.—The U. S. Tax court has issued the opinion that $240,000 collected by four theatre owners here for punitive damages in an anti-trust suit constituted ordinary taxable income. The opinion stems from a 1942 suit, in which the four owners of the Jackson Park theatre were awarded $120,000 after proving conspiracy of the film companies to deprive them of first-run film except under a block-booking system. The court granted them triple damages of $360,000. The theatre partners paid taxes in 1946 on their original proportionate shares of the $120,000 award, but not on the balance of $240,000. The Tax court set hearings last month, but since no petitioners appeared, the court ruled that punitive damages were taxable and assessed the Jackson Park owners. In its decision the court pointed out that the Supreme Court has handed down similar decisions on two occasions.

Boston Official For Sunday Fee

BOSTON.—A Massachusetts safety official has called for legislative action requiring theatres to pay an annual $50 fee in order to operate on Sundays in the Commonwealth. Raymond J. Lord, assistant to the Public Safety Commissioner, pointed out that the Commonwealth is losing $43,000 yearly since the fee was lifted. He declared that "moving pictures are no better than other Sunday entertainment which pays a fee."

Opposition to the fee proposal was presented to the legislative committee on public safety by Frank C. Lydon, Allied Theatres of New England, and Carl Goldman, Independent Exhibitors Inc. Lydon charged that the fee would constitute a tax since the department of safety performs no services in return. The Sunday fee was dropped last summer when the state's Supreme Court ruled the Sunday censorship law unconstitutional. The safety commission had been in charge of enforcing censorship law in Massachusetts.

Univ. Domestic Billings Show 25 Percent Rise In Feldman Sales Drive

An "unprecedented" 25 percent rise in domestic billings during the first ten weeks of the current Charles J. Feldman sales drive over the same period last year was announced this week by Universal sales executives. The increase ranks 13 percent over 1954 and 9 percent over 1953, both record years for the company. Feldman attributed the successful period to the high quality of new releases completed last year. He cited *The Benny Goodman Story, All That Heaven Allows, Never Say Goodbye, The Spoilers, There's Always Tomorrow, World in My Corner* and *The Square Jungle* as major factors in the billing rise.

For the thirteen week period ending Jan. 28, 1956, Universal Pictures and subsidiary companies have reported earnings of $1,122,-420, equivalent to $1.10 after preferred stock dividend on 968,519 shares of common stock outstanding. For the same period last year, earnings stood at $1,136,928 or $1.08 on 998,349 shares of common stock outstandings.

Plan Floating Cinerama To Carry U.S. Story

WASHINGTON.—A Cinerama aircraft carrier to bring the American story to more than 100 ports in the middle and far east has been proposed by U. S. information agency chief Theodore C. Streibert. An outdated converted Liberty Ship would be outfitted into a Cinerama theatre seating 2,000 at a cost of $3,790,000 under the plan. Streibert was impressed with the way Cinerama was received at Damascus and Bangkok trade fairs, but the carrier would do more than offer Cinerama shows. There would be regular films telling the American story, there would be industrial, educational and cultural exhibits, and there would be a closed television circuit in color.

NEW POSITIONS . . . .

NAT STERN, formerly head booker and office manager at Paramount's New York branch, has been elevated to branch sales manager, replacing Jack Perley, newly-appointed assistant to western sales manager Sidney Deneau. RICHARD MAGIN succeeded Stern in the office manager post.

LARS M. MCSORLEY has joined the publicity staff of Allied Artists in New York. McSorley, formerly an I.F.E. publicity staffer, will concentrate on publicity for Allied Artists International Corp., AA subsidiary.

ALEX COOPERMAN, formerly west coast division mgr. of I.F.E., has been appointed western division representative of the newly-formed Jacon Film Distributors, Inc. Previously Cooperman served M-G-M, Eagle-Lion and Lux.

CHARLES S. CHAPLIN has been elected to a second term as president of the Canadian Motion Picture Distributors Association of Canada. Chaplin is Canadian general mgr. of United Artists Corp. Ltd.

PEDRO LOPEZ has been promoted to manager of the Puerto Rico branch of 20th-Fox's Inter-American Corporation, succeeding Henry King, resigned. CARLOS HERRERA, formerly assistant to Mexico mng. dir., Allen M. Noye, is now head of the 20th-Fox office in Bogota, Colombia, succeeding JOHN FINDER, who is now mgr. of Venezuela. ALBERT LEONARD, former mgr. of Venezuela, has been transferred to the New York H.O. to take charge of the 16mm operation of the foreign organization.

STEVE BROOKS, HUGH BENSON and BILL LATHAM were appointed special assistants to Warner Bros. studio publicity director Bill Hendricks and assistant publicity director Bill Rice. Brooks will handle magazines and photos; Benson, TV and radio; and Rice, press.

VICTOR WHITLOCK, New York and Hollywood stage and TV director, has been named executive assistant to producer Sidney Harmon, Security Pictures chief. Whitlock will begin work on the post-production phases of *Step Down to Terror.*

EDGAR SMALL has been appointed co-producer with Jud Kinberg at M-G-M. The team will first produce *See No Evil.* Small had served as associate to Edwin H. Knopf for the past two years.

HARRY BROWNING, formerly New England Theatres district manager, was appointed vice-president and director of the motion picture division of Gabriel Stern, Inc. Browning previously served as director of publicity and exploitation for the M&P Theatres chain for 15 years.

WILLIAM HEIDENRICK has been appomted special representative in Australia and New Zealand for Republic Pictures International. Heidenrick. formerly with M-G-M, replaces Victor Green in the post.

ANDY COSCIA, formerly director of media and research for Guild Films, was named assistant to Martin Robinson, vice-president in charge of operations for Matty Fox's Western Television Corp.

THOMAS C. ROBERTS has been named supervisor of special advertising services of the Eastman Kodak Company. Roberts previously served as a sales representative in various eastern and midwestern territories.

STEPHEN ALEXANDER, formerly head of production for United World Films, has been appointed assistant to William Dozier, RKO vice-president in charge of production. Alexander previously served with the Theatre Guild for seven years. In another RKO appointment, CHARLES HANDEL was assigned to work on a special phase of national publicity for *The Bold and the Brave.* Handel recently completed publicity assignments on *The Man With the Golden Arm* and *Trapeze* for United Artists.

EDWARD MADDEN has been elected vice president of the Stanley-Warner subsidiary, International Latex Corp. Madden served for three years as vice-president of Motion Pictures for TV, four years as vice-president of NBC-TV and several years as vice-president of McCann-Erickson.

Col. Sets Ad Course: Confidence, Not Cash

Shaping its advertising course for the coming year, Columbia Pictures has announced that it will promote its top product "with confidence and less cash." The move, revealed by vice-president Paul N. Lazarus, Jr., "is not an economy program, but a case of spending wisely where it will do the most good."



PAUL N. LAZARUS

Columbia has been wary that segments of the industry "are replacing showmanship with dollars," Lazarus said. He declared that the competition between various companies for "greater and greater expenditures has reached the point of economic hari-kari."

In pointing to four top Columbia films, *From Here to Eternity, On the Waterfront, The Caine Mutiny* and now *Picnic,* Lazarus indicated that in the past the company did not have to resort to "smother" type of promotion. Lazarus praised "tour" promotion as a method of extensive penetration without large expenditure—citing the current 62-city tour of Mike Lane, the giant boxer in *The Harder They Fall.*

JWT Agency For RKO

Daniel T. O'Shea, RKO Radio Pictures president, has announced the appointment of the J. Walter Thompson Company as advertising agency for the studio. According to O'Shea, the move is "in line with the company's policy to align itself with the top creative talent in every area of our operation." Utilizing both its New York and Los Angeles offices, the ad agency will handle RKO's first new production, *The First Traveling Saleslady,* starring Ginger Rogers and Carol Channing. RKO is now filming two other productions, *Back From Eternity,* starring Robert Ryan and Rod Steiger, and *Tension at Table Rock,* with Richard Egan and Cameron Mitchell.

Shor, Gehring & Youngstein View Industry Problems

NEW ORLEANS.—Highlighting the annual convention of Allied Theatre Owners of the Gulf States this week, National Allied president Ruben Shor hailed TOA's recent reaffirmation of the joint stand on arbitration and circuit production. Shor shared the spotlight with UA vice-president Max Youngstein and 20th-Fox vice-president William C. Gehring.

Pledging a production flow of 48 films during the coming year, Youngstein charged that exhibitors have failed to give "new faces" and good foregin films the play-date breaks they deserve. In his speech to the convention, Gehring called for amicable settlement of distributor-exhibitor problems without resorting to the courts. Calling for exhibition to unify its ranks, Gehring declared that government intervention would not help exhibitors to get the good product needed to survive

Gehring Elected

Gehring, who has been elected as a vice-president of 20th-Fox, will now serve as executive assistant to president Spyros P. Skouras. Formerly executive assistant genral sales manager, Gehring will act as spokesman for the company on policies and technical progress.

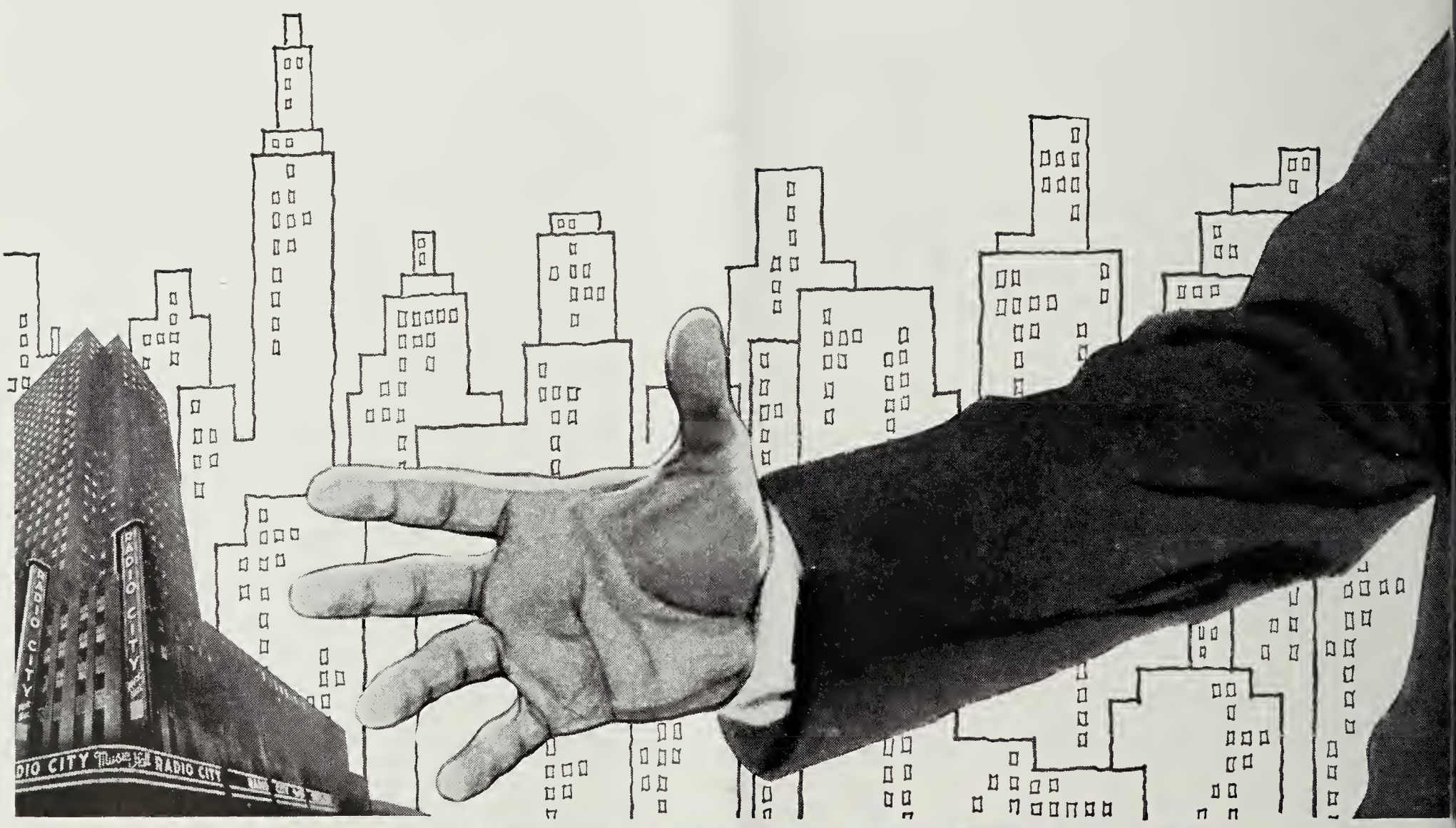
Answering Gehring's remarks, Shor stated that exhibition has tried time and again to confer with the company presidents on problems of exhibition. He urged all exhibitors who do not belong to exhibitor organizations to join immediately and support concerted group action.

The convention reelected Abe Berenson president and national director for the fifth consecutive term. Also elected were: F. G. Prat, Jr., vice-president; Edward Ortte, treasurer; and E. R. Sellers, secretary.

Pa. High Court Upends Movie Censorship Law; Rules Statute "Vague"

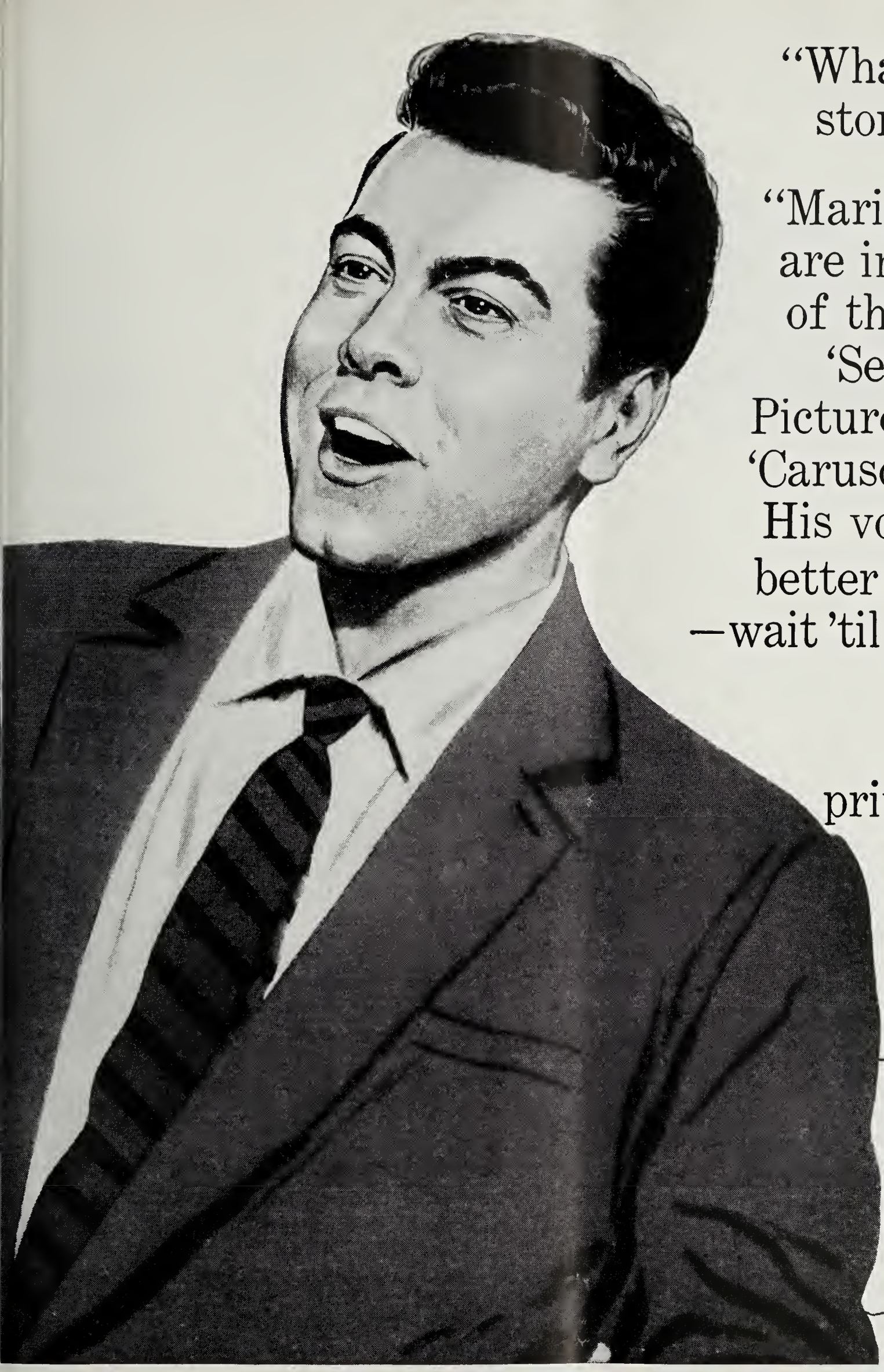
Legalized censorship suffered another major blow this week as the Pennsylvania State Supreme Court ruled that the 41-year old Motion Picture Censorship Act is unconstitutional. The Court followed the U. S. Supreme Court dictum that such terms as "sacrilegous, indecent and immoral" were too vague and indefinite and amounted to a denial of due process when applied in censorship statutes. The decision came when the high Court was asked to review a reversal of the State's Board of Censors ban on the narcotics film, *She Shoulda Said No* by the Philadelphia Court of Common Pleas.

In upholding the Philadelphia court's reversal, Chief Justice Horace Stern wrote, "any statute censoring motion pictures must be held unconstitutional on the theory that motion pictures are entitled to the protection of the constitutional guaranty of free speech as is now enjoyed by newspapers, magazines, books, theatrical exhibitions and radio and TV scripts." In the sweeping decision, the Court did not rule on the content of the film, which the Board of Censors had called "indecent and immoral."



FOR EASTER MARIO LA
NEW YORK AT RADIO CITY MU

with JOSEPH CALLEIA · HARRY BELLAVER and VINCENT EDWARDS Screen Play by IVAN GOFF & BEN ROBERTS and JOHN TV



"What a treat is in store!" LOUELLA O. PARSONS

"Mario Lanza's fans are in for the thrill of their lives when 'Serenade' opens. Picture is better than 'Caruso', so is Mario. His voice was never better and his acting —wait 'til you see him!"
HEDDA HOPPER

"At a recent private screening of 'Serenade', the audience rose to its feet to applaud Mario Lanza's singing!"
DOROTHY KILGALLEN

ZA WILL "SERENADE" HALL!

FROM WARNER BROS. IN WARNERCOLOR

CO-STARRING JOAN FONTAINE

Nicholas Brodszky Produced by HENRY BLANKE Directed by ANTHONY MANN

SARITA MONTIEL · VINCENT PRICE

Warner Bros. Twin Screenings Launch Impressive Roster Of Future Product



Twelve thousand exhibitors, press, radio and TV representatives turned out for Warner Bros.' nationwide "in the theatre" trade showings of "Serenade" and "The Searchers" in 32 exchange cities. Shown at N. Y. Criterion Theatre are, (L to R), Jules Lapidus, WB eastern and Canadian div. sales mgr.; Ben Abner, WB metropolitan dist mgr.; Bob Sherman, RKO Theatres; Bill White, Riverside and Riviera Theatres, and Jack Harris, Walter Reade Circuit.

Some twelve thousand representatives of exhibition and the press were on hand this week to attend the twin preview of two major Warner Bros. attractions, *The Searchers* and *Serenade,* in 32 exchange cities across the nation. Coincidental to the special screenings, the company launched its Spring release schedule with the announcement of forthcoming product.

Serenade, based on James M. Cain's novel, stars Mario Lanza and Joan Fontaine and introduces Sarita Montiel. It has been selected as the Easter presentation at the Radio City Music Hall, and for national distribution on April 21.

The Searchers stars John Wayne with Jeffrey Hunter, Vera Miles, Ward Bond and Natalie Wood—and marks the return of famed director John Ford to the western theme. Shot in VistaVision and Technicolor and based on Alan LeMay's best seller, *The Searchers* will be nationally distributed May 26.

Following these releases, the Warner schedule includes productions filmed from best-selling novels, hit stage plays, and originals.

Screen versions of best-sellers include:

GIANT, George Stevens' production of Edna Ferber's novel, with Elizabeth Taylor, Rock Hudson and James Dean,

THE SPIRIT OF ST. LOUIS, from Lindbergh's Pulitzer Prize story, starring James Stewart,

MOBY DICK, Herman Melville's epic, starring Gregory Peck,

THE OLD MAN AND THE SEA, by Ernest Hemingway, starring Spencer Tracy,

MIRACLE IN THE RAIN, Ben Hecht's classic starring Jane Wyman and Van Johnson,

SAYONARA, by James Michener,

MARJORIE MORNINGSTAR, best-seller by Herman Wouk.

Also:

BAND OF ANGELS, Robert Penn Warren's best-seller,

AUNTIE MAME, by Patrick Dennis,

MELVILLE GOODWIN ,U.S.A., by John P. Marquand, starring Humphrey Bogart and Lauren Bacall,

GOODBYE, MY LADY, James Street's best-selling novel,

(*Continued on page* 17)

U.S. Will Not Appeal 16MM Trust Decision

WASHINGTON. — The Justice Department has tossed in the sponge on its 16mm suit. Attorney General Herbert Brownell, Jr. said that Justice will not appeal the decision of the Los Angeles Federal Court holding that there was no conspiracy to restrain distribution of 16mm feature films to television and other outlets.

Brownell, in commenting on the decision not to appeal, stated that one of the principal objectives of the suit had been to make feature films available to television by removing allegedly illegal restraints on their sale to that medium. He said that inasmuch as a substantial flow of feature films from major producers to TV had started, continuation of the litigation would serve no practical purpose.

Technicolor Sets Improved Process

Technicolor has announced its latest advancement in the use of color film this week, representing a "new high" for the company, according to president Dr. Herbert T. Kalmus. The new process, seventh to be developed by the company, is geared to provide better definition, depth of focus and color balance as well as savings from one half to one cent per foot on release prints.



HERBERT T. KALMUS

Improvements are:

1 — New Matrix stock.

2 — New blank stock.

3 — Improved optical printing procedure "applicable to the manufacture of all Technicolor imbibition prints from specially treated negatives."

Closed Circuit Video Subject To Tax: IRS

WASHINGTON. — Closed-circuit television transmission of events or activities for private screening for limited audiences does not constitute the conduct of the business of a "broadcasting station or network," the Internal Revenue Service has ruled. IRS holds that closed-circuit TV, therefore, is subject to the 10 percent communications tax.

IRS said that when Congress provided an exemption from the tax for broadcasting, it intended to exempt only programs offered to the general public. The tax applies on telephone company charges for its wires and equipment.

COMPO-Allied Conflict Smolders

(*Continued from page* 6)

opposition and before a COMPO meeting could be held"; creation of sentiment against the anti-toll TV proposal by Coyne before the executive committee could meet; and the appointment of Coyne to the triumvirate after Allied's criticism of COMPO "personnel."

The collection of dues for the tax repeal fight and the solicitation of Allied membership in such a way as to render contributions non-deductible from income tax statements drew Myers' special fire.

Coyne replied that a formal answer would be forthcoming from the executive committee or the governing board, noting,

"As for myself, I wish to reiterate that the record proves that every one of Mr. Myers charges is without foundation. I set forth this record last Dec. 15 at a meeting of the COMPO executive committee and the board of directors. The record is also known to National Allied's leaders. I am sorry they chose to ignore it."

Split Last November

The split between the two organizations reached a head last November when Allied voted at its national convention in Chicago to withdraw from COMPO until such time as "personnel and policy" changes were made. At the Dec. 15 COMPO meeting, the Council voiced a vote of confidence for Coyne and elevated him to the governing triumvirate, replacing the former Allied representative Wilbur Snaper.

The COMPO leadership is reportedly remaining staunchly behind Coyne, stressing that most of Allied's grievances apply to policy approved by its own triumvirate representative Snaper. Snaper resigned when Allied withdrew its support in November. It is also reported that some COMPO members believe acquiesence to Allied on Coyne's status would lead only to further Allied demands.

Industry Mounting Tax Drive; Leaders Hopeful

(*Continued from page* 6)

Directors of the Mississippi Theatre Owners Association, at their annual winter meeting at the Robert Lee Hotel in Jackson, Miss., on March 6, voted 100 per cent in favor of a motion that all Mississippi exhibitors get behind COMPO in the Federal tax campaign and write their Senators and Congressmen requesting their support. Use of motion picture screens in fighting State and Federal admission taxes also was approved.

President T. G. Solomon of McComb announced that the annual meeting of the association would be held at the Edgewater Gulf Hotel, June 17-19. Boyd Campbell, head of the Mississippi School Supply Co. and president of the Chamber of Commerce of the United States, will be the guest speaker.

In other tax repeal developments, the Kansas-Missouri Theatre Association and the Mississippi TOA set their repeal drives into motion and Texas COMPO canceled promotional projects to concentrate on the 1956 tax campaign.

MEMO

From 20th to Exhibitors
Re: ON THE THRESHOLD OF SPACE

You need a whole new vocabulary to describe this picture. Rocket-sleds, freefalls, windblasts, balloon-gondola ascensions. These are the intriguing new sounds--and new sights--of this fascinating motion picture adventure.

Movies have shown new frontiers before; but never the most dangerous one of all, located just 17 miles from home, straight up. There have been movies about space and movies about medicine; nobody ever put them together before and came up with the very latest exploits of our U. S. Air Force--space medicine. There have been movies about the air age and the jet age, but none that captures the force of riding a rocket-sled at 1000 miles an hour, the shock of bailing out at 100,000 feet, the fear, the courage, the stunning impact of supersonic speed.

Never before a true story of such vision, such imagination, such daring, caught so completely by the cameras of CinemaScope and the color of De Luxe. They may have never seen strato-flyers before, but they'll never forget them after ON THE THRESHOLD OF SPACE. It's breathtaking, and they'll gasp; it's also memorable, and they'll talk.
It will take new words to tell it, as it has in this memo.
And one thing more: a good supply of superlatives.

AVAILABLE NOW!
ON THE THRESHOLD OF SPACE

Report From Britain:

By F. C. Livingstone

British Exhibs Want Tax Relief . . . Banning Hope & Hepburn? . . . Chaplin's New Film

C.E.A. Report

It is a sad reflection on the dwindling public interest in the problems of the cinema industry that the Cinema Exhibitors' Association's report got so very little publicity in the daily newspapers. The smallest tid-bit of gossip or scandal about TV becomes front page news, but the only piece of C.E.A.'s fat (84 page) document to reach the general public was the brief item that at least one cinema in ten in Britain is losing money and that "many are only hanging on in the hope of entertainment tax relief in 1956." The facts are straight enough but there is a much better story that could have been told.

A good public relations man could have earned his fee a hundred times over if he had been allowed to handle the C.E.A. report.

C.E.A. conducted a very active campaign against the 1955 Budget, which the Government introduced last April, but hope for tax relief had to be abandoned with the General Election which quickly followed. It was therefore decided that further effort should be reserved for the 1956 Budget and that plans should be made for a new campaign on an "all-industry" basis.

During the year, every fourth cinema in the country has been asked to complete a questionnaire. From the answers to this a fair picture of the state and needs of the industry has been deduced. It shows that the type of exhibitor most hard pressed was the one whose seating was less than a thousand and whose net takings did not exceed 750 dollars a week.

With this information in hand, the General Council decided that assistance for this type of exhibitor should be a first charge on any tax relief that was granted and that, thereafter, relief should be spread over all.

The report also shows how difficult it is to secure a policy which will satisfy all exhibitors. Notwithstanding the C.E.A. resolution under which members were recommended not to book films which are televised, there are many who consider that TV extracts of a film can be helpful publicity for films they have booked. It is still too early for exhibitors to feel the full impact of commercial TV, as it only started in London last September. Feeling will probably harden only when exhibitors all over the country can notice the full effect of the two TV programs.

One of the brightest parts of the whole report is the section in which the Association is able to say that relations with the National Association of Theatre and Kine Employees "remained cordial."

M.P. Asks Ban

An effort is to be made in the House of Commons next week to get the film *The Man Who Never Was* banned. Made by Twentieth-Fox, is is due to have its premiere in London on Wednesday.

The film is based on the book of the same name by Ewen Montagu, Q.C., Recorder (Judge) of Southampton. It tells the story of a hoax which deceived the Germans about Allied plans to invade the continent during the last war. Montagu's book was published in 1953, has had a wide circulation and has been serialized.

The Member of Parliament (Col. Cordeaux) who is to ask that the film be banned, says that it is based on a wartime episode which should have remained secret. When the war ended people soon forgot that there might be another in which we might want to use devices that were successful last time. In the present case, he says, "the damage has already been done by two books which should never been published. Even so, I consider it most undesirable that this film should be shown for reasons which I am hoping to urge in the Commons."
(Footnote: Col. Cordeaux is wrong in one fact: *three* books have been published on this one subject, all with official sanction. So he hasn't much hope!)

Grouch Against Hecht

If two leading British journalists have their way, the public will shun *Not for Money* (starring Katherine Hepburn and Bob Hope) which is now in its finishing stages at Pinewood Studios here. The film will be called *The Iron Petticoat* in the U.S.

John Gordon (editor-in-chief of Lord Beaverbrook's "Sunday Express") and Gilbert Harding (also known as a broadcaster) are the two writers who are urging the public to stay away from this film. They admit they have nothing against the film itself, the producers or the two stars. Their ground for complaint is that the script was written by Ben Hecht, whose name has been kept out of all the excellent advance publicity on this side.

Their grouch is a personal one, based on Hecht's statements eight years ago when Britain was having trouble in Palestine and terrorism was rife. Last Sunday, Gordon ended his piece: "Even if ths should be the best film Hepburn and Hope ever made, I wouldn't take a penny out of my pocket to put in Ben Hecht's. I hope you feel that way too." He'll probably be unlucky: Lord Beaverbrook's newspapers are great crusaders, but they never seem to win public support for their causes, even when they are good ones, but rather they seem to drive people the other way.

Chaplin's New Film

Charlie Chaplin has still not decided in which studio he is to make "A King in New York," although he is scheduled to start production in three weeks. Just over a week ago he held a press conference in London's lush Savoy Hotel and told his audience that it will be the funniest film he has ever made. He assured reporters that the 100-minute film will be "light-hearted all through. There will be plenty of jazz, wisecracks and glamour."

"The film is not political," he added. "It is a comment on modern life, not a satire; but there is a comment on witch hunts." Co-starring with Chaplin is British actress Dawn Addams.

Pay-TV Hassle On 'Ad Infinitum;' Hearings Delayed

The Federal Communications Commission has turned down a request for a trial run of pay television by the Penn-Allen Broadcasting Company for its Allentown, Pa. UHF station this week. The rejection came after one of the FCC members, Robert E. Lee, aroused a storm of protest by advocating such an experiment in an article in *Look* magazine.

In its letter to Penn-Allen, the Commission noted that it is already engaged in a proceeding to consider "numerous legal, engineering and policy questions concerning subscription television." The FCC said it would need more time to review the files of comments and to consider the "complex issues involved," before it could decide whether to authorize further experimental pay-TV operations.

Lee For Test

In his criticism of the prolonged discussion of toll-television, Commissioner Lee laid out a four-point proposal for a trial test of pay-as-you-see television. Lee called for the following steps:

1. Leave choice of toll-TV system to the entrepreneur.
2. Apply temporary restrictions until the system has been tested.
3. Permit public reaction to determine the fate of the system, allowing networks enough time to alter operations during the trial period.
4. Permit TV stations to drop toll-television if they so desire.

Reactions to Lee's program were sharp. Among those leading the attack were N. Y. City Council president Abe Stark, co-chairmen of the Committee Against Pay-As-You-See TV, Alfred Starr and Trueman Rembusch, and Rep. Louis C. Rabaut (D., Mich.).

Stark accused Lee of performing as "an avowed propagandist" while serving in a quasi-judicial government capacity. Earlier Stark had called for Lee's resignation, calling him unfit to serve as an unbiased judge in the video case.

Point-By-Point Rebuttal

Starr and Rembusch answered Lee in a point-by-point rebuttal in *Look*, calling for his disqualification on the toll-TV issue and charging him with unethical use of his office.

Further attack on toll-TV was made by Rep. Rabaut who called toll-TV "the camel's nose under the tent," and declared that it should be stopped before it gets started. He argued that it would victimize the U. S. public which has spent millions of dollars on sets and injure the TV industry.

Subscription television has been set back at least to mid-April as a topic in the Senate Commerce Committee's investigation of television industry problems, according to Committee sources. The hearings will be resumed March 15-16, largely for testimony of individual station operators, and again March 26-28, for testimony by the networks on UHF-VHF allocation probelms.

"Other phases of the investigation into television," the Committee announcement said, will come up for hearing around mid-April. Pay-television has been listed as one of the first of these "other phases" to be probed.



NIGHT BUS. Jack Lemmon, June Allyson. CinemaScope-Technicolor



THE HARDER THEY FALL. Humphrey Bogart, Rod Steiger, Jan Sterling.



THE EDDY DUCHIN STORY. Tyrone Power, Kim Novak, Victoria Shaw. CinemaScope-Technicalor.

Release Speed-Up

More Top Columbia Product Available "To Combat Slump"

One of the most important sales meetings in the history of Columbia Pictures was brought to a conclusion in Chicago this week as the company completed plans for a release "speed-up." The new schedule will offer 15 top pictures to exhibitors before September in order to "combat the box office slump."

"Motion picture box-office has fallen off since last September," Columbia general sales manager Abe Montague announced in Chicago. "Columbia's way of facing up to this challenge will be to release every available top production for exhibition in the next six months.

"We will release at a rate of better than two films a month, top production of a calibre that in normal times we would release at the rate of one a month. By 'top product,'" Montague continued, "I mean pictures with surefire box office values, with top name stars, produced and directed by top creators utilizing every production value at their command."

Heading the convention roster of 84 delegates was Jack Cohn, executive vice-president, currently being honored by the "Jack Cohn Sales Drive."

The 15 pictures, slated for release between now and September, are:

THE HARDER THEY FALL. A boxing expose, adapted from Budd Schulberg's novel, starring Humphrey Bogart, Rod Steiger and Jan Sterling.

NIGHT BUS. Comedy with songs based on *It Happened One Night*, starring June Allyson and Jack Lemmon. CinemaScope-Technicolor.

THE EDDY DUCHIN STORY. Romantic drama with music, starring Tyrone Power and Kim Novak. CinemaScope-Technicolor.

COCKLESHELL HEROES. War adventure starring Jose Ferrer and Trevor Howard. CinemaScope-Technicolor.

JUBAL. Western adventure starring Glenn Ford, Ernest Borgnine and Rod Steiger. CinemaScope-Technicolor.

THE SOLID GOLD CADILLAC. From the Broadway stage comedy, starring Judy Holliday and Paul Douglas.

STORM CENTER. Starring Bette Davis as a smalltown librarian who refuses to remove a controversial book from the shelves. With Brian Keith and Kim Hunter.

AUTUMN LEAVES. Romantic drama starring Joan Crawford and newcomer Cliff Robertson.

Earth Vs. The Flying Saucers. Stars Hugh Marlowe and Joan Taylor;

Safari. Stars Janet Leigh and Victor Mature. CinemaScope-Technnicolor;

Zarak Kahn. Stars Victor Mature, Anita Ekberg and Michael Wilding. CinemaScope-Technicolor;

The Seventh Cavalry. Stars Randolph Scott and Barbara Hale. Technicolor;

Over-Exposed. Starring Cleo Moore;

Rock Around the Clock. Featuring Johnny Johnston, Alan Freed, Bill Haley and the Comets;

Storm Over the Nile. Stars Laurence Harvey and Anthony Steel. CinemaScope-Technicolor.



THE SOLID GOLD CADILLAC. Judy Holliday, Paul Douglas.



STORM CENTER. Bette Davis, Brian Keith, Kim Hunter.



JUBAL. Glenn Ford, Ernest Borgnine, Rod Steiger, Valerie French. CinemaScope-Technicolor.



AUTUMN LEAVES. Joan Crawford, Cliff Robertson.



THE COCKLESHELL HEROES. Jose Ferrer, Trevor Howard, Yana. Technicolor.

Hecht-Lancaster Set 15 Thru '58 For $31 Million

HOLLYWOOD. — Hecht-Lancaster Productions will spend $31 million on 15 pictures during the next three years, according to Harold Hecht and Burt Lancaster, who made the announcement at a press conference. Hecht also revealed that James Hill, who produced *Trapeze* for H-L, would become executive producer and a partner in the organization.

Hecht-Lancaster and Tony Curtis's independent company, Curtleigh Productions, will jointly produce *The Sweet Smell of Success,* Hecht said. Sir Carol Reed, who directed *Trapeze,* will do another film for H-L, and French director Henri Clouzot is signed to do a film. Deals are also about to be closed with Sir Laurence Olivier and Vittorio De Sica.

Five films will be produced by H-L in 1956, starting in June, the partners announced. The are: *The Sweet Smell of Success, The Bachelor Party, Bandoola, Cry Tough,* and *The Devil's Disciple.* The company's biggest project to date, *The Way West,* will roll in 1957. Others planned by the company include George Simeon's *The Hitchhiker;* James Thurber's *The Catbird Seat;* a Sophia Loren starrer, *Blaze of the Sun;* and Terence Rattigan's hit play, *Separate Tables.* Also *Lucy Crown, The Last Chukker,* and *Tell It To The Drums.*

The balance of the company's shooting, Hecht said, would be confined to Hollywood sound stages.

Invested $100 Million

HOLLYWOOD.—A total investment of $100 million for the product period through April by the major producer-distributor companies was reported by the Association of Motion Picture Producers recently. The Association declared that the product involved represents the best balanced, diversified entertainment in any similar period. The AMPP indicated that the investment bears out the favorable box-office forecast made recently by exhibitor leaders.



Milton H. Greene, left, vice-president of Marilyn Monroe Prods., Marilyn Monroe, and Jack L. Warner jointly announce that "The Sleeping Prince," comedy in which Miss Monroe will co-star with Sir Laurence Olivier, will be released by Warner Brothers. The film will be co-produced by MM Prods., and Olivier, with Sir Laurence also directing.

HOLLYWOOD ...on the wire

RICHARD BERNSTEIN, *Editor*
Hollywood Offices:
8245 Beeman Avenue
North Hollywood. Tel.:
ROgers 7-2347

Champion Five Productions, independent company owned by Marge and Gower Champion, have taken an option on "The One-Eyed Cat," an original suspense yarn written by Blake Edwards. The Champions expect to get the property before the cameras as a feature film project in early summer. Previously announced as a first picture of the new indie company was "Chicago Blues," an exciting drama of Chicago in the late twenties. . . . Richard Alan Simmons has been assigned to write the screen play for "Gambling Man," which will be produced by Howard W. Koch for Bel-Air Productions and United Artists release. Bel-Air recently bought the rights to the novel written by Clifton Adams. The film will probably follow the production of "Fort Laramie," which is on their company's schedule for May 1st also for U.A. release.

* * *

Patricia Medina, back in Hollywood from world-wide film making, has been signed for the starring role in Columbia's "Shakedown on Biscayne Drive," which lenses in Miami and Cuba in early April. When she finishes this film, Miss Medina is wanted for films in Italy and England. . . . Anne Bancroft will team with Aldo Ray in the Copa Production for Columbia, "Nightfall," which producer Ted Richmond will put before the cameras Mar. 20 with Jacques Tourneur directing. . . . Neville Brand has been signed by Grant Productions to star in "Blood Brothers," which will be made for United Artists release. Sidney Salkow will direct with cameras scheduled to roll Mar. 19.

* * *

Russ-Field Productions, headed by Robert Waterfield, has moved to Goldwyn Studios, to begin preparation for the production of "The Last Man In Wagon Mound," which will star Clark Gable for United Artists release. . . . Dan Duryea inked for a star role in "Battle Hymn, "U-I's Technicolor CinemaScope production, which is being produced by Ross Hunter and directed by Douglas Sirk. Duryea will play his first comedy role in years, in the film. . . . Producer Robert L. Jack signed Katy Jurado for the top femine starring role in "The Lonely Gun," an original screen play by Richard Carr which rolls for release through United Artists with Anthony Quinn starring next week. . . . Don Porter has formed his own independent production company. The actor recently completed one of the leads in "Our Miss Brooks," at Warner Bros.

* * *

Dudley Pictures Corporation signed a three-year deal with U-I whereby the former will supply U-I with eight one and two reel short subjects each year. Marshall Thompson, recently returned from Africa where he starred in Carl Dudley's "Assignment Congo," has been signed by Dudley for another feature, "Assignment Australia," planned for early summer filming. . . . Eve Marie Saint has signed a multiple picture contract with M-G-M, studio head Dore Schary announced. Her first M-G-M assignment co-stars her with Montgomery Clift and Elizabeth Tayler in "Raintree County" which goes before the cameras in April with Edward Dmytryk directing and David Lewis producing from a Millard Kaufman screen play.

* * *

Over at Allied Artists, Jacques Bergerac was signed to co-star with Edmund Purdom, Ida Lupino and Ann Harding in "The Intruded," a Lindsley Parsons production for Allied Artists which Irving Rapper is directing. . . . Gloria Talbott was signed to co-star with Russ Tamblyn, who was loaned by M-G-M for the film, in Allied Artists' "The Young Guns," which producer Richard Heermance and director Albert Band will put before the cameras Mar. 19. . . . "The Silken Affair," the first of ten features to be made by Fred Feldkamp Productions, will shoot at ABPC Studios near London this week with Roy Kellino directing. The film, which stars David Niven, and is based on a screen play by Robert Lewis Taylor, will be filmed on a ten week schedule. Feldkamp has not yet made a distribution deal but expects to announce his releasing affiliation during the next two weeks.

* * *

James Arness has been signed by RKO Radio Pictures to a multiple picture deal, it has been announced by William Dozier, RKO's vice-president-in-charge of production. Under the terms of the contract, Arness's services will be shared with John Wayne Productions. . . . At the same studio, Ruth and Augustus Goetz turned over their screen play of "Stage Struck," to William Dozier, who has set an Oct. 15 starting date for the film, which will star Jean Simmons, and deals with the trials and adventures of a Broadway actress. . . . Rock Hudson and Henry Ginsberg have formed their own company to produce a series of motion pictures in which Hudson will star. The new company will start production upon the conclusion of Hudson's present contractual obligations.

* * *

Robert Wilke has been signed for a featured role in "Gun The Man Down," which Morrison-McLaglen Productions will make for Allied Artists release at Goldwyn Studios, with Andy McLaglen directing. Wilke recently finished "Cattle King," at Allied Artists. . . . Rodney Bell, Diana Brewster and Vonne Godfrey set for "Listen To the Drums," a Trident Production, dealing with the Mau Maus, which will roll this summer. . . . "The Eyes of Father Tomasino," an original screen play by Edwin Blum, was purchased by U-I from Mark Stevens Productions. Robert Arthur has been assigned to produce the story, which is an unusual murder mystery set in present day San Francisco.

* * *

"One False Step," an original story by Elwood Ullman, will go before the cameras Apr. 2 with Bill Elliott starring. Ben Schwalb will produce the feature. . . . Leslie Martinson has been set to direct "Hot Rod

(*Continued on page* 18)

Industry Lives In Crisis

Movies, TV In Competition For Time Not Money-Wald

HOLLYWOOD. — Declaring that industry yearly statistics prove only that there are "no absolutes" in the economics of the movie industry, executive producer Jerry Wald of Columbia Pictures told the American Cinema Editors' 6th Annual Awards Banquet that "we've just got to admit that the motion picture industry lives in crisis. . . . Nevertheless, he argued, Hollywood has a "great future."

Awards were given at the banquet to film editors nominated for the Academy Award. They were: Warren Low, *The Rose Tattoo;* Alma Macrorie, *The Bridges of Toko-Ri;* Charles A. Nelson and William A. Lyon, *Picnic;* Gene S. Ruggiero and George Boemler, *Oklahoma;* and Ferris Webster, *The Blackboard Jungle.*

"During the past few years it has become fashionable among certain circles to bury the Motion Picture Industry," Wald said. "It's become practically an international pastime. . . . Every time some obscure little theatre seating 300 people closes in Littleville, Arkansas, they set up an anguished howl of despair and conveniently forget to mention that the closing happens to coincide with the opening of a drive-in in the same vicinity holding 1,500. Of course the nature of the business is changing, but it's been changing from the time it amounted to nothing more than a little box with a viewing device and a handle to crank."

Latest "Calamity"

Television, which is generally cited as the disease causing the incipient rigor mortis, is but the latest of a long series of "calamities" which have affected the movies, Wald said. As other "calamities" he cited the advent of radio in 1920; the crash of 1929; the 1933 Bank Holiday; the Legion of Decency pronouncement in 1934; the European War in 1939; and Pearl Harbor in 1941.

"If you take a look at the top twenty of the all-time top grossing films," Wald stated, "you will find that *13* of them have been made *since* the competition of television. From the point of view of the quality of motion pictures, TV has actually been a boon because it has released picture makers from the necessity of turning out great numbers of uninspired pictures based on ancient formulas."

Noting a "serious misconception," Wald argued that the movie and TV are competing not for money, but for time. Both leisure time and money to spend on that leisure are growing constantly, the Columbia studio chief said. "It has been statistically estimated that the yearly recreational and leisure market today adds up to over 30 billion dollars! And each year this sum is getting bigger.

"Since cost is not the question, shoppers for entertainment are discovering that if they have two or three hours of time to devote to it, movies offer the most satisfying and richest entertainment experience. Television is actually serving as a propellant which is sending people back to the movie theatres to get away from the plethora of "one-minute spots"; supercharged and mind-splitting appeals to PHONE NOW: and the general timidity of subject matter engendered by commercial sponsorship.

"An important question to ask the gloom boys is just what yardstick they hold up to prove that the situation is helpless? Box office figures, which at best are nebulous, are currently based on the banner year of 1945. In 1945," Wald said, "when there were consumer goods shortages of just about everything, and the public literally had nowhere to spend their money except at a bar or the Bijou, statistics were based on 1939. In 1939 statistics were based on the median year of 1936.

"In 1936 figures were based on the low drop point of 1933. In 1933 statistics were based on 1926 when the industry was jolted by the arrival of sound. The figures offered by these various years have been compared with each other to prove almost anything, when actually they prove very little, other than that some years have been better than others. It is obviously unfair to hold up as a basis for comparison extremely abnormal years like 1933 and 1945."



Among the notables at the American Cinema Editors' sixth annual Awards Banquet held in the Grand Ballroom of the Beverly Hilton Hotel were (l to r) Jerry Wald, executive producer, Columbia Pictures, who made the principal speech; stars Joan Fontaine and Yvonne De Carlo, who presented the awards, and A.C.E. president Warren Low.

First For New Regime



Ginger Rogers chats with dialogue director Dorothy Reid on the set of the first RKO picture under the O'Neil regime, "The First Traveling Saleslady," comedy of the 1890s. Also starred are Barry Nelson, Carol Channing and David Brian.

Panama-Frank Deal With Para Financing

HOLLYWOOD. — The successful producing team of Norman Panama and Melvin Frank will continue their close association with Paramount for the next four years, it was revealed this week. The team has agreed to film four pictures in that period on a participation basis with Paramount financing the productions. Panama and Frank have made three films on an independent basis at Paramount in the last two years; *Knock on Wood* and *The Court Jester,* with Danny Kaye, and *That Certain Feeling,* forthcoming Bob Hope starrer. The new four-picture contract does not include the production of *Li'l Abner,* which will appear first as a Broadway play this fall under Paramount financing.

WB Forthcoming Product Impressive

(*Continued from page* 12)

THE STORY OF MANKIND, Hendrik Van Loon's classic,

A CRY IN THE NIGHT, based on the novel by Whit Masterson, starring Edmond O'Brien, Brian Donlevy, and Natalie Wood,

SANTIAGO, by Martin Rackin, starring Alan Ladd, Rossana Podesta and Lloyd Nolan.

THE BURNING HILLS, by Louis L'Amour, starring Tab Hunter and Natalie Wood,

THE GIRL HE LEFT BEHIND, by Marion Hargrove, starring Tab Hunter,

FACES IN THE CROWD, by Budd Schulberg, to be produced and directed by Elia Kazan, and

BUFFALO GRASS, a Jaguar Prod. starring Alan Ladd.

Motion pictures from top plays include:

THE BAD SEED, by Maxwell Anderson, starring Nancy Kelly and introducing Patty McCormack, produced and directed by Mervyn LeRoy,

THE PAJAMA GAME, by George Abbott and Richard Bissell.

TIME LIMIT, by Henry Lenkel and Ralph Barkey,

NO TIME FOR SERGEANTS, by Mac Hyman,

THE SLEEPING PRINCE, co-starring Marilyn Monroe and Sir Laurence Olivier, directed by Olivier; and

DAMN YANKEES, by George Abbott and Douglas Wallop.

Pictures completed and in production also include:

BABY DOLL, by Tennessee Williams, produced and directed by Elia Kazan, starring Karl Malden, Carroll Baker and Eli Wallach,

TOWARD THE UNKNOWN, William Holden's Toluca Production,

THE WRONG MAN, a Hitchcock production starring Henry Fonda,

OUR MISS BROOKS, starring Eve Arden,

THE DEEP SIX, starring Alan Ladd,

SEVEN MEN FROM NOW, starring Randolph Scott,

WHY WAS I BORN, the story of Helen Morgan,

GREEN EYES,

DARBY'S RANGERS, and

THE ANIMAL WORLD.

Dick Powell Cites "Hard Work" To Meet "Era of Competition"

By Richard Bernstein

With two major film credits under his belt, *The Conqueror,* for RKO, and the musical remake of *It Happened One Night,* for Columbia, producer-director Dick Powell has embarked on a long-term schedule with 20th-Fox. The young film executive has come a long way since his boyish grin made him America's leading romantic crooner. Now, Powell has contracted with 20th-Fox to produce ten films in the next ten years. The first film, which he will direct as well, will be Cole Porter's musical success, *Can Can.*

Powell had always been fascinated by the producing and directing end of film-making while he was a leading film star—and he feels that the present time is a perfect setting for his ambitious plans. "Moviedom has entered into a period of tough competition, and we should expect harder work from ourselves, and a better product," Powell believes.

He recently finished the remake of the Gable-Colbert classic for Columbia, and in *Night Bus,* the musical version of *It Happened One Night,* he gets a chance to prove his pet theory: the story holds the audience.

The musical stars the rising Jack Lemmon, and Powell's wife, June Allyson—with Charles Bickford playing the richest man of Houston. The clarification of Bickford's role is the only change in script for the popular 1930's comedy.

Powell pointed out that the CinemaScope-color version applies what could be termed "honest music." That is, transition from story to music is integrated into the film itself. "Years ago," Powell said, "people would give out with a song for no particular reason, accompanied by an invisible 100-piece orchestra—and that just doesn't go with a good story."

At present, Powell plans to direct and personally produce all his Fox pictures. He also is absorbed in his own producing company, Pamric Pictures, which owns the rights to two properties, Robert Wilder's "Ride the Tiger," and "The Floater." Although he hasn't set his Fox producing program up yet, there's a possibility that one of his productions will be *Sitka,* the story of the Alaskan purchase from Russia in 1867. He says that he definitely will not embark on any film unless he's certain that the story insures solid interest.



DICK POWELL

Since Powell was the star of what many observers say were the best musicals ever put on film, he is anxious to produce and direct further musicals, besides *Can Can,* under his the 20th-Fox commitment. He also is free to engage in any other outside productions that appear promising. He feels that his own background as an actor enables him to take a sympathetic view of the plights of his fellow actors—and this background has helped him in casting problems he has come across.

Making a picture and selling a peture both require teamwork, Powell noted in conclusion. "It takes all sorts of talents to do either job completely, and if you don't have a team, the chances are you won't have a picture."

Pasadena Trains New Stars For Films

HOLLYWOOD. — Where do the new stars come from and where did they get the experience that qualifies them for their big break? In an exclusive chat with THE INDEPENDENT, Harold E. Dyer, secretary-treasurer of the Pasadena Playhouse, explained that more than 3,000 productions have been presented at the Playhouse and that the Playhouse has contributed to the motion picture industry such notables as Louise Albritton, Dana Andrews, Edgar Buchanan, Richard Carlson, John Carradine, Lee Cobb, John Conte, Laird Cregar, Donald Curtis, Helmut Dantine, Agnes DeMille, Don DeFore, Gene Evans, Victor Jory, Victor Mature, Marilyn Maxwell, Lloyd Nolan, Wayne Morris, Eleanor Parker, Robert Preston, Barbara Rush, Randolph Scott, Gig Young and Robert Young.

Studio talent scouts cover every Playhouse production, Dyer said. He also pointed out that the Playhouse has also presented stage versions of properties which were later made into highly successful motion pictures.

Best of all, Dyer stated, the Playhouse gives the actor or actress a chance to be seen in good vehicles by prominent motion picture executives. He also stressed the fact that top stars who have a desire to return to the stage, will appear at the Playhouse in a play that appeals to them. This gives the young actor or actress the experience of appearing with a seasoned performer, one of the best ways to learn acting today.

. . . HOLLYWOOD

(*Continued from page* 16)

Girl," second feature on the Nacirema Production slate, producer Norman Herman announced. The film will roll at California Studios on Mar. 19th. . . . Dorothy Malone was signed for one of the leads in "Tension At Table Rock," which Sam Wiesenthal is producing at RKO. Charles Marquis Warren is directing the western feature, which also stars Richard Egan and Cameron, Mitchell. . . . Paramount signed Dovema, one of the highest paid fashion models in the country, for a featured role in "Funny Face," Audrey Hepburn-Fred Astaire Vista Vision Musical.

* * *

Hal Wallis signed Jo Van Fleet to co-star with Burt Lancaster and Kirk Douglas in "Gunfight at OK Corral," which will be shot on location in Tucson, Arizona. John Sturges will direct the film, in which Lancaster will play Wyatt Earp and Douglas, Doc Holliday. . . . Lee J. Cobb was signed to play a lead role in the Orion Nova Production of "Twelve Angry Men," Henry Fonda starrer, which will be co-produced by Henry Fonda and writer Reginald Rose. The screen play was adapted by Rose from his original and will be directed by Sidney Lumet in New York. Cobb recently finished a key role in "The Man in the Gray Flannel Suit," at 20th-Fox.

* * *

"Full of Life," John Fante's novel of a pregnant wife expecting her first child, and of the hilarious complications brought about by her anxious husband and his stubborn Italian father, who moves in with them, will be Judy Holliday's next starring vehicle at Columbia. Cameras will roll on the feature Mar. 27. Fred Kohlmer will produce with Richard Quine directing. Judy recently completed "The Solid Gold Cadillac," the motion picture version of the Broadway hit, at Columbia. She co-starred with Paul Douglas.

* * *

Frank Lovejoy has been set as a co-star in "Julie," which Andrew Stone is directing for M-G-M release. Co-starring with Lovejoy is Doris Day. . . . Malvin Wald signed director Paul Landres for "Seven Is For Sinners," Wald also inked William Bishop to star in the independent feature and is negotiating with Zsa Zsa Gabor for the femme lead. . . . Keenan Wynn signed for a top role in "Melville Goodwin, U.S.A." which Milton Sperling will produce under his United States Pictures banner for Warner Brothers release. Film will star Humphrey Bogart and Lauren Bacall. . . . Domino Films, headed by Ruben A. Calderon, is shooting its first film to be made as an effort to enter the U. S. market. It is "Black Moon," now shooting in Mexico with Alfredo B. Crevenna directing. Ninon Sevilla, Lilia Del Valle and Ramon Gay star in the feature.

* * *

David Miller will make "The Story of Esther Costello," as his next film. Joan Crawford will star in the feature, for which Rossano Brazzi has been signed as the male lead. He also is prepping "The Silver Nutmeg," based on the Norah Lofts' novel, for filming for United Artists release later this year, on location in the Dutch East Indies.

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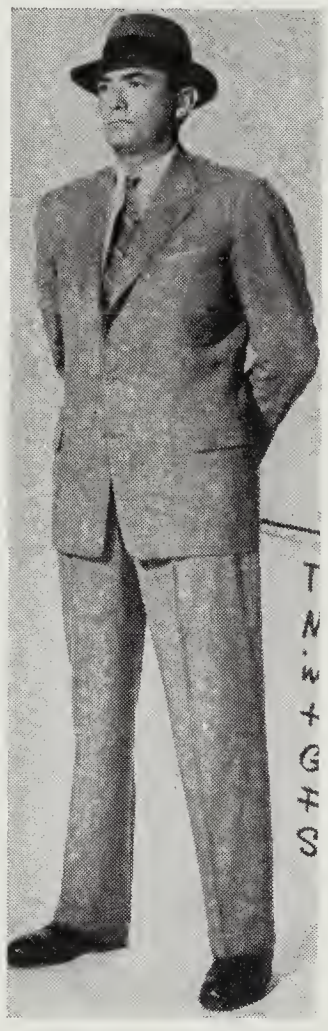
NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY



Tailor-Made Promotion

Fashion Tie-Ups Are Pressed To Hilt For "Man In The Gray Flannel Suit"

Now in high gear is an unprecedented advance promotion campaign for Darryl F. Zanuck's *The Man in the Gray Flannel Suit*. Several thousand department stores are participating with more than 14 leading manufacturers in tie-up campaigns on 20th-Fox's big Easter holiday release.



The CinemaScope picture, based on Sloan Wilson's best-selling novel, and starring Gregory Peck, Jennifer Jones, Fredric March, Marisa Pavan, Lee J. Cobb, Ann Harding and Keenan Wynn, will open in 33 first domestic engagements by April 19.

The tie-ins with manufacturers of men's wear are only part of an overall campaign beamed at gaining a billion impressions, that will rank with *Carousel* and *The Robe* in budget and scope, according to 20th-Fox vice-president Charles Einfeld.

One campaign centering in more than 25 top circulation consumer and fan publications kicked off on March 1 and will run for two months. Ads are in color, either full or ¾ page size. Many of the magazines will carry cover and inside publicity spreads on the picture.

Radio and TV plans include plugs on three General Electric "20th Century-Fox Hour" shows, in addition to many other mentions. Extensive book promotions; and expanded TV, radio and newspaper and advertising at the local level will form a key portion of the billion impressions campaign.

Launched last December, four months in advance of first playdates, the men's wear campaign embraces all leading accounts of Eagle Clothes, Excello Shirts, Dobbs Hats, Shields of Fifth Avenue, Weldon Pajamas, Revere Sweaters, Pioneer Belts, Bur-Mil Hosiery, Cavalier Cravats, Wool Bureau, Gruen Watches, Regal Shoes and Atlantic products Luggage.

Eagle Clothes has a direct arrangement with Gregory Peck for the promotion of a "Gregory Gray" suit for '56 which is worn by the star in the picture. A wide range of promotional material, for window displays, ad mats, hang tags, etc., has been prepared in the Eagle promotion.

Shields of Fifth Avenue has created special sets of jewelry inspired by the picture. Ads in Esquire and the New York Times magazine devoted to the film-keyed merchandise will gain a huge penetration for "The Man in the Gray Flannel Suit" in the next two months. Appropriate display material, mats and other campaign ads will be supplied to Shields accounts.

Gruen Watches is conducting a broad campaign among retail jewelers using filmed TV spots in various markets throughout the country in conjunction with extensive local advertising and exploitation.

And the other participants have scheduled comparable programs of promotion. Each manufacturer also has been granted permission to use the now famous silhouette of The Man in the Gray Flannel Suit as a uniform insignia on tickets and labels on garments and in advertising and display material.

Fox is reminding exhibitors that high-grade men's wear shops in every town are almost surely available for tie-ins with theatres.

Largest Outdoor Ad Campaign On "Mamie Stover"



The largest outdoor advertising campaign in film history, according to 20th-Fox vice(president Charles Einfeld, will find 8000 billboards in more than 150 principal U. S. and Canadian cities soon featuring 24-sheets on "The Revolt of Mamie Stover," starring Jane Russell and Richard Egan. Ad barrage kicks off during the first week in April and will continue in force through local playdates of the mid-April release. Boards will feature a figure of Jane Russell and the teaser, "Why Did Mamie Stover Have to Leave San Francisco?"

Allied-TOA Joint Platform Stand For Senate Unit

(*Continued from page 7*)

sistent to expect to control competitive bidding without an arbitration system. He noted that section three of the draft would seem "to clarify the bidding problem and alleviate the evils."

In his plea to TOA urging reconsideration of the organization's withdrawal from the draft, Brandt had noted that the exhibitor group was traditionally opposed to government intervention and had been a proponent of voluntary arbitration since its formation. Pointing out that the formulation of the arbitration draft had narrowed many areas of disagreement between distribution and exhibition, the ITOA president emphasized that high rentals and the product shortage were direct results of divorcement, competitive bidding, the elimination of block booking and the lack of an industry arbitration system.

"Insistence on the arbitration of rentals," Brandt said, "will only serve to aggravate the conditions brought on by divorcement and result in even higher film rentals and a film famine such as has never been known."

ITOA is now the lone supporter of the draft, Brandt noted, and the organization is convinced that "it furnishes a sound basis for better industry self-regulation which may be broadened later." In answer to critics who have labeled the draft as a "last resort," Brandt urged support of the system as a "first resort."

TOA president Myron Blank revealed that the expected appointment of an executive director was not made at the New Orleans meeting because "we haven't decided yet exactly the type of man we need."

In concluding business, Claude C. Mundo, Little Rock, Ark., was named administrative assistant to the TOA staff. Condolences were also extended to the family of the late Robert R. Biechele, pioneer exhibitor from Kansas City.

Big Promotion Launches U-I's "Away All Boats"

Universal-International has announced that it is blueprinting a promotional effort for its summer release, *Away All Boats*, along the lines used for its box-office hit, *To Hell and Back*. U-I has hopes that the VistaVision-Technicolor Navy film will match the record of the Audie Murphy starrer, which is on its way to becoming the studio's second greatest grosser. With release still months off, every facet of the advance publicity and promotional campaign has already been mapped out and set in motion, vice-president David A. Lipton revealed.

Enthusiastically approved by the Department of Defense, *Away All Boats* will receive a comprehensive Navy promotional drive, saturation TV spot publicity, and a national billboard campaign. Lipton also revealed that a record number of personalities and technical people will be available for touring and promotional purposes. The publicity drive on the Navy film opened two years ago when U-I bought the best-selling novel by Kenneth Dodson.

REGIONEWS

ALBANY

Following 12-day trial here, U. S. Dist. Judge Stephen W. Brennan dismissed the anti-trust suit brought by St. Lawrence Investors (headed by Alec Papayanakos), operator of the American in Canton, against Schine Theatres, conducting the Strand in Ogdensburg, and the eight major distributors after Sidney E. Samuelson of Philadelphia testified as plaintiff's expert witness. Leonard L. Rosenthal, plaintiff's attorney, will appeal to U. S. Circuit Court of Appeals for "a ruling on law, not fact" since the court had refused to admit evidence of franchise agreements between Schine and the distributors.

Fabian Circuit signed an agreement with IATSE Stage Local 12, covering Albany and providing a wage increase as well as a maintenance clause. Stanley-Warner is expected to take similar action. . . . Projectionists Local 324 and Jules Perlmutter reached agreement for a union booth in the Paramount and Royal, which had been picketed since he reopened them on lease from the Hellman interests. . . . Frank Service, 47, projectionist at the Madison and an operator since 1929, died suddenly in his home.

Variety Club scheduled a dinner-dance for March 24 at the Sheraton-Ten Eyck, to honor its retiring chief barker, George H. Schenck. Jules Perlmutter heads the committee. . . . The Stanley, Utica, and the Palace, Albany, had big ticket sales for the Louis Armstrong-Woody Herman concerts, with two performances in one evening at each theatre on a reserved seat basis and $2.75 top.

ATLANTA

Lam Amuse. Co. started on a new ozoner on the Rome-Calhoun hyway which will have space for 700 cars and 200 seats. . . . Randolph Ellinor, mgr. of the State, Cocoa, Fla., purchased a 20-acre tract there for construction of a 500-car ozoner. . . . Construction of a 3,000-seat, $1,500,000 theatre in Sunrise Center, Ft. Lauderdale, Fla., was announced by Nicholas Georga Theas., Detroit, Mich. . . . Don Hassler, former office mgr. and head booker for Capital and Astor Exchanges, left for Jacksonville, Fla. to become head booker for United Artists there. . . . Robt. Cannon, pres. of Cannon Thea. Co., is new owner of the Swan, Madison, Fla.

June 8 has been set for gala world premiere of Disney's "The Great Locomotive Chase" at Loew Grand in Atlanta, with Georgia Federation of Women's Club and Young Matrons Circle of Tallulah Falls School as joint sponsors of the event. . . . O. G. Gryder, for many years with Talgar Theas. in Jacksonville, resigned to open his own booking office. Booker Mamie Newman has taken over his post. Talgar transferred mgr. Leslie Pendleton from the State, Lake Wales, to State, Tallahassee, Fla. . . . Evans Sprott, gen. mgr. of Bijou Amuse., reports taking over operation of the Alamo and Booker T theatres in Jackson, Miss. from Arthur Lehmann, owner for 25 years.

Jackie Cowart, chairman of WOMPI's social committee, is busy with plans for the Sadie Hawkins Day dance at Atlanta Variety Club on April 6, when presentation of their annual award will also be made. . . . C. B. Mosley sold his 20th Century Drive-In, Tampa, Fla., to Tampa Bay Theas. . . . Mrs. Lester Neely, Jr. was elected v.p. of Ala. TOA to fill the unexpired term of her late husband. . . . Sid Witman, Universal sales rep. in Ala., was appointed sales mgr. of the Atlanta office, replacing George M. Jones, who became special rep. for So. Fla. . . . Howard Wallace closed his Wallace Films exchange without disclosing future plans.

Olin Evans, who took over the closed Geneva Theatre, Geneva, Ala., from Mrs. C. Y. James, will make many improvements. . . . R. J. (Hap) Barnes, pres. of ABC Booking, acquired the Starlite Drive-In, Knoxville, Tenn., from Tim Smith. . . . Crescent Amuse. closed the Capital, Brownsville, Tenn.; American Theatre, Atlanta, closed by Mrs. Hobbs; Court, Loudon, Tenn., by Charles Colvinne; Ritz at Rockwood, Tenn. by Rockwood Theas. . . . L. P. Howard took over interest of J. D. Brown in the Keith, Leighton, Ala. . . . Georgia Theas. new 400-car zoner in Atlanta being readied for opening. . . . Dixie Drive-In, Savannah, Ga., opened with Lamar Hickman as mgr. . . . F. H. Tinnon reopened the Star at Goodettsville, Ala., with Tom Jones of Atlanta doing the booking. . . . Tillman Watson is new mgr. of Movie Garden Drive-In, Eustis, Fla.

Martin Caplin, operator of the State, Tampa, Fla., is being sued by a burlesque stripteaser for $50,000 for alleged use of her picture in newspaper ads promoting two films in which she had no part. . . . 600 patrons escaped without injury when screen of the Colquit Theatre, Moultrie, Ga. burst into flames, destroying the entire building. House was unit of Moultrie Theas., headed by C. H. Powell. . . . Republic booker Jim Bolus has a new baby girl; Troy Hawkins, National Screen shipper, a boy. . . . A. P. Allen, former owner of Dan Dee Drive-In, Columbia, Tenn., repurchased same under a foreclosure sale. . . . Johnnie Scrugg, formerly with many major exchanges, died of a stroke while visiting his daughter in Fla.

BOSTON

Purchase of the two-story brick building at 20 Winchester St. by Joseph E. Levine, pres. of Embassy Picts., from Johnson Service Co. has been consummated and both Embassy Picts. and Embassy Dist. Co. will move into the airconditioned building, after minor alterations, around April 1. . . . Buena Vista moved to larger quarters at 260 Tremont St., on the sixth floor of the Metropolitan Bldg. . . . Edwin Hosmer, pres. of Ind. Theatre Supply, interrupted a Florida vacation to supervise moving of his company to 1 So. Cedar Place.

Carroll Lawler joined the Drive-In Theatre Assn. of New Eng. as head buyer and booker, working with pres. Lon Hacking. Offices are in the Statler Bldg. . . . On two separate evenings, calls were received at the State, Saugus, and Paramount, Salem, that the theatres would be bombed. Police advised mgrs. Harry Golden and James Field, respectively, to empty the houses at time specified but the threats proved to be hoaxes and patrons were permitted to return a half hour later. . . . Eddie Renick, who has been out of the industry for the past five years, returned as circuit salesman for United Artists.

With cooperation of major distributors,





At left, Roger H. Lewis, United Artists national ad-pub-exploi. director, and adv. mgr. Joseph Gould display the two-page ad for "Alexander The Great," which will be used in virtually every newspaper in the 12 key cities where regional Easter season premieres will be held. At right, Eugene Picker signs contract for the epic while James R. Velde, UA gen. sales mgr., and Joseph Sugar (standing), N. Y. exchange mgr., look on. Film will have a gala premiere at the Capitol Theatre under B'nai B'rith sponsorship.

BOSTON (cont'd.)

Lester Hughes was able to reopen the Nordica Theatre, Freeport, Me., on weekends. . . . Ulysses Ponsant closed his Maine Theatre, Waterville, Me., due to lack of business. . . . Robert Drake joined the shipping and receiving dept. staff of Capitol Theatre Supply. Pres. Kenneth Douglass and Mrs. Douglass are due back from a prolonged Florida vacation on April 1. . . . Henry Wolper, Universal office mgr., is a patient at Beth Israel Hospital. . . . Francis Perry, Jr., son of the late Frank Perry, Orpheum, Foxboro, and Joe Jarvis, owner of the Gilbert Stuart, Riverside, R. I., have joined Ind. Exhibs. of New Eng., the local Allied unit.

CHARLOTTE

At recent meeting of Board of Directors of Theatre Owners of N. & S. Car., a resolution was passed and sent to exhibitor Charles W. Picquet of Pinehurst, N. C., as a birthday greeting, setting forth his distinguished services to the industry and to his community. Picquet was born in N. Y. in 1884, was pres. of TO of N. & S. Car. from 1923 to 1937, and operates theatres in Pinehurst and Southern Pines. . . . The WOMPIs here contributed $200 towards an artificial limb for the husband of Mrs. A. I. (Tillie) Little, employed at the Howco Exchange. . . . Mrs. Pauline Griffith, former secy. for N. & S. Car. TOA, is again in the hospital. . . . J. E. Holston, 20th-Fox mgr., is also in a hospital here.

CHICAGO

Final figures on the 12-week run of "Guys and Dolls" at the Chicago Theatre showed a record gross of $570,000 and broke the house record for an extended run over a period of years, partly due to increased admission from $1.25 to $1.80. . . . Jack Botaro was named head booker at Allied Artists. . . . Parkway Theatre, Chicago, is getting a new lobby and front; Belmont is being completely modernized. . . . Auburn Theatre, under J. A. Johnson mgmt., received a new wide screen, modernized booth equipment, enlarged concession stand and complete redecorating job.

Film Row reports that Paramount exchange is closing its projection room, which



Matty Polon (right), one of the chief film buyers for RKO Theatres, congratulates Charles J. Feldman, Universal v.p. and gen. sales mgr., as the company completes the first 10 weeks of its annual Charles J. Feldman Sales Drive, with domestic billings running a record 25 percent ahead of the same period last year, 13 percent ahead of 1954, and 9 percent ahead of 1953.



Shown at the Baltimore opening of Todd-AO's "Oklahoma" at the Film Center Theatre, are (l to r): Spyros Skouras, Jr., Skouras Theatres; I. M. and R. M. Rappaport, owners of the Film Center; and Jack Fruchtman, owner of New and Century theatres in Baltimore. Film is being sold to the public in an aggressive campaign directed by the Rappaports and their promotion manager, including a tie-up with Hochschild, Kohn Department Stores, which not only sell reserved seats for cash but also charge them to customers and fill orders by mail or telephone.

Herman Busch has operated for 30 years. RKO did likewise during past year. . . . Tom Gilliam, 20th-Fox mgr., sponsored a special showing for exhibitors of single track magnetic sound vs. optical sound equipment. . . . Nate Platt, B&K promotion mgr., celebrated his 30th wedding anniversary. . . . County Board okayed permission for 12th Chicago outdoor theatre, to be erected on Mannheim Road, across from O'Hare Airport. Michael Reese and Samuel Shiner are new drive-in promoters.

Harry Phillips of Ace Seating & Upholstery Co. reports modernization of 1400 seats for Evanston Theatre in Evanston, Ill. They are currently at work on 1000 seats for Times Theatre, Chicago, recently taken over by Nepo Circuit from Marks Bros. chain. . . . Phil H. Solomon, 80, who managed theatres for B&K from 1923 to 1951, passed away; also George T. Rochford, 59, treas. for Palace Theatre and former owner of the Blackstone Theatre, and Robert Shelton, Jr., pres. of Commonwealth theatre chain. . . . Norbert Sterling of the Piccadilly Theatre has a new baby girl.

Northwestern Co. of Morris, Ill. has a new candy bar vendor for concession trade. . . . Leo Spitz, former Chicago attorney and later pres. of RKO Pictures, now retired, is very ill at Cedars of Lebanon Hospital in Hollywood. . . . Frank Coninx was named dir. of vending operations for Nationwide Service Co. He was formerly v.p. of Automatic Canteen Co. . . . Max Roth of Capitol Film Co. returned to his office after many weeks of convalescence. . . . John Thomas, mgr. of B&K's Valencia, Evanston, is convalescing at home after hospital stay. . . . John Dromey, Great States booking mgr., back on the job after checkup at Sacred Heart Sanitarium in Milwaukee.

CINCINNATI

Sylvan Rothschild has taken over the Sunset Cruise In, New Chicago, O. . . . When screen tower of the W. Fifth Ave. Drive-In, Columbus was damaged in recent storm, affecting the CinemaScope screen, Frank Yassenoff was able to continue showing pictures on his small screen. . . . Frank Schreiber, U-I branch mgr., returned from Rochester, N. Y. where he participated in a Bowling Tournament. . . . Paramount shipper Joe Juengling became a grandpa for the fourth time with arrival of his first granddaughter. . . . E. D. DeBerry, new Paramount branch mgr., was tendered a testimonial dinner at the Variety Club in Buffalo, where he was previously located.

Construction is under way on Frank Yassenoff's new drive-in on James Road & Seventh Ave. in Columbus, with a May opening in view. . . . Variety Club members are being given an opportunity to learn the latest dance steps on Saturday nights at Hotel Metropole clubrooms, with instructor "PB" Pennbrook giving exhibitions and lessons. . . . Theatre Owners Corp. now buying and booking for Ralph Cundiff's Kentuckian Theatre and Green River Drive-In, Liberty, Ky.; Panhandle Drive-In, W. Union, O., in which John Hewitt is interested, and Jack R. Mitchell's Jefferson Theatre, Jeffersonville, O.

Work is progressing on the new Oakley Drive-In, Cincinnati, for Mid-States, headed by Nick Shafer. The 1000-car ozoner will be ready about the middle of June, equipped with all the newest innovations including in-car heaters for year round operation. . . . Corning Theatre, Corning, O., was leased by Lewis Owrey, who reopened the house. . . . Mid-States discontinued matinee showings at the Hippodrome, Newport, Ky. . . . Geraldine Hancock is new booker's clerk in the U-I office. . . . Jay Goldberg of Realart, was named associate chairman of Special Gifts Div. of the Jewish Welfare Drive. Realart recently acquired "Oklahoma Woman" in Superscope, which will be ready for release in April.

Edward Investment Co. of Dayton, owners of the new North Star Drive-In there, hope to open it by April 1. Max Millbauer of the Belmont Auto Theatre, Dayton, will tentatively handle booking and buying, and Arnold Chambers, who is associated with the Dayton Drive-In, will manage. . . . Foster Lane, Williamsburg, Ky. exhibitor, is steadily improving after his recent operation. . . . Lon Clemmer, owner of the Cruise-In theatres, Eaton and Miamisburg, was in the hospital for a checkup.

CLEVELAND

Mike Gould, Paramount salesman, resigned to take on a similar post at Warner's Chicago branch. . . . "The Harder They Fall" is scheduled to open at the Palace Theatre Easter week for an extended run. . . . A sneak preview of "The Man Who Knew Too Much" was held at the State with regular bill of "Rose Tattoo," spinning the turnstiles to the tune of 3000 patrons for the one night. . . . Results of Jack Silverthorne's "Rock and Roll Revue" at the East 105th St. Theatre prompted plans for a similar show later in the spring. . . . Officials of Cooperative Theas. report that all their drive-ins will be open by March 25. . . . The Sky-Way in Youngstown and the Defiance in Defiance opened early in March.

DENVER

Edward Shulman, owner of art theatres in the east, has taken over the closed Vogue Art Cinema, owned by Fred Brown, and will redecorate it before reopening. Edward Church, who has been production supervisor in the radio and TV school at Ohio State University, will manage. . . . Atlas Theatres took over lease on the Groy Drive-In, Salida, Colo., where they also operate the Salida. . . . Robert Perry and Louis Petry leased the Mitchell Drive-In, Mitchell, Neb., and the Oshkosh Drive-In, Oshkosh, Neb., from Merrill Nygren.

Azteca Film opened offices here at 2075 Boardway, with Fernando J. Obledo as branch mgr. . . . Frank Culp, 72, former Denver theatre man, died at his Miami, Fla. home, where he had been living since his retirement eight years ago. Culp built the Granada, then leased the Oriental when it was built, went with Fox Inter-Mountain as city mgr. and later mgr. . . . Robert Demshki, mgr. of the Lakewood, Lakewood, Colo., has a new baby girl named Lynne Roxanne.

Claude Newell, Metro booker, is on a two week's tour of active duty with the air force reserve. . . . Fred Brown, buyer and booker for Black Hills Amuse., entered a hospital for a series of checkups. . . . Wayne C. Ball, formerly branch mgr. here, now div. mgr. for Columbia, was in for conferences with branch mgr. Robt. C. Hill. . . . Area drive-ins are opening up in rapid order.

DES MOINES

Mr. & Mrs. George Basta, who recently purchased the Watson Theatre in Graettinger and took over active management, announced that the theatre will be open Fri.-Sat.-Sun.-Mon. nights until May 1, when Tues. and Wed. nights will be added to the schedule. . . . Al Myrick, owner of the Lake at Lake Park, spoke on "Trade at Home" at recent dinner meeting of the Laurens Chamber of Commerce. . . . Children under 13 were guests of the Woodbine Community Club at the Woodbine Theatre recently, marking the first in a series of free movies which the Club plans to sponsor. Ken Moore is mgr. of the house.

National Theatre Supply is closing its office here and plans to keep only a store room, with salesman supplying merchandise from its Kansas City office. . . . Another change on the Row was combining of the Omaha and Des Moines RKO exchanges into one office in Iowa's Capital City. . . . Bill Curry, Iowa United Theatre exec., is back at his desk after recent surgery. . . . A. A. Hopper was named mgr. of the two theatres in Iowa Falls. Hopper formerly was with the Pastime Theatre in Maquoketa, which is now being managed by Dale Buchholtz of Guthrie Center.

Watch These Dates!

March 21: Hollywood — 28th Academy Awards presentation.
April 2-3: Hot Springs—Independent Theatre Owners of Arkansas 37th annual convention—Velda Rose Motel.
April 4-5: Detroit—Allied Theatres of Michigan convention—Hotel Tuller.
April 17-19: Washington—Virginia Motion Picture Theatre Assn. meeting for the Washington exchange area—Shorcham Hotel.
Apr. 29-May 4: New York—SMPTE Convention—Hotel Statler.
May 9-12: New York—Variety Clubs International convention—Waldorf-Astoria.
May 29-31: Atlanta—Theatre Owners of Atlanta and Georgia annual convention
June 17-19: Edgewater Park, Miss.—Mississippi Theatre Owners Assn. 16th annual convention—Edgewater Gulf Hotel.
Aug. 20: Kansas City, Mo.—IATSE annual convention—Muehlebach Hotel and K. C. Municipal Auditorium.
Sept. 20-24: New York—Theatre Owners of America national convention and industry trade show—New York Coliseum.
Oct. 5-7: Atlanta—Women of the Motion Picture Industry's annual convention.
Oct. 7-12: Los Angeles — SMPTE Convention—Ambassador Hotel.
Oct. 15-16: Winchendon, Mass. — Independent Exhibitors, Inc. and Drive-In Theatre Assn. of New England annual regional convention—Toy Town Tavern.
Nov. 25-28: Dallas — Allied States Assn. fall board meeting and national convention—Hotel Statler.

HOUSTON

Conrad Brady, long-time PR and ad man for Interstate in Houston, is being transferred to Dallas, where he will be asst. to Raymond Willie in a newly created post. He will be replaced here by Art Katzen, former M-G-M press rep. in New Orleans. Friends gave Brady a big farewell party at the Variety Club. . . . A $100,000 suit against Interstate was filed in State Dist. Court by Texas J. Foster, former Houston undercover detective, claiming that the movie "Narcotic Squad," shown at the Kirby Theatre, was based on a copyrighted story of his activities.



Universal-International launched its long range promotional campaigns on "Away All Boats," its first VistaVision and Technicolor production, scheduled for summer release, with a series of screenings in N. Y. for press representatives. Shown here (l to r): Jack Diamond, Studio publicity director; Hollis Alpert, motion picture editor of Woman's Day; Howard Christie, producer of the film; Florence Somers, m.p. editor of Redbook; Philip Gerard, eastern publicity manager.



Lt. Col. John P. Stapp straps Jeff Hunter into the super-sonic test sled at Holloman AFB, where stars and scribes attended the world's first helicopter preview of 20th-Fox's "On The Threshold of Space."

. . . Spring Branch may have a theatre if current rumors materialize. Johnny Long is reported to be interested in a five-acre plot near there. Closest drive-in is six miles away and nearest indoor stand is ten. . . . Paramount will definitely not build an exchange in Houston, according to Tom Bridge of the Dallas office. . . . OST Theatre's Eula McKinney was married to a furniture man. . . . "Bottom of the Bottle" opened at the Metropolitan tho originally scheduled for the Majestic. . . . Variety Club's Fred Nahas is on a three-state speaking engagement for Broadcast Music Inc.

Houston Ind. Thea. Assn. is having posters printed to advise parents and kids about the law against fireworks and its penalties until a state law can be passed to control this troublesome situation. At the recent Texas Drive-In convention in Dallas, it was voted to actively support Texas Safety Assn. in trying to get legislation passed to outlaw fireworks in the state. . . . River Oaks' Johnny Smith received a special award from Warm Springs Foundation for outstanding job of collecting money for use in treatment of crippled children. . . . Former Variety chief barker Mack Howard received the Boys Club "Golden Boy Award," while present Variety chief Paul Boesch received the "Boys Club Medallion."

INDIANAPOLIS

Jack Alexander & Associates are building a 500-car drive-in at Lebanon. It will have all modern equipment and CinemaScope. . . . While here to promote his latest movie, "Backlash," at the Circle Theatre, Richard Widmark toured the city in a house-to-house canvas to ask about their selections in the Ind. Times' Oscar Contest, in which first prize is a trip to Hollywood. . . . Ray Thomas, Universal salesman, is finance chairman of the Variety Club. . . . Marc Wolf, head of Y&W Mgmt. Corp., was named pres. of United Cerebral Palsy of Ind., to succeed the late Glen Campbell.

A. C. Zaring, the oldest exhibitor in the city and owner of the Zaring Egyptian Theatre, is very ill in St. Vincent's Hospital. . . . Joe Bohn, mgr. of Realart here, is home again from the hospital. . . . "The Benny Goodman Story" had a four-week run at Keith's Theatre and was followed by "The Man Who Never Was." . . . Part of the roof of the Strand building, which houses the Ritz Theatre, Shelbyville, was blown off during a tornado which struck the downtown

INDIANAPOLIS (cont'd.)

section. No one was injured. . . . Scott Theatre, Scottsburg, joined merchants in decorating their store fronts to honor Warrior High School basketball team, on winning its first tourney championship.

KANSAS CITY

Imperial Productions, K. C., received a state charter to handle films and cameras. Incorporators are lawyers R. P. Lyons, W. H. Woodson, A. K. Benjamin, who filed on behalf of Elmer C. Rhoden, Jr. . . . Fox Midwest renewed publication of its house organ, "Contact." . . . Campus Theatre, Manhattan, Kans., installed CinemaScope. . . . Clyde Crump replaced Paul Amick as mgr. of Orpheum in Wichita. . . . Marvin Fremeron is the new asst. mgr. of Drive-In Theatre Recording Co., operated by Martin Stone of Mercury Adv. Co. . . . James O. Martin celebrated 25th anniversary of Watson Theatre in Wichita, Kans. with special events.

Frank Kennedy returned from Lawrence, Kans. to resume mgmt. of the Norton at Norton, Kans. . . . Mo. Ozarks exhibitors gave the stove and refrigerator not won in Audience Awards contests to School of the Ozarks, an institution for needy children. . . . Chuck Barnes, mgr. of the Granada in K. C., Kans., was elected a director of Chamber of Commerce. . . . Roy Tucker now heads purchasing dept. of Commonwealth. . . . Harry Ungerleider, former Durwood mgr. in St. Joseph, Mo., is now an exec. of United Theas. in New Orleans. . . . Equipment from Ritz Theatre, McPherson, Kans., closed by George Baker, was sold to a Mexican theatre owner.

New equipment was installed in the Kelly Theatre, Wakeeny, Kans., Avon at Gree and Center at Oakley. . . . Paramount, K. C., won a gift for mgr. Harold Lyon as having most courteous employees among 22 theatres. Don Allen, ad-pub. dir. for Tri-State, made the presentation. . . . Following an auto accident, Guy Bradfors, former UA salesman, is having a long convalescence at St. John's Hospital, Springfield, Mo. . . . The 350-seat, Summers at Canalou, Mo. was closed by Mr. & Mrs. J. E. Summers. . . . Paul Amick left the film industry to open a jewelry store in Wichita.

MEMPHIS

Construction of the new Whitehaven shopping center south of Memphis to include a 1400-seat theatre called the Whitehaven for Augustine Cianciolo, is soon to start. . . . Art Katzen, formerly with M-G-M, was appointed publicity chief for Interstate Theatres, with headquarters in Houston, Tex. . . .



John Huston (center) huddles with Ben Kalmenson (left), Warner v.p. in charge of distribution, and Mort Blumenstock, v.p. and ad-pub chief, on plans for release of "Moby Dick" after private showing of the first print, which he brought in from Paris.

Lyle Richmond, owner of the Richmond, Senath, Mo., is back at the theatre after a spell in the hospital.

George Gaughan, former owner of the Norman Theatre and for the past two years a field rep. for TOA, left Memphis for a new post in Lincoln, Neb. as film buyer and booker for Cooper theatres. . . . In addressing a recent meeting of the Better Films Council here, Jack Kats, mgr. of the Ritz Theatre, deplored the implication that a picture labeled "adult" is rampant with vice or evil. To him, the adult label signifies quality. . . . John R. Tarr, 59, office mgr. of the new Daisy Theatre, passed away.

MILWAUKEE

Riverside and Towne theatres will hereafter be operated by Standard Theas. Mgmt. with the finest in motion pictures and stage entertainment, under joint jurisdiction of A. D. Kvool of STM and Andrew M. Spheeris of the Towne. Both houses will undergo remodeling and refurbishing, including addition of latest technological improvements. . . . The Colonial Theatre here, which has had considerable success with its monthly Friday night stage show at advanced prices, may expand the showing to the weekend. . . . Mrs. John Buehner was elected pres. of Better Films Council of Milwaukee.

A $1,500,000 damage suit filed in Federal Court here by Mr. & Mrs. Fred W. Krueger, operators of the Ogden Theatre, against Columbia, Loew's, Paramount, RKO, 20th-Fox, United Artists, Universal, Warner and Fox-Wisconsin Theas., charges defendants and their affiliates with classifying as first or subsequent-run all movie houses in the area according to admission charged. Under this arrangement, it is alleged, the Ogden has been unable to get better than a fifth-run position. . . . Russell Leddy rented his Orpheum at Green Bay for four days to the local operetta organization. . . . Marion Theatre at Marion closed again.

Wisc. Variety Club, Tent #14, received $1,500 from the National Foundation in No. Hollywood, which will be used for research and treatment of heart disease among underprivileged children here, sponsored by the Club at Mt. Sinai Hospital. . . . Port Outdoor Theatre has been taken over by Ben Poblocki & Sons and name will be changed to Highway 57 Drive-In. . . . First ozoner to open for the season here is the Bluemound. The new Starlite, which features car heaters, has been open all winter. . . . John Mednikow, mgr. of National Screen, attended the managers meeting of NSS in Chicago March 16-18.



The new J. Arthur Rank comedy, "Doctor At Sea," released by Republic, had a special Leap Year Heart Fund premiere at the Trans-Lux 52nd Street Theatre in N. Y.C. Among those on hand were (l to r): Mrs. Richard Brandt; Richard Brandt of Trans-Lux Theatres; actress Rita Gam; Republic branch mgr. Joseph Wohl with Paul Josephs of the Bellevue Theatre in Upper Montclair, N. J., and his daughter.

MINNEAPOLIS

"The Witch," a Finnish film, held up for seven weeks at the Avalon, a neighborhood art house. . . . Mayne Navratil replaced the projection equipment and installed CinemaScope and wide screen in her Hollywood Theatre at New Effington, S. D. . . . Irving Braverman is the new salesman in southern Minn. for Columbia, replacing Paul Weiss who joined Music Corp. of Am. . . . Don Alexander, asst. ad. mgr. of Minn. Amuse. Co. is back at Work following his recuperation from surgery. . . . "I'll Cry Tomorrow" broke all house records during its first week at the loop State.

Minimum wages for women and minors in the amusement industry will get a going-over for the first time since 1938 by a new advisory board of the Minn. State Industrial Commission. . . . J. E. Willison, operator of the Majestic at Clear Lake, S. D., was in making preparations to reopen his house April 1. . . . Variety Club of the Northwest honored one of its past chief barkers, Universal branch mgr. LeRoy J. Miller, at annual stag dinner at the Nicollett. . . . Joe Carriere, exhibitor at Hallock, Minn. and Drayton, N. D., also Mel Davis, operator of the drive-in at Hibbing, Minn., were recent film row visitors.

NEW HAVEN

Robert Gloth and Phil Simon, Hartford exhibitors, have acquired Lou Rogow's interest in the 750-car Pike Drive-In, Newington, for an undisclosed sum. Paul W. Amadeo continues as gen. mgr. . . . Carim E. John resumed Saturday morning children's shows at the Strand, Willimantic, with a 25¢ admission for all patrons. He has also instituted a Monday Family Night, with base charge of $1 per family regardless of number of children. . . . Albert M. Pickus,

NEW HAVEN (cont'd.)

owner of the Stratford Theatre, Stratford, is new chairman of the Postoffice Committee of the local Chamber of Commerce.

Perakos Theas. reopened the Southington (Conn.) Drive-In with Mel siegal as mgr. . . . James Beebe was appointed mgr. of L&G's Pix Drive-In, Bridgeport, succeeding John O'Sullivan, upped to dist. mgr. for Mass. and R.I. . . . Edward Miller's lease on the subsequent-run Hamilton in Waterbury expired and house is back under the John Sirica-Fred Quatrano banner. . . . Harry F. Shaw, Loew's div. mgr., is marking his 32nd wedding anniversary; Jack Post, asst. gen. mgr. of Fishman Theas., New Haven, his 24th. . . . Anthony Masella, Loew's Palace, Meriden, has a new son named James Anthony. . . . Don Iogha, Plaza, Stamford, hosted Stamford's Chico Vijar at showing of "World in My Corner," in which he appears.

NEW ORLEANS

Cutting of a ribbon by Mayor D. Safford marked official opening of the new Paramount Theatre, Greenwood, Miss.. owned by W. A. Prewitt and Mr. & Mrs. George T. Davis. Seating capacity is 1,000. . . . A. J. Brenia was appointed mgr. of the Paramount, Jackson, Miss., to succeed Wm. Dietenbeck, who goes to Florida to enter business for himself. . . . Larry Woolner of Woolner Bros. Theas. making plans for release of "Swamp Women," which was made in and around New Orleans. . . . Bailey Theatre, Bunkie, La., reopened with a CinemaScope installation. . . . J. J. Burke is new owner of the Beach Drive-In at Fairhope, Ala. . . . Elroy Theatre Co. closed the Glenwood Theatre, Shreveport, La. Also closed are the Fox, Bunkie, and Fox, Marksville, La.

H. Phrophit's Star Drive-In, Tallulah, La,, and S. Ewing's Auto-Vue at Lorman, Miss. reopened for the season. . . . Curtis Willard, mgr. of the Victory, Loxley, Ala., returned after a spell with Uncle Sam. . . . WOMPI service chairman, Augusta Wolverton, is keeping her committee busy shopping for foodstuffs to fill baskets for needy families. Plans are under way to fill Easter Baskets for children of such families. . . . Slim Grainger, Columbia office mgr., has been away from his desk for some time due to illness. . . . S. A. Wright, local theatre owner, is recuperating after surgery.



Alfred Hitchcock showed his new VistaVision-Technicolor production for Paramount, "The Man Who Knew Too Much," to exhibitors at Loew's 72nd St. Theatre in N. Y. at a special sneak preview. Seen in the lobby (l to r) are: Hugh Owen, Paramount Film Dist. Corp. v.p.; Hitchcock; Alma Knight, and John Murphy, Loew's Theatres v.p.



Here it is—$1,000,000 in cold cash—as it is displayed at the Astor Theatre on Broadway in connection with M-G-M's "Meet Me in Las Vegas," which opened there following a benefit preview for the U. S. Olympic Fund. It's the first time any theatre has been permitted to use an exhibition of this kind. In the picture (l to r) are: John Cusack, mgr. of the Astor; Emery Austin, head of M-G-M's exploitation dept.; and one of the Burns guards who are in the lobby every day from 10 A.M. to 10 P.M., when the currency is on display.

OKLAHOMA CITY

Al Trammel and John Garner will open a deluxe drive-in on South Western, south of the downtown Airport around June 1. It will have the most modern equipment, twin screens, kiddie cartoon circus and swimming pool. Jack and Jimmie Hull will buy and book for this theatre. . . . Ozoners reopening this month are the Derrick, Wilson; Cherokee, Wagoner; El-Co, Shattuck; Terrytime, Woodward; Shamrock, Laverne; Rig, Davenport; Sunset, Muskogee, and Cleveland, Cleveland—all in Okla. . . . Marvin Bell opened his new Sands Drive-In, Eva, Okla., with CinemaScope. . . . R. B. Carson purchased and reopened the Miami Theatre, Miami, Tex.

Frank Dove, owner of the Groom Theatre, Groom, Tex., purchased the Panhandle Theatre, Panhandle, Tex. and completely remodeled it. . . . Jim Rochelle is remodeling to increase capacity of his concession stand at his Comet Drive-In, Sulphur, Okla. . . . Frank Nordean, owner of the Rex, Konawa, Okla., is vacationing for a month in Florida and Cuba. . . . E. R. (Red) Slocum, business exec. of United Theatre Owners of Okla., was elected area chairman of the COMPO Tax Repeal Committee. . . . UTO pledged support toward raising funds for the Cowboy Hall of Fame. On this committee are C. R. Guthrie, Dick Thompson, Slocum and R. L. Barton. . . . Recently closed theatres include A. H. Scott's Hollywood, Bokchito, Okla.; Kyle Ingery's Grand, Happy, Tex.; Rhoda Gates' Tower, Seling, Okla.

PHILADELPHIA

Personnel changes at Screen Guild include the promotion of Harry Brillman to branch mgr.; Joseph Engel becomes special rep.; Ed Larson, head booker, and Mary Shadell, asst. booker. . . . The Apollo, Stanley and Warner theatres in Atlantic City, N. J. will relight on March 23. . . . Goldman Theatre's $759,200 assessment was reduced to $741,900 and the Arcadia's reduced from $341,300 to $334,300. . . . Exhibitor Wm. Fishman is now in the insurance and real estate business also, getting mortgages and loans with pledge of theatre property and equipment as security.

Wm. Holden will head a list of prominent entertainers on April 9, when the theatrical div. of Allied Jewish Appeal honors architect David Supowitz at an affair in the Bellevue Stratford. Heading the Appeal here are Jack Beresin of Berlo Vending, Paramount dist. mgr. Howard Minsky and Supowitz. . . . Frank Lewis and Frank Royer have placed their Legionnaire Theatre in Milton, Pa. into the Tri-State booking and buying service. . . . The local UA exchange won first prize in the company's national Max Youngstein sales drive.

Looks like the Stanton Theatre, which has been extensively redecorated, and is currently having a long run with "Man With the Golden Arm" may not go back to its double bill "B" picture policy. . . . 20th-Fox is conducting an "appreciation week" drive for Spyros P. Skouras March 25-30 to celebrate his birthday. . . . Tom Walker and J. J. O'Leary, both of Comerford Theas., were chairmen of the entertainment and radio-TV committees respectively for the Friendly Sons of St. Patrick's dinner on March 17. . . . Kenneth C. Love, mgr. of Hunt's Beach Theatre in Cape, May N. J., passed away after long illness.

Herman Stein, a local boy who has been on U-I's musical composing staff, received his first screen credit in "There's Always Tomorrow" showing at the Viking Theatre. . . . Charles Judge, Trans-Lux's general city mgr., is in Miami to help bake out an illness. . . . Phil Green of Guild Theatre in Pittsburg, was in town visiting with David Rosen, independent distributor. . . . Irving Shiffman, IFE local rep., is recuperating from illness at his home in Boston. . . . Leon Behal, old-time film salesman, celebrates his 75th birthday on March 24.

PITTSBURGH

Joe Volpe of McKeesport's Rainbow Gardens was unanimously reelected pres. of Tri-State Drive-In Theatres Assn. Other officers are George Basle, v.p.; James Nash, secy.; Gabe Rubin, treas., and Ted Grance, George Stern, D.D. Castelli, Basle Nash, Volpe and Rubin, directors. . . . Robert S. Taylor resigned as mgr. of the J. P. Harris Theatre to go with customer relations dept of the Beigh-



L to R: Samuel G. Engel, Screen Producers Guild president, and Look Magazine editor Gardner Cowles examine the four-point program to insure growing motion picture industry prosperity, which was outlined by Leonard H. Goldenson, president of ABC-Paramount at an off-the-record dinner meeting of SPG at Romanoff's Restaurant in Beverly Hills.

PITTSBURGH (cont'd.)

ley Hardware & Tool Co. here. . . . Ralph Pielow, mgr. of the M-G-M exchange, is celebrating his 40th anniversary in the film industry this month. . . . Charles R. Blatt of Somerset and the Blatt Bros. theatre circuit, was elevated to chairmanship of the Somerset County Board of Assistance. . . . Fred J. Herrington, veteran exhibitor and organizer of Allied Motion Picture Theatre Owners of W. Pa., also secy. of the organization from 1921 to 1952, passed away at the age of 87.

PORTLAND

Mr. & Mrs. Morrill E. Ritter, Jr. sold the Florence Theatre and Rhododendron Drive-In, Florence, to L. W. Claver and R. G. Thompson. Claver owns and operates two theatres and an ozoner in Coquille. Thompson will be active mgr. at Florence. . . . Martin Foster, owner-operator of the Guild Theatre, Portland, announced purchase of the Manor Theatre in Sacramento, Calif. . . . Larry Stomp is now asst. to mgr. Robbins of Evergreen's New Fox and McDonald theatres, Eugene. Plans are being made for showing of "Carousel" there Easter week.

ST. LOUIS

W. E. Horsefield sold his interest in the Victory Theatre, Sturgis, Ky., to his partner, Edwin Johnson, who plans improvements. . . . Harvard O'Laughlin was reelected to a new two-year term as business agt. of Operators Union 143. Veteran member Ernest Lee Sappington, 74, passed away. . . . All drive-ins in St. L. and St. L. County are now operating full time. . . . A benefit show for Boys' Town of Italy is to be presented at F&M's 5200-seat Fox Theatre on April 16. Bess Schulter, owner of the Columbia Theatre, heads the over-all campaign. St. L. quota is $50,000. . . . Russell Bovim, Loew's div. mgr., will again serve as area theatre chairman to raise funds for crippled children, including the Easter Seal sales.

Apollo Theatre here broke into first-run competition by booking "The Greatest Love," starring Ingrid Bergman. . . . Maureen Arthur, daughter of Dave Arthur, was headliner of the entertainment arranged for the 1956 Belleville, Ill. Scott Air Base G.I. Pal dinner. . . . Screen of the Anna Drive-In, Anna, Ill., is being widened 16 feet at each end to permit CinemaScope and VistaVision showings. A free performance is set for Easter Sunday to show off the improvements. . . . 250-car Sunset Drive-In at McLeansboro, Ill. was sold by Curtis F. Downen to Harry Jones and Louis LaGreco, owners of the Fairfield Drive-In at Fairfield, Ill.



Audrey Hepburn confers in Paris with Roger Edens and Stanley Donen, producer and director of Paramount's forthcoming "Funny Face," while husband Mel Ferrer (left) looks on. The film is to be made partly in Hollywood and partly in France, with Fred Astaire co-starred.

A testimonial luncheon was tendered to Stanley Smith, former booker for Columbia and now a salesman for Republic. . . . Joe Howard of Allied Artists became a grandfather with birth of a son to Mrs. Bruce Freedman of N. Y. . . . "Carousel" opens at the St. Louis Theatre on March 30. . . . Lester Kropp, gen. mgr. of Wehrenberg Theas., made a local column of "Snappy Dressers in St. Louis." . . . The old Carver Theatre, sold recently, is being converted into a parking lot.

Star Theatre at Puxico, Mo., operated by the Holland Franns, closed indefinitely. Also recently closed: Windsor at Windsor, Ill. by Harold Davis; 354-seat Pal at Palmyra, Mo. by Frank Reller; 450-seat Linda at Greenview, Ill. by Hardy Pittman; Electric at Iberia, Mo., operated by Glenn Smith. . . . Skyview Drive-In at Belleville, Ill., damaged by a tornado to the tune of some $85,000, will be closed about six weeks for repairs; the Little Broadway in E. St. L., Ill., about two weeks. . . . Hall Walsh, southern prairie dist. mgr. for Warner, is steadily improving from heart condition suffered recently. . . . Larry Spalding of Flora, Ill. entered a sanitarium in Mt. Vernon, Ill. for a long rest.

SALT LAKE CITY

Chief barker Irving Gillman called a meeting of Variety Tent #38 members to discuss moving of their headquarters to the Newhouse Hotel. . . . Capitol Theatre, managed by Marvin George, will deviate from its regular motion picture fare on April 10 and 11, when a N. Y. C. cast, headed by Nancy Kelly, will present the Broadway hit, "Bad Seed." . . . Fox Wasatch's Murray Theatre publicizes its Birthday Club with gifts on weekends to each youngster who has had a birthday during the week. . . . Duane Grant, mgr. at the Uptown Theatre, announced a World's First Midnight Sneak Preview to be shown following "Picnic" in its third week here.

Buffalo Burgers at a nickel a piece will be served from a chuckwagon in front of the Utah Theatre, to be presided over by Mayor Stewart and several City Commissioners, when "The Last Hunt" opens there. Proceeds will go to the Red Cross Emergency Disaster Fund. . . . Close to 50 items have been used as tie-ins during showing of "The Benny Goodman Story" in this region, according to Fox Wasatch publicist Dick Frisbee, who has been asisted by free lance operator Phil Speckart, former mgr. of the Tower Theatre.

SAN FRANCISCO

John Parsons of Telenews Theas., reopens the Manor, Sacramento, March 29, modernized with CinemaScope and sound equipment, refurbished with new seating and carpeting. George Lewis will manage, transferring from the Hill in Carmel, where Robt. Reed will manage both the Golden Bough and Hill. The Manor, formerly booked by Ed Rowden, is operated by Boulevard Thea. Corp. . . . Corman Wallace was upped to booker at Warner's, succeeding Bob Chambers, who resigned to return to N. J. Patricia Quinn is new booker-secy. . . . CinemaScope was installed in Ned Steele's Lyric Theatre, Marysville; Ben Naikamura's Cal, Fresno, and the Hill Theatre, Carmel.

Columbia's local office passed the 100% mark in the Jack Cohn sales drive, reports office mgr. Bill Lanney. Off to Chicago to attend Columbia's district meeting were branch mgr. Mel Klein and dist. mgr. L. E. Tillman. . . . John Bowles is booking the Greenfield Theatre, Greenfield, for owner George Thompson. . . . Recent visitors to the row were Al Hables, Reel-Joy Theatre, King City; August Panero, Panero Circuit, Delano; and Wm. Blair, Mecca and Pix, Crescent City, and the Cloverdale, Cloverdale.

SEATTLE

Sterling Theatres broke ground for a new million dollar, 2000-seat theatre at the Lewis-Clark Center on Hyway 99 at 160th, between Seattle and Tacoma. It will be the largest and most modern in the Pacific Northwest, with 35-lane bowling alley in connection, and will be named in a public contest before opening about Sept. 1. . . . Wilmet Theatres has been incorporated at Butte, Mont., to operate indoor and outdoor theatres. Directors are Raymond F. Wilmet, Thomas Fox and George W. Richardson. . . . Seeley Allen sold the Seeley Theatre at Pomeroy, Wash. to Floyd Koberstein. . . . Arthur F. Morse, 72, movie theatre man of Tacoma, was killed instantly when his car crashed into a pole.



M. J. Frankovich (center), managing director for Columbia in England, presents one of the gold watch prizes for the "Cockleshell Heroes" stunt, which got front-page space in the very tight English press, to J. D. Hole-Gale, mgr. of the Odeon Cinema, Halifax. Looking on is William Levy, Columbia's assistant managing director.

Independent Trade Reviews

"The Harder They Fall"

(Columbia) 109 Min.

Cast: Humphrey Bogart, Rod Steiger, Jan Sterling, Mike Lane, Max Baer, Jersey Joe Walcott, Edward Andrews, Harold J. Stone, Carlos Montalban.

Credits: Produced by Philip Yordan; Directed by Mark Robson; Screenplay by Yordan; Based on a novel by Budd Schulberg.

Promising to be one of Columbia's top draws of the year, this whirlwind-paced expose gives a wonderfully comic view of the fight racket—combining bright sophisticated humor with brutal fight action and a touch of pathos. *The Harder They Fall* is marked by Mark Robson's superb directorial hand from start to finish. Based on a best-selling novel by Budd Schulberg, author of *On the Waterfront*, this satiric look at the fight game—its parasites and goons, its tankers and hangers-on, its press corps and ladies-in-waiting—is as incisive as its sharply-realistic photography. Backed by excellent performances by Humphrey Bogart and Rod Steiger, and a neat script, *The Harder They Fall* will especially hold the male audience—with promising word-of-mouth developing.



Columbia's 'The Harder They Fall" stars Humphrey Bogart, Rod Steiger and Jan Sterling.

Bogart contributes a solid performance as the publicist who's hired to ballyhoo a huge inept South American fighter (reminiscent of Primo Carnera) into a crack at the heavyweight title. Top support is offered by Steiger, who gives the best performance of his career as the pathetically evil fight racketeer, and by Jan Sterling as the publicist's wife. Added interest is provided by the well-handled smaller roles, by Mike Lane as the sympathetic giant, Jersey Joe Walcott as his sparring partner, Max Baer as his pompous opponent for the title and Harold Stone as a wary television sportscaster.

PUBLICIST BOGART, OUT OF A JOB, CONSENTS TO go to work for fight boss Steiger, building publicity for South American strong man Lane. Taken on national tour of fixed fights, Lane gets wide press acclaim, pointing at a crack at the title. After preventing the discovery of the boxer's ineptness and keeping Steiger's coterie of fight managers in line, Bogart practically takes over the campaign for the boss. Although his wife walks out on him, Bogart intends to see the job through to the end—despite his disgust of the fight boss. The naive fighter trusts only Bogart and on his word continues the march to the title fight. When Lane threatens to quit before the title match because he had killed his last opponent, Bogart reveals that all the fights were fixed, that Lane couldn't kill anyone with his own fists. He's badly beaten in the championship fight—with Steiger betting on the champ Baer. Bogart receives his share of $26,000—which he gives to Lane since the organization figures the boxer's share comes to $49. Despite threats on his life, Bogart puts the boxer on a home-bound plane, and sits down to write an expose of the racket.

"Serenade"

(Warner Bros.) WarnerColor 121 Min.

Cast: Mario Lanza, Joan Fontaine, Sarita Montiel, Vincent Price, Joseph Calleia, Harry Bellaver, Vince Edwards, Silvio Minciotti, Frank Puglia, Edward Platt, Mario Siletti, Eduardo Noriega, Licia Albanese.

Credits: Produced by Henry Blanke; Directed by Anthony Mann; Screenplay by Ivan Goff, Ben Roberts and John Twist; Based on the novel by James M. Cain.

A strong box office attraction in previous efforts, Mario Lanza returns to the screen, assisted by Joan Fontaine, Sarita Montiel and Vincent Price, in Warner Bros.' *Serenade*. The film has been selected as the Easter attraction at the Radio City Music Hall. Appearing as a rising young tenor threatened with ruin because of his attraction to an evil woman, Lanza sings nearly a score of well-known arias that his fans will enjoy, as well as two popular songs written for the occasion, "Serenade" and "My Destiny." Photographed in large part in Mexico, which becomes Lanza's refuge when he tries to escape from the woman, played by Miss Fontaine, the film uses local color in a pleasing manner, concentrating on bull-fights, siestas and native dances. Sarita Montiel, playing a Mexican girl who rescues Lanza from oblivion, is very lovely, and Vincent Price, as an opera impressario, adds a touch of humor to the proceedings.

LANZA, HOPEFUL YOUNG SINGER DISCOVERED IN a California vineyard by wealthy, icy Joan Fontaine, who becomes his patron and lover, is shattered when she deserts him for a sculptor on the night of his opera debut. Walking off the stage, he flees to Mexico City, finds he has lost his voice, and comes down with malaria. Recovering as a worker on a farm, Lanza is helped by prayer and Sarita Montiel, regains his talent, and returns to the U. S. with the girl as his wife. Still half in love with Joan, he avoids her but is warned by his wife that he must choose between them. During a cocktail party at which the trio is present, Sarita nearly kills Joan after a sword dance, and shamefully rushing from the party, Sarita is struck down by a bus. Lanza realizes he loves his wife, and as he is on stage during his second opera debut, he learns that she will live.



Warner Brothers' "Serenade" stars Mario Lanza, Joan Fontaine, and Sarita Montiel, WarnerColor.



Warner Brothers' "The Searchers" stars John Wayne with Jeffrey Hunter, Natalie Wood, VistaVision-Technicolor.

"The Searchers"

(Warner Bros.) VistaVision-Technicolor 119 Min.

Cast: John Wayne, Jeffrey Hunter, Vera Miles, Natalie Wood, Ward Bond, John Qualen, Henry Brandon, Harry Carey, Jr., Hank Worden, Dorothy Jordan.

Credits: A C. V. Whitney Picture; Produced by Merian C. Cooper; Directed by John Ford; Screenplay by Frank S. Nugent; Based on a novel by Alan LeMay.

One of the best western dramas to appear in years, *The Searchers* should prove a major attraction to both general and selective viewers. Under John Ford's often brilliant direction, John Wayne turns in the triumph of his long career. Portraying a taciturn westerner haunted by a strange mixture of hatred and pity towards his niece, Wayne is the pivotal character in this tense and intriguing script. Audiences will be awed by the almost unparalleled use of color to dramatize the VistaVision canvas—and they'll find themselves spellbound by the epic search for Wayne's niece, a young girl kidnapped by Indian raiders. There's plenty of lusty humor also, in the Ford tradition—provided by a solid cast including Ward Bond, and newcomers Vera Miles and Jeffrey Hunter. Parts of *The Searchers* are masterpieces—catching the mystery and danger that the Indian represented to the westerner. The Indian attacks, Wayne's disgust for Indians, and the intensity of his strange six-year search, plus a surprise climax, all have an authenticity rarely found on the screen. Occasionally Ford lets the mood of this long film falter—but audiences will be fascinated.

JOHN WAYNE, A DRIFTER, RETURNS TO THE Texas ranch of his brother and sister-in-law and their three children several years after the Civil War. Indian raids have driven many families away, and soon after Wayne's return, Chief Scar's Comanche band wipes out the ranch, kidnapping two of the daughters. Wayne, his foster-nephew Jeffrey Hunter, whom he distrusts for being part Indian, and others attempt to track down the Comanches. Outnumbered, Wayne and Hunter continue the search alone. Early in the search, they find one girl dead, but know the other, Natalie Wood, is still alive. Their six-year search takes them over mountains and salt flats, through trading posts and Indian camps, but they are always too far behind. When they finally discover Miss Wood, Wayne nearly kills the girl in disgust because she considers herself an Indian. Finally, Wayne and his friends capture Miss Wood, and in a brief recognition scene, Wayne realizes his love for his long-lost niece.

"On the Threshold of Space"

(20th-Fox) CinemaScope-De Luxe Color 96 Min.

Cast: Guy Madison, Virginia Leith, John Hodiak, Dean Jagger, Warren Stevens, Martin Milner, King Calder, Walter Coy, Ken Clark, Barry Coe.

Credits: Produced by William Bloom; Directed by

Robert D. Webb; Screenplay by Simon Wincelberg and Francis Cockrell.

Top prospects can be expected from this brilliantly-photographed CinemaScope-DeLuxe color production based on the spectacular space-speed tests now being conducted by the U. S. Air Force. Concentrating on the role of the human guinea pigs who test men and equipment at high altitudes and incredible speeds, *Threshold* generates great suspense and excitement—and deserves special handling to emphasize the actuality of these experiments. Fascinating viewing is provided by the 1000 m.p.h. rocket-sled tests, high-level parachuting from speeding jets, balloon tests 20 miles above the earth, and some awesome footage of the stratosphere. In leading roles, Guy Madison and Virginia Leith are appealing as the chief guinea pig and his understanding wife—with John Hodiak and Dean Jagger lending solid support. Although a weak romantic story is woven through the realistic experimentation, audiences will find the visual immensity of *Threshold* very provoking.

GUY MADISON, AN AIR FORCE DOCTOR, BECOMES interested in space-speed testing after he volunteers to parachute from a jet to test a faulty expulsion seat. Seeing that Madison is ideally suited for the areo-medical tests, scientist Dean Jagger convinces him to re-enlist for two more years, promising him first crack at a high-altitude balloon test. When John Hodiak, new commanding officer takes over, work on the balloon is halted—since he believes that caution must be observed. Tension between Hodiak and Madison increases as tests on the rocket-sleds and parachuting continue. However Madison learns to respect the officer when Hodiak risks his life on the sled test. With planning on the balloon completed, Hodiak relents—and Madison rises 20 miles above the earth. He describes the strange aloofness and the grandeur experienced at that height. Running out of oxygen, Madison descends, and after some suspenseful moments, is found unharmed.

"Forbidden Planet"

(M-G-M) CinemaScope-Eastman Color 98 Min.

Cast: Walter Pidgeon, Anne Francis, Leslie Nielsen, Warren Stevens, Jack Kelly, Richard Anderson, Earl Holliman, George Wallace.

Credits: Produced by Nicholas Nayfack; Directed by Fred M. Wilcox; Screen play by Cyril Hume; Based on a story by Irving Block and Allen Adler.

Both young and adult audiences will enjoy this peek into the spectacular world of the future in M-G-M's imaginatively-produced science fiction melodrama *Forbidden Planet*. Backed by top physical values, this CinemaScope-Technicolor view of the 23rd century should stir considerable interest on the basis of its visual and oral special effects, its slickly futuristic set designs and costuming, and an off-beat climax. Walter Pidgeon and Anne Francis lend marquee appeal and glamour respectively as a strange scientist and daughter, sole survivors of the expedition to the planet Altair. The story centers around Pidgeon and how the strange planet, once inhabited by a super-race, has the power to bring to life the "monsters" of Pidgeon's sub-conscious against his will. Although slow pacing and a large dose of scientific jargon dampen dramatic values, the visual spectacle and the weird dangers of this world of tomorrow are more than sufficient to intrigue the general audience. Of special interest is Robby, the robot, who manufactures everything from diamonds to bourbon, and provides witticisms to boot.



M-G-M's "Forbidden Planet" stars Walter Pidgeon, Anne Francis, and Leslie Nielsen, CinemaScope-Eastman Color.

M-G-M has also created some intriguing monsters a huge invisible one-toed beast that leaves ten-foot prints in the Altair sands, and a grotesquely amorphous mammoth of fire. They render Altair quite a *Forbidden Planet*.

PIDGEON EXPLAINS TO A SEARCH PARTY FROM earth led by Leslie Nielsen that 20 years before his entire expedition was wiped out by a "mysterious force" inhabiting the planet. He warns the party that they must leave before the "force" returns. He believes that he and his daughter survived because only they loved the planet. While the space crew prepare to contact earth, Pidgeon reveals the ancient culture of the planet: machinery and energy preserved after two million years, and a vast storehouse of knowledge barely perceptible to the human mind. As Nielsen and Miss Francis fall in love, the monsters begin to attack again. During the last attack, Pidgeon and Nielsen realize that the planet's ancient machinery is animating the doctor's own hates and fears against the crew and his daughter. Seeing proof of his inner evil, Pidgeon kills himself to save the others. They throw the switch to explode the planet, and from outer space see Altair momentarily brighten, then disappear.



20th-Fox's "Threshold of Space" stars Guy Madison, Virginia Leith, John Hodiak. CinemaScope-De Luxe Color.

"Patterns"

(United Artists) 83 Min.

Cast: Van Heflin, Everett Sloane, Ed Begley, Beatrice Straight, Elizabeth Wilson, Joanna Roos, Elene Kiamos, Shirley Standlee, Ronnie Welsh, Jr.

Credits: A Harris-Myerberg Presentation; Produced by Michael Myerberg; Directed by Fielder Cook; Screenplay by Rod Serling; From his television play.

Patterns is an unusual and thoughtful motion picture that will interest every man who has ever had a boss. It's about a talented businessman who doesn't want to get ahead, if it means stepping over his friend's "dead body." The patterns of corporate power are accurately unfolded here, on the high level of Wall Street vice-presidents, giving the film glamour—and the problem of reconciling business practices and ethics is universal enough to hold most audiences. Small in scale but attractively produced, the film was adapted from a highly successful television play. Van Heflin comes across very well as its hero and marquee lure, and Everett Sloane, Ed Begley, Beatrice Straight and Elizabeth Wilson—the latter a most sensitive actress—make strong impressions. Despite the lack of love scenes or a strong sub-plot, the hero's ethical dilemma will have audiences on edge, and when the solution is reached—perhaps too pat for comfort—audiences will have much food for thought and discussion. With special selling and an opportunity to build word-of-mouth, *Patterns* should do well at the box office.



Harris-Myerberg's 'Patterns," from United Artists, stars Van Heflin and Everett Sloane.

CALLED FROM OHIO BY WALL STREET MAGNATE Everett Sloane to an important job, brilliant young Van Heflin does not realize he is slated to replace aging Ed Begley, the vice-president

(*Continued on next page*)

"Richard III"

(Lopert) VistaVision-Technicolor 162 Min.

Cast: Sir Laurence Olivier, Sir John Gielgud, Sir Ralph Richardson, Claire Bloom, Sir Cedric Hardwicke, Alec Clunes, Laurence Naismith, Norman Wooland, Pamela Brown, Helen Haye, Stanley Baker, John Laurie.

Credits: Produced and directed by Sir Laurence Olivier; From the play by William Shakespeare.

Again accepting the mantle of star, director and producer of a Shakespearian play, Sir Laurence Olivier has fashioned a cinematic masterpiece from *Richard III*, which should equal his *Henry V* and possibly surpass his *Hamlet* in critical acclaim. Exhibitors, however, should be wary of the effect on box offices of the highly publicized NBC Television showing of the film. Despite the film's 162 minutes, this practically flawless production travels at break-neck speed. For this is basically a great horror melodrama, leavened with humor, about a brilliant, evil hunchback who conspires against his family in order to become King of England, and is afterwards destroyed. As the ruthless, courageous "bloody dog," Olivier gives a superlative performance: often repulsive, often oddly sympathetic, always powerful. The film is superbly designed in VistaVison and Technicolor, has a very strong musical score by Sir William Walton, and boasts a great cast which reads like a "Who's Who" of English stage and screen.

It may be that *Richard*, which is an early Shakespeare play, is better suited to general audiences than this greater tragedies, for there is relatively little poetry and much action. Racing throught his campaign for supreme power, Richard takes advantage of every human weakness: he woos his lovely, tragic Queen over the casket of her husband, whom Richard had slain in battle; drowns his gentle, unsuspecting brother in a keg of wine; smothers two young princes, heirs to the English throne, asleep in their bed. These and other bloody scenes are staged with masterly skill, until Richard meets his fate on the battle field in the person of Henry, Earl of Richmond, who thereafter becomes the first Tudor king.

who is becoming his close friend. After finishing an important report with Begley's help, Heflin is told by Sloane of his plans to force the older man into retirement. Rebelling, Heflin tries to defend his friend at a executive conference, but is shouted down, as Begley is humiliated by Sloane and afterwards has a heart attack. Hours later Begley is dead. Heflin resigns, accusing Sloane of cynical heartlessness. Agreeing with the estimate, Sloane urges Heflin to remain anyway—with a vice-presidency and a doubled salary—and agrees that Heflin should become his personal opponent. Heflin agrees and leaves the conference satisfied.

"Hot Blood"

(Columbia) Technicolor-CinemaScope 85 Min.

Cast: Jane Russell, Cornel Wilde, Luther Adler, Joseph Calleia, Mikhail Rasummy, Nina Koshetz, Helen Westcott, Jamie Russell, Wally Russell, Nick Dennis.

Credits: A Howard Welsch Prod.; Produced by Howard Welsch and Harry Tatelman Directed by Nicholas Ray; Screen play by Jesse Lasky, Jr.; Story by Jean Evans.

Hot Blood is an entertaining comedy-romance about the gypsies, which should get a good reception. With Cornel Wilde and Jane Russell as good marquee lures, the picture has captured the flavor of gyspy life in the big city. The emphasis is on comedy and there are some exceedingly funny sequences in the film, especially a wedding scene where some doublecrossers are doublecrossed. The film is mounted extremely well and has a lilting score. Two tunes, "Tsara Tsara," and "I Could Learn To Love You," are in keeping with the gypsy flavor of the proceedings. CinemaScope is a strong contribution here and the color by Technicolor is picturesque. The dance sequences in the film are excellent with the choreography highly original and interesting to watch.

KING OF THE GYPSIES LUTHER ADLER HAS BEEN tapping the till to buy an expensive trailer, where he can spend his last days in peace traveling the open road. He is ill, but tells no one, hoping that he can get his irresponsible brother, Cornel Wilde, to marry and take over as King of the tribe. Adler purchases a gypsy bride for Wilde, who rebels at the idea of his bride being picked for him, even if it is Jane Russell. However, Jane and her father are in the marriage racket and usually skip out the back door after the dowry is paid. They tell Wilde this and, deciding this would be a good joke on his brother, agrees to go along with them. Jane outwits them all and goes through the ceremony, because Wilde appeals to her. However, he walks out and comes back as Jane becomes ill from a love potion. The rumor that Adler made her pregnant spreads and Wilde has a fight with his brother. All ends well, when Wilde claims Jane for keeps, becomes King of the Gypsies, Adler hits the road, and everyone is happy.

"Sins of the Borgias"

(Aidart) Technicolor 97 Min.

Cast: Martine Carol, Pedro Armendariz, Massimo Serato, Valentine Tessier, Arnoldo Foa, Christian Marquant.

Credits: An Ariane - Filmsonor - Francinex - Rizzoli Prod.; Produced by Alexandre Mnouchkine; Francis Cosne and George Danciger; Directed by Christian-Jaque; Screenplay by Jacques Sigurd, Christian-Jaque and Cecial St.-Laurent.

This French import, dubbed into English, gives sympathetic treatment to the infamous Lucrezia Borgia in a bloody tale of Renaissance intrigue and violence. In the lead role is the beautiful and voluptuous French star Martine Carol, whose popularity here should be a box office factor. Geared to general audience tastes, *Sins of the Borgias* centers on the fabulous lady's indiscriminate search for true and passionate love. There are murders and revenge galore, and enough sensuality and debauchery to divert most audiences. Photographed in brooding Technicolor, the film has plenty of production values — with lavish costumes, glimpses at the Roman games and the women's baths, the warrior victory bachanals and the court frivolity. Although performances are generally wooden and Lucrezia's inner virture doesn't emerge with full credability, there's enough suggested here to tantalize the imagination.

UNDER THE DOMINATION OF HER BROTHER, Caesar Borgia, cruel ruler of Rome, Lucrezia accidently finds her true love at a carnival. Their identity unknown to each other, they spend a happy night together. Afterwards, Lucrezia runs off, for she is committed to a political marriage. However, they meet again, for fate has it that they are the principals of that marriage. Lucrezia is deeply in love, but her husband, the Duke of Naples, thinking of their chance meeting at the carnival, berates her as a harlot. She recounts her past to him, to explain her desperate search for love and freedom from her brother. She has had many lovers since her first marriage, arranged by Caesar, was a failure. They fall in love again, but again tragedy strikes: The Duke is murdered by Caesar's men, so that a better political match can be arranged. Lucrezia is doomed once more, alone and unloved.

"Comanche"

(United Artists) CinemaScope-DeLuxe Color 87 Min.

Cast: Dana Andrews, Kent Smith, Linda Cristal, Nestor Paiva, Henry Brandon, John Litel, Lowell Gilmore, Stacy Harris, Mike Mazurki.

Credits: A Carl Krueger Presentation; Produced and Written by Krueger; Directed by George Sherman.

Filmed in CinemaScope and DeLuxe Color, *Comanche* spins a routine western adventure yarn, boasting marquee strength with Dana Andrews in the lead. Andrews plays a faithful army scout, and cousin of the Indian chieftain, who does his utmost to talk the proud but reasonable Comanche people into a treaty with the U. S. Added interest may be stirred by the film's better-than-average opening: a Comanche raid on a small Mexican town where scalps are selling at $50 per. After that, the usual western heroics unfold in satisfactory order. Andrews and supporting cast turn in creditable jobs, with Linda Cristal providing the romantic interest in her debut. Although the roaming CinemaScope camera catches some of the scope of the Texas frontier very well, a faster pace might have brightened the proceedings.

COMANCHES AND MEXICANS, FEUDING FOR years, are equally responsible for unrest on the border. The Indians are embittered at the price set on the scalp by the Mexicans—especially since some Americans have taken to hunting them like buffalo. Andrews is sent to talk with the chief to arrange a meeting with the government's emissary from Washington. He is successful, but before he can get back to camp, his enemies have convinced the U. S. representative that force is the only answer to the Indian trouble. Evidence is further provided by a group of Comanche renegades. At a showdown, the troops face the renegades, and a bloody battle is imminent—but the Comanche chief arrives with his braves, and proves his word by siding with the Federal troops. At the end, peace is pledged by white man and Indian.

"The Creature That Walks Among Us"

(Univ.Int'l) 78 Min.

Cast: Jeff Morrow, Rex Reason, Leigh Snowden, Gregg Palmer, Maurice Manson, James Rawley, Don Megowan, Riccu Browning.

Credits: Produced by William Alland; Directed by John Sherwood; Story and Screenplay by Arthur Ross.

Third in U-I's series of science-fiction adventure films, *The Creature* offers enough suspenseful moments and bizarre sights to hold down the lower-half slot in most houses. The adventure spotlights a scientific expedition to the murky Florida Everglades in search of the half-man half-fish creature—with the usual conflicts arising: should they alter the beast into a super-human or merely study the animal and let nature take its course? In this case, some strange physical changes accidently occur to humanize the beast. At the end, the beast ironically reverts to violence when disgusted by human evil. Counter plot is supplied by competition over Leigh Snowden, wife of madly-jealous doctor Jeff Morrow. Miss Snowden supplies abundant glamour in her firmly-fitting bathing suit, and the underwater swim shots provide well-timed diversion. There's a good deal of philosophic speculation here, but otherwise, a creditable pace is maintained.

ON AN EXPEDITION TO STUDY AN UNDERWATER creature, Dr. Morrow and Dr. Rex Reason clash over their eventual aim. Morrow wishes to transform the beast genetically into a superman. Reason is critical of this, but is curious to study the beast. After several near-fatal mishaps, the beast is captured. However, in the capture, he is severaly burned. When the bandages are removed, several notable changes are revealed—human skin, etc. Now breathing through lungs, the creature is taken ashore for further study. As conflicts over Miss Snowden grow more violent, Morrow murders guide Gregg Palmer and wounds the beast. The creature kills Morrow and escapes to the sea, with Miss Snowden and Reason clinching at the finale.

"The Kettles In The Ozarks"

(Univ.-Int'l) 81 Min.

Cast: Marjorie Main, Arthur Hunnicut, Una Merkel, Ted de Corsia, Olive Sturgess, Joe Sawyer, Pat Goldin, Richard Deacon.

Credits: Produced by Richard Wilson; Directed by Charles Lamont; Story and screenplay are by Kay Lenard.

Audiences that have followed the screen antics of the Kettle family may miss lackadaisical Pa Kettle, who has been left out of this latest adventure of the group, but as time passes they will be amused by the antics of the others as well as the typical situations encountered—that is if they have been fans and devotees of the series heretofore. The film is liberally loaded with corn and it pops, crackles and snaps in the right places at the right time. The story, characterizations and direction are fair and it should do okay as part of the program—better in areas where the Kettles are truly appreciated.

MARJORIE MAIN TAKE THIRTEEN OF HER BROOD for a visit to the farm of her brother-in-law, Arthur Hunnicut, in the Ozarks to help him from losing it. He agrees to sell his corn crop and rent his barn to strangers headed by Ted de Corsia and signs an agreement without reading it. Main discovers they are bootleggers and have set up a still in the barn and when she threatens ot call police, de Corsia shows her the agreement which holds Hunnicutt equally responsible. Main tries to recover his signature and also acts as Cupid in trying to marry him off to Una Merkel to whom he's been engaged for twenty years. An old-fashioned taffy-pull liberally saturated with glue permits her to recover Hunnicut's signature, marry him off to Merkel and to see the crooks wind up jail-bound.

FOR YOUR CONVENIENCE

As a helpful service to the theatre operator, film reviews in THE INDEPENDENT are now perforated for easy removal from the magazine.

For accurate appraisals of forthcoming product, we suggest that you file all reviews from THE INDEPENDENT.

FEATURES—Calendar of Current Releases

(As far ahead as it is possible to obtain them)

Release Date	Release No.	Production	Time (min.)	Cast
		ALLIED ARTISTS		
Oct.	5528	Return of Jack Slade	80	John Ericson, Mari Blanchard
Oct.	5529	Jail Busters	61	Leo Gorcey, Huntz Hall
Oct.	5530	Time Slip	71	Gene Nelson, Faith Domergue
Nov.	5533	The Toughest Man Alive	74	Dane Clark, Lita Milan
Nov.	5534	Paris Follies of 1956 (Technicolor)	73	Forrest Tucker, Margaret & Barbara Whiting
Dec.	5535	Shack Out On 101	80	Terry Moore, Frank Lovejoy
Dec.	5540	Sudden Danger	63	Bill Elliott, Beverly Garland
Jan.	5541	Dig that Uranium	61	Leo Gorcey, Huntz Hall
Jan.	5531	At Gunpoint (Tech.) (CinemaScope)	80	Fred MacMurray, Dorothy Malone
Jan.	5601	The Deadliest Sin	75	Sydney Chaplin, Audrey Dalton
Feb.	5602	Invasion of the Body Snatchers (CinemaScope)	78	Kevin McCarthy, Dana Wynter
Feb.	5603	No Place To Hide (Tech.)	72	David Brian, Marsha Hunt
Mar.	5604	Thunderstorm	81	Linda Christian, Carlos Thompson, Chas. Korvin
Mar.	5606	Wicked Wife	75	Nigel Patrick, Moira Lester
Mar.	5607	World Without End (CinemaScope-Tech.)	80	Hugh Marlowe, Nancy Gates
April	5608	The Come On	82	Anne Baxter, Sterling Hayden
April	5609	Crashing Las Vegas	63	Leo Gorcey, Huntz Hall
April	5610	Screaming Eagles	81	Tom Tryon, Jan Merlin
April	5611	Mother Sir	.....	Joan Bennett, Gary Merrill, Shirley Yamaguchi
		BUENA VISTA DISTRIBUTING CO.		
Oct.		The African Lion (Tech.	75	True Life Adventure
Jan. '56		The Littlest Outlaw(Tech.)	75	Pedro Armendariz, Joseph Calleia
Feb. '56		Song of the South (Re-release) Technicolor Live action- Cartoon	96	Bobby Driscoll, James Baskett
		COLUMBIA		
Oct.	805	Devil Goddess	70	Johnny Weismuller, Angela Stevens
Oct.	808	Duel On the Mississippi (Technicolor)	72	Lex Barker, Patricia Medina
Oct.	811	Count Three and Pray CinemaScope-Tech.)	102	Van Heflin, Joanne Woodward
Oct.	810	My Sister Eileen CinemaScope-Tech.)	108	Janet Leigh, Jack Lemmon, Betty Garrett
Nov.	824	Teen-Age Crime Wave	77	Tommy Cook, Molly McCart
Nov.	819	Queen Bee	95	Joan Crawford, Barry Sullivan
Nov.	820	Three Stripes In the Sun	93	Aldo Ray, Phil Carey
Dec.	816	The Crooked Web	77	Frank Lovejoy, Mari Blanchard
Dec.	823	Hell's Horizon	79	John Ireland, Maria English
Dec.	814	A Lawless Street (Technicolor)	78	Randolph Scott, Angela Lansbury
Jan.	815	Inside Detroit	82	Pat O'Brien, Dennis O'Keefe
Jan.	812	The Last Frontier (CinemaScope-Tech.)	98	Victor Mature, Anne Bancroft
Feb.	828	Battle Stations	81	John Lund, William Bendix
Feb.	826	Picnic (Tech.-CinemaScope)	113	William Holden, Kim Novak
Feb.	821	The Houston Story	79	Gene Barry, Edward Arnold, Barbara Hale
Feb.	822	Joe Macbeth	90	Paul Douglas, Ruth Roman
Feb.	817	Fury at Gunsight Pass	68	David Brian, Neville Brand
Mar.	834	Hot Blood (CinemaScope-Tech.)	85	Jane Russell, Cornel Wilde
Mar.	835	Over-Exposed	80	Cleo Moore, Richard Crenna
Mar.	837	Uranium Boom	67	Dennis Morgan, Patricia Medina
Mar.	838	The Prisoner	91	Alec Guinness, Jack Hawkins ,
April	813	Cockleshell Heroes (Tech.-CinemaScope)	97	Jose Ferrer, Trevor Howard
		I. F. E.		
Dec.		Maddalena (Tech.)	90	Marta Toren, Gino Cervi
Dec.		The Return Of Don Camillo (English sub-titles)	105	Fernandel, Gino Cervi
Jan.		Lease Of Life (Eastmancolor)	93	Robert Donat, Kay Walsh
Jan.		Riviera (Ferraniacolor) (English sub-titles)	88	Martine Carol, Raf Vallone
Feb.		Lost Continent (Ferraniacolor-CinemaScope)	86	Documentary with English narration
Mar.		Madame Butterfly English Commentary on libretto sung in Italian—(Tech.)		Kaoru Yachiqusa Michiko Tanaka
		METRO-GOLDWYN-MAYER		
Oct.	604	Trail (CinemaScope-Eastman)	109	Glenn Ford, Dorothy McGuire
Oct.	607	Quentin Durward (CinemaScope-Eastman)	101	Robert Taylor, Kay Kendell
Nov.	608	The Tender Trap (CinemaScope-Eastman)	111	Frank Sinatra, Debbie Reynolds
Nov.	609	A Guy Named Jones (Re-issue)	120	Spencer Tracy
Nov.	610	30 Seconds Over Tokyo (Re-issue)	138	Van Johnson, Marlon Brando, Frank Sinatra
Nov.	614	Guys and Dolls (CinemaScope-Eastman) (Special Engagement)	149	Jean Simmons, Vivian Blaine
Dec.	615	I'll Cry Tomorrow (Special Engagement)	119	Susan Hayward, Richard Conte
Dec.	613	Kismet (CinemaScope-Eastman)	113	Howard Keel, Ann Blyth
Dec.	611	Billy, The Kid	95	Robert Taylor, Brian Donlevy, G. Lockhart
Dec.	612	Honky Tonk	104	Clark Gable, Lana Turner, Marjorie Main
Jan.	616	Diane (CinemaScope-Eastman-Color)	110	Lana Turner, M. Pavan
Jan.	617	Ransom	104	Glenn Ford, Donna Reed
Feb.	620	Forever, Darling (Eastman Color)	100	Lucille Ball, Desni Arnaz, James Mason
Feb.	621	The Last Hunt (CinemaScope-Color)	108	Robert Taylor, Stewart Granger, Lloyd Nolan, Debra Paget
Feb.	618	The Three Musketeers (Re-Issue)-Color	126	Lana Turner, Gene Kelly
Feb.	619	The Stratton Story (Re-Issue)	106	James Stewart, June Allyson
Mar.	622	Meet Me In Las Vegas (CinemaScope-Eastman)	112	Dan Dailey, Syd Charisse
Mar.	625	Forbidden Planet (CinemaScope-Eastman)	98	Walter Pidgeon, Anne Francis
Mar.	623	Northwest Passage (Re-Issue)	126	Robert Young, Spencer Tracy, Ruth Hussey
Mar.	624	The Yearling (Re-Issue) Color	128	Gregory Peck, Jane Wyman
April	626	Tribute To A Bad Man (CinemaScope-Eastman)	95	James Cagney, I. Papas
April	627	Gaby (CinemaScope-(Eastman color	97	Leslie Caron, John Kerr
		PARAMOUNT		
Oct.	5503	Ulysses (Tech.)	104	Kirk Douglas, Silvana Mangano
Oct.	5429	White Christmas (VistaVision-Tech.)	120	Bing Crosby, Danny Kaye, Rosemary Clooney, Vera-Ellen.
Nov.	5504	Lucy Gallant (VistaVision-Tech.)	104	Jane Wyman, Charlton Heston, Claire Trevor.
Dec.	5509	The Desperate Hours (VistaVision)	112	Humphrey Bogart, Fredric March, Martha Scott
Jan.	5510	Artists and Models (VistaVision-Tech.)	109	Dean Martin, Jerry Lewis, Shirley MacLaine, Anita Ekberg
Jan.	5508	The Trouble With Harry (VistaVision-Tech.)	100	Shirley MacLaine, Edmund Gwenn, John Forsythe
Feb.	5511	The Rose Tattoo (VistaVision)	117	Burt Lancaster, Anna Magnani, Marisa Pavan
Mar.	5512	The Court Jester (VistaVision-Tech.)	101	Danny Kaye, Glynis Johns, Basil Rathbone
April	5513	Anything Goes (VistaVision-Tech.)	106	Bing Crosby, Donald O'Connor, Jeanmaire, Mitzi Gaynor
April	5514	The Scarlet Hour (VistaVision)	95	Carol Ohmart, Tom Tryon, Jody Lawrance
May	551g	The Birds and the Bees (VistaVision-Tech.)	94	George Gobel, Mitzi Gaynor, David Niven
May	R5516	Whispering Smith (Tech.) (REISSUE)	89	Alan Ladd, Robert Preston, Brenda Marshall
May	R5517	Streets of Laredo (Tech.) (REISSUE)	93	William Holden, MacDonald Carey
May	R5518	Two Years Before the Mast (REISSUE)	98	Alan Ladd, Brian Donlevy, Barry Fitzgerald
June	5520	The Man Who Knew Too Much (VistaVision-Tech.)	120	James Stewart, Doris Day
June	5521	The Leather Saint (VistaVision)	.....	John Derek, Jody Lawrance
		RKO-RADIO		
Oct.	601	Treasure of Pancho Villa (Tech.-Superscope)	96	Rory Calhoun, Shelly Winters, Gilbert Roland
Nov.	603	Texas Lady (Tech.-Superscope)	86	Claudette Colbert, Barry Sullivan, Gregory Walcott
Dec.	604	Naked Sea (Technicolor)	70	Documentary-Drama
Jan.	605	Glory (Tech.-Superscope)	100	Margaret O'Brien, Charlotte Greenwood, Walter Brennan
Jan.	606	Postmark For Danger	84	Terry Moore, Robert Beatty
Jan.	607	Cash on Delivery	82	Shelley Winters, Peggy Cummins
Feb.	610	The Conqueror (Tech.-CinemaScope) Pre-release	111	John Wayne, Susan Hayward, Pedro Armendariz
Feb.	608	Slightly Scarlet (Tech.-Superscope)	99	John Payne, Arlene Dahl, Rhonda Fleming
Feb.	609	The Brain Machine	72	Patrick Barr, Elizabeth Allan
		REPUBLIC		
Sept.	5440	Headline Hunters	70	Rod Cameron, Julie Bishop
Oct.	5442	Mystery of the Black Jungle	72	Lex Barker, Joan Maxwell
Oct.	5445	No Man's Woman	70	Marie Windsor, John Archer, Patric Knowles
Oct.	5444	Twinkle In God's Eye	73	Mickey Rooney, Coleen Grey
Oct.	5409	A Man Alone	96	Ray Milland, Mary Murphy
Nov.	5443	Secret Venture	70	Kent Taylor, Jane Hylton
Nov.	5501	The Vanishing American	90	Scott Brady, Audrey Totter, Forrest Tucker
Dec.	5532	The Fighting Chance	70	Rod Cameron, Julie London
Jan.	5531	Jaguar	66	Sabu, Chiquita, Touch Conners

FEATURES—Calendar of Current Releases

(As far ahead as it is possible to obtain them)

Release Date	Release No.	Production	Time (min.)	Cast
Jan.	5502	Flame of the Islands (TruColor)	90	Yvonne De Carlo, Zachary Scott, Howard Duff
Jan.	5533	Track the Man Down	73	Kent Taylor, Petula Clark
Jan.	5534	Hidden Guns	66	Bruce Bennett, Richard Arlen
Feb.	5504	Doctor At Sea (Technicolor)	92	Dirk Bogarde, Brigitte Bardot, Brenda De Banzie, James Robertson Justice
Feb.	5535	When Gangland Strikes	70	Raymond Greenleaf, Marjie Millar, John Hudson
Mar.	5503	Magic Fire	90	Yvonne DeCarlo, Carlos Thompson, Rita Gam
Mar.	5505	Come Next Spring (Trucolor)	92	Ann Sheridan, Steve Cochran, Walter Brennan
Mar.	.....	Man In the Road	.....	Ella Raines, Dereck Farr
Mar.	5506	Circus Girl	.....	
April	5507	Stranger at My Door	.....	MacDonald Carey, Patricia Medina
April	.....	And Suddenly You Run	.....	Scott Brady, Joan Vohs

TRANS-LUX DIST. CORP.

Dec.	.....	Dance Little Lady (Eastman Color)	.....	Mai Zetterling, Terence Morgan, Mandy Miller, Guy Rolfe, Sadler Wells Ballet Group
April	.....	Lovers and Lollipops	.....	Lori March, and Gerald O'Loughlin
June	.....	La Strada (The Road)	.....	Anthony Quinn, Giuletta Massina Richard Basehart
Aug.	.....	Stopover At Orly	.....	Dany Robin, Dieter Borsche, Simone Renant, Francois Perier

TWENTIETH CENTURY-FOX

Oct.	523-1	The Tall Men (CinemaScope-De Luxe)	122	Clark Gable, Jane Russell, Robert Ryan
Oct.	524-9	The Girl in the Red Velvet Swing (CinemaScope-De Luxe)	109	Ray Milland, Joan Collins, Farley Granger
Oct.	526-4	Lover Boy	85	Gerard Philipe, Valerie Hobson, Joan Greenwood
Nov.	525-6	The View from Pompey's Head (CinemaScope-De Luxe)	97	Richard Egan, Dana Wynter, Cameron Mitchell
Nov.	527-2	The Deep Blue Sea (CinemaScope-Color)	99	Vivian Leigh, Kenneth More
Nov.	528-0	Good Morning, Miss Dove (CinemaScope-De Luxe)	107	Jennifer Jones, Robert Stack
Dec.	529-8	The Rains of Ranchipur (CinemaScope-De Luxe)	104	Lana Turner, Richard Burton
Jan.	601-05	The Lieutenant Wore Skirts (CinemaScope-De Luxe)	99	Tom Ewell, Sheree North
Jan.	602-03	The Bottom of the Bottle (CinemaScope-De Luxe)	88	Joseph Cotten, Van Johnson, Ruth Roman
Feb.	603-01	The Man Who Never Was (CinemaScope-De Luxe)	103	Clifton Webb, Gloria Grahame
Feb.	604-09	Carousel (CinemaScope 55M-De Luxe)	128	Gordon MacRae, Shirley Jones
Mar.	605-6	On the Threshold of Space (CinemaScope-De Luxe)	96	John Hodiak, Virginia Leith, Guy Madison
Mar.	606-4	Man In the Gray Flannel Suit (CinemaScope-De Luxe)	.....	Gregory Peck, Jennifer Jones
April	608-0	The Revolt of Mamie Stover (CinemaScope-De Luxe)	.....	Jane Russell, Richard Egan
April	611-4	Hilda Crane (CinemaScope-De Luxe)	.....	Jean Simmons, Guy Madison, Jean P. Aumont, P. Knudsen
April	609-8	Mohawk (De Luxe)	.....	Scott Brady, Rita Gam, Neville Brand
May	607-2	23 Paces to Baker Street (CinemaScope-De Luxe)	.....	Van Johnson, Vera Miles
May	.....	The Proud Ones (CinemaScope-DeLuxe)	.....	Robert Ryan, Virginia Mayo
June	.....	The Sixth of June (CinemaScope-De Luxe)	.....	Robert Taylor, Dana Wynter
June	.....	One In A Million	.....	
July	.....	Bus Stop	.....	Marilyn Monroe
July	.....	The Last Wagon	.....	
Aug.	.....	The Day The Century Ended (CinemaScope-DeLuxe)	.....	Robert Wagner, Cameron Mitchell
Aug.	.....	The Best Things in Life Are Free	.....	Gordon MacRae, Ernest Borgnine, Dan Dailey, Sheree North

UNITED ARTISTS

Oct.	5531	Gentlemen Marry Brunettes (CinemaScope-Tech.)	97	Jane Russell, Jeanne Crain, Scott Brady, Alan Young
Oct.	5533	Savage Princess (Technicolor)	101	Dilip Kumar, Nimmi
Oct.	5534	Fort Yuma (Tech.)	78	Peter Graves, Joan Vohs
Nov.	5532	The Big Knife	111	Jack Palance, Ida Lupino, Shelley Winters
Nov.	5535	Man With the Gun	83	Robert Mitchum, Jan Sterling
Nov.	5525	Killer's Kiss	67	Frank Silvera, Jamie Smith
Dec.	5537	The Indian Fighter (CinemaScope-Tech.)	88	Kirk Douglas, Elsa Martinelli, Walter Matthau,
Dec.	5538	Heidi and Peter (Tech.)	89	Elsbeth Sigmund, Heinrich Gretler, Thomas Klameth, Margite Rainer
Dec.	5536	Top Gun	73	Sterling Hayden, William Bishop, Karen Booth, James Millican, Regis Toomey
Jan.	5601	The Man with the Golden Arm	119	Frank Sinatra, Eleanor Parker, Kim Novak
Jan.	5539	Storm Fear	88	Cornel Wilde, Jean Wallace
Jan.	5602	Three Bad Sisters	76	Marla English, Kathleen Hughes, Sara Shane
Feb.	5604	Let's Make Up (EastmanColor)	62	Errol Flynn, Anna Neagle, David Farrar
Feb.	5605	Shadow of the Eagle	93	Richard Greene, Valentina Cortesa, Greta Gynt
Feb.	5607	Manfish (DeLuxe Color)	76	John Bromfield, Lon Chaney, Victor Jory
Feb.	5608	The Killer Is Loose	73	Joseph Cotten, Rhonda Fleming, Wendell Corey
Mar.	5612	Patterns	83	Van Heflin, Everett Sloane, Ed Begley
Mar.	5611	Comanche (CinemaScope-Tech.)	87	Dana Andrews, Linda Cristal, Kent Smith
Mar.	5610	Ghost Town	75	Kent Taylor, Marian Carr, John Smith
Mar.	5606	The Sea Shall Not Have Them	91	Michael Redgrave, Dirk Bogarde, Anthony Steele

UNIVERSAL

Oct.	538	Kiss of Fire (Tech.)	87	Jack Palance, Barbara Rush, Rex Reason, Martha Hyer
Oct.	539	To Hell & Back (Tech.-CinemaScope)	106	Audie Murphy, Charles Drake, Marshall Thompson, Gregg Palmer
Oct.	540	To Hell & Back (Standard)	106	Audie Murphy, Charles Drake, Marshall Thompson, Gregg Palmer
Nov.	5601	Lady Godiva (Technicolor)	89	Maureen O'Hara, George Nader
Nov.	5602	The Naked Dawn (Tech.)	82	Arthur Kennedy, Betta St. John
Nov.	5603	Hold Back Tomorrow	75	Cleo Moore, John Agar
Dec.	5604	Running Wild	81	William Campbell, Kathleen Case, Keenan Wynn, Mamie Van Doren
Dec.	5605	Tartantula	80	John Agar, Marie Corday, Leo Carroll
Dec.	5606	Second Greatest Sex	87	Jeanne Crain, George Nader, Kitty Kallen
Jan.	5607	The Spoilers (Tech.)	84	Anne Baxter, Rory Calhoun
Jan.	5608	The Square Jungle	93	Tony Curtis, Pat Crowley, Ernest Borgnine
Jan.	5609	All That Heaven Allows (Technicolor)	89	Jane Wyman, Rock Hudson, Agne Moorehead
Feb.	5610	There's Always Tomorrow	84	Barbara Stanwyck, Fred MacMurray, Joan Bennett
Feb.	5611	Benny Goodman Story (Technicolor)	116	Steve Allen, Donna Reed
Mar.	5612	World In My Corner	82	Audie Murphy, Barbara Rush, Jeff Morrow
Mar.	5613	Never Say Goodbye (Tech.)	96	Rock Hudson, Cornell Borchers
Mar.	5614	Red Sundown (Tech.)	81	Rory Calhoun, Martha Hyer, Dean Jagger
April	5615	Kettles in The Ozarks	81	Majorie Main, Arthur Hunnicutt, Una Merkie
April	5616	Backlash (Tech.)	92	Richard Widmark, Donna Reed
April	5617	The Creature Walks Among Us	92	Jeff Morrow, Leigh Snowden

WARNER BROS.

Oct.	503	Illegal	88	Edward G. Robinson, Nina Foch
Oct.	504	Rebel Without A Cause (CinemaScope-WarnerColor)	111	James Dean, Natalie Wood
Nov.	505	I Died a Thousand Times (CinemaScope-WarnerColor)	109	Jack Palance, Shelley Winter
Nov.	506	Sincerely Yours (WarnerColor)	115	Liberace, Dorothy Malone, Joanne Dru
Dec.	508	Target Zero	92	Richard Conte, Peggie Castle
Dec.	507	The Court-Martial of Billy Mitchell (CinemaScope-WarnerColor)	100	Gary Cooper, Charles Bickford, Ralph Bellamy, Rod Steiger
Jan.	509	Hell on Frisco Bay (CinemaScope-WarnerColor)	98	Alan Ladd, Joanne Dru, Edward G. Robinson
Feb.	510	Helen of Troy (CinemaScope-WarnerColor)	115	Rossana Podesta, Jack Sernas, Sir Cedric Hardwicke
Feb.	511	The Lone Ranger (WarnerColor)	86	Clayton Moore, Jay Silverheels, Lyle Bettger, Bonita Granville
Mar.	513	The River Changes	91	Rossana Rory, Harald Maresch
Mar.	514	The Steel Jungle	86	Peny Lopez, Beverly Garland
Mar.	515	Our Miss Brooks	85	Eve Arden, Gale Gordon Don Porter
Apr.	512	Miracle in the Rain	107	Jane Wyman, Van Johnson

Columbia Pictures

TAKES GREAT PRIDE

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THE EARLY RELEASE OF

COCKLESHELL HEROES

THE BIG ONE

FROM

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COLUMBIA PICTURES presents A WARWICK Production

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CINEMASCOPE Color by TECHNICOLOR

Screenplay by BRYAN FORBES and RICHARD MAIBAUM

Executive Producers: IRVING ALLEN and ALBERT R. BROCCOLI • Directed by JOSE FERRER

THE Independent FILM JOURNAL

DEVOTED *to the* BEST INTERESTS *of the* MOTION PICTURE INDUSTRY

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Dollars And "Guys"

"HIT AND RUN" GOLDWYN

THE "guy" who was undoubtedly the object of most exhibitor disaffection at last week's Senate Small Business Subcommittee hearings in Washington was Samuel "Hit & Run" Goldwyn — the producer who comes along with a picture every two or three years, sounds off not too wisely but well enough to capture reams of publicity for his film and then leaves the industry seething with indignation in the wake of his dictatorial actions.

Now, any independent producer (include Goldwyn in) has the right to make a motion picture and set the terms for its distribution. If the film rental sought is totally unreasonable, even with the product shortage, an exhibitor still has the right not to play

(See Page 3)



THE LOVE STORY OF A PRINCESS

M-G-M presents

GRACE KELLY · ALEC GUINNESS
LOUIS JOURDAN
in
THE SWAN

CINEMASCOPE · COLOR

with AGNES MOOREHEAD · JESSIE ROYCE LANDIS · BRIAN AHERN
LEO G. CARROLL · ESTELLE WINWOOD · VAN DYKE PARKS

Screen Play by JOHN DIGHTON · From the Play "The Swan" by FERENC MOLNAR

Photographed in EASTMAN COLOR

Directed by CHARLES VIDOR · Produced by DORE SCHARY

March 31, 1956
Vol. 37 No. 6

THE Independent FILM JOURNAL

Editor: MORTON SUNSHINE

DEVOTED TO THE BEST INTERESTS OF THE MOTION PICTURE INDUSTRY

"Hit And Run" Goldwyn

(Continued from cover)

the picture.

Even Sky Masterson or Nathan Detroit, the gambling characters of "Guys and Dolls," would tell him not to expect exhibitors to play with loaded dice where they just don't stand a chance!

The terms for "Guys and Dolls" in many areas of the nation involve a deal which precludes any chance for the theatres to make a profit unless the picture does exceptional business. You may say to Mr. Goldwyn, "All right, I'll give you your terms but what if the picture doesn't do business?" Mr. Goldwyn replies, "You're out of luck."

There is no open door for a possible adjustment if the picture fails to live up to his expectations. After all, it didn't win any Academy Awards . . . nor was it eligible for anything other than minor awards. And it is not doing the business of "Picnic," "Rose Tattoo" or "I'll Cry Tomorrow." So, for the privilege of playing his picture, Mr. Goldwyn expects you to take a loss while yielding big revenue on the playdate.

We don't think there is enough "public interest" in motion picture prices to compel Mr. Goldwyn to accept lesser terms by means of one-way arbitration or by means of government controls. In fact, there are many more exhibitors who would object to two-way arbitration and would be most reluctant to reimburse Mr. Goldwyn for his costly flops—and he has had some of those.

It was just about three years ago that we criticized this perennial thorn in exhibition's side on these editorial pages for his "take-it-or-leave-it" attitude, when he declared that "Hans Christian Andersen" would play at advanced admissions whether exhibitors liked it or not and that theatre owners have a lot of "nerve" to object to high film rentals.

Mr. Goldwyn "missed his point"—then and now. Exhibitors do not mind paying high film rentals when they can make a profit. They have to be out of their minds to play a picture under terms which guarantee a loss. The theatre owner who rushes in where wiser heads refuse to tread is bound to go down the drain.

Mortgage Borrowing

Theatre owners, during the past few years, have found their working capital badly depleted and a lack of availability of mortgage funds for theatres. Under present conditions, theatres are not regarded as good financial risks by lending institutions.

Emphasizing the predicament of the small theatre owner who is unable to re-finance his mortgage for additional capital, Harry Brandt, ITOA president, urged the Senate Small Business Committee to recommend legislation so that theatre owners *now* in business may obtain loans when funds are otherwise unavailable from banks, insurance companies, etc. At present the Small Business Administration specifically excludes loan aid provisions to amusement enterprises.

Brandt cited one case of an exhibitor (there are thousands of parallels) who took over a theatre subject to a $125,000 first mortgage and a purchase money mortgage of $40,000. The first mortgage has been amortized over the years and is now $20,000; the purchase money mortgage fully paid up. The property is still assessed for $150,000 but the exhibitor is unable to secure a larger mortgage from the usual credit sources. Yet, all the exhibitor wants is to borrow mortgage money based on fair market value.

Assistance from the government to activate such a policy would give exhibition a new lease on life and enable theatre owners to make much-needed improvements and have adequate working capital.

COMPO, take it from there!

National Referendum

In further testimony before the Senate Small Business Committee, Harry Brandt, ITOA president, urged that group to conduct a national referendum of exhibitors to ascertain their stand on such matters as the desire for arbitration of rentals and the proposals for government regulation of film prices. The idea has considerable merit and when exhibition is canvassed through a confidential and respected source with an unbiased explanation of what one- and two-way arbitration and federal intervention entail, the replies will come pouring in. It is the only way to get the answer and it would provide a great industry service.

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The Senate Hearings

Allied Public Utility Plea Draws Keen Questioning

WASHINGTON.—National Allied's recommendations for the arbitration of film rentals, or failing that, legislation for government regulation thereof, encountered tough sledding before the Senate Small Business Subcommittee hearings on exhibitor complaints against unfair distributor trade practises.

In prolonged questioning of Allied's witnesses, two subcommittee members, Senators Andrew F. Schoeppel (R. Kansas) and Barry M. Goldwater (R., Arizona), expressed general agreement that any proposal for the arbitration of film rentals could not be a "one-way street" and that the government should not step in to regulate the motion picture business on a "public utility concept."

Lead-off man for the Allied offensive was Abram F. Myers, board chairman and general counsel. During the course of his prepared statement, he accused distribution of just about every monopolistic and detrimental policy in the book ranging from deliberate creation of a product shortage to the charging of excessive film rentals and setting of admission prices in violation of the anti-trust consent decrees.

"No Free Market"

With respect to the product shortage, Myers stated that the film companies are obsessed with the idea that they can make more money supplying fewer pictures to the big city key theatres on extended engagements at high admission prices than by producing a lot of pictures to play shorter runs in a large number of theatres at normal admissions.

Declaring that there *"is no longer a free market,"* the Allied counsel urged the Committee to consider these points:

1. The film companies have deliberately curtailed their respective outputs to the point where exhibitors must license all or nearly all the pictures released—especially the good ones—in order to operate.
2. The film rentals demanded for top-notch pictures are often so excessive that many independent exhibitors must forego them altogether or else play them at a loss.
3. The film companies' current policy of fewer pictures to be played in fewer theatres at high admission prices has enabled them to attain a high degree of opulence while the independent exhibitors teeter on the brink of ruin.
4. Millions of Americans who are dependent upon the independent subsequent-run and small town theatres for motion picture entertainment are being deprived of the opportunity to see many of the best pictures, in derogation of the public interest.

To support his claim that the film companies have taken undue advantage of the domestic market, Myers had just completed a tabulation of increased film company profits since the 1954 tax reduction, when the questioning got under way. He admitted that the improvement of the foreign market "is a contributing factor," but added that "the continued shrinkage in theatre profits . . . indicates quite strongly that the film companies' opulence is due in part to unfair exploitation of the picture-hungry domestic market."

At this point, Sen. Hubert Humphrey (D., Minn.), chairman of the subcommittee, asked Myers if he was contending that the distributors "absorbed the tax relief by increasing film rentals."

This was a crucial moment since the Allied board chairman had previously insisted in organization bulletins that distribution had confiseated the tax savings, that exhibition had "reaped little or no benefit" from the campaign and that the "fat would be in the fire" if he were asked this question before the hearings.

Tax Elimination Helpful

However, Myers acknowledged that elimination or further reduction of the Federal admission tax would be helpful to exhibitors. He added that it was true that distribntion had absorbed the tax relief by "lowered ceiling and raised floors in a good many cases," charged generally higher film rentals and had increased "considerably" the number of high percentage pictures.

And he replied to Sen. Goldwater that whether or not this practice would continue if the tax were lowered still further would depend largely on the "amount of publicity which emanates" from the subcommittee hearings.

Continuing this line of questioning, Sen. Schoeppel, who headed the Small Business Subcommittee which held similar hearings in 1953, *asked if the best thing to do would be to exempt tickets below 95 cents or one dollar as against the present 50 cent exemption —from the admissions levy.*

Myers said it would.

Humphrey, expressing agreement with Schoeppel and Goldwater that the tax should be lowered or repealed, then wanted to know if tax relief could be "obviated" by higher rental rates, and whether in essence Myers was charging that this had been the outcome

(*Continued on page* 27)

Distribs Charge Exhibitor "Half-Truth"

Labeling exhibitor testimony at the Washington hearings "half-truths," Adolph Schimel, MPAA legal committee chairman declared that the hearings were "replete with inaccurate and wholly irresponsible statements which will be refuted by facts presented by the distributors when they have an opportunity to do so." Distributor testimony is expected to be heard by the Senate Small Business committee next month. Schimel was co-author of the industry arbitration draft rejected by Allied and Theatre Owners of America.

Propose Exhibitor Pulse-Testing Poll To Get Viewpoint

WASHINGTON.—A poll of the country's exhibitors to determine their views on arbitration and production of films by divorced circuits was suggested by Sen. Hubert Humphrey (D., Minn.), as his Small Business subcommittee wound up two days of hearings on exhibitor complaints against allegedly unfair distribution practices.

The hearings will continue sometime in mid-April, with distribution on the stand in rebuttal to exhibitor attacks.

Humphrey said it "would be very helpful" to the subcommittee if Allied States, TOA and ITOA polled their members on arbitration in general, arbitration of film rentals, and premptive showings by divorced circuits of films they produce.

Suggestion for the poll followed questioning of Harry Brandt, ITOA president, who indicated his belief that exhibition generally was opposed to government regulation and the arbitration of film rentals.

Brandt, following Humphrey's recommendation, suggested that the subcommittee itself by questionnaire could best ascertain exhibitor sentiment on these controversial points.

Humphrey earlier had questioned TOA's expressed desire to enter production as possibly putting the entire industry situation back into 'exactly where you were" before the Paramount decision.

Queried on "Deal"

TOA president Myron M. Blank had testifield that both his group and Allied favored approval by the Justice Department of permission for divorced circuits "to produce and distribute motion pictures with preemptive rights for their own theatres." This approach, he said, could help to solve the shortage problem, which would not be critical if abont 450 pictures each year were available for distribution.

As for arbitration, both Blank and TOA counsel Herman Levy urged the development of an effective system.

And Levy added that both associations were willing to accept a "two-way street" system under which distributors as well as exhibitors could arbitrate rentals. Allied counsel Abram F. Myers in previous testimony had indicated only exhibitor complaints of excessive rentals could be satisfactorily arbitrated.

"We'll give the distributors the right to ask for more money on the same set of facts on which the distributor comes in and asks for less," he declared.

Levy nrged the committee to recommend a distributor-exhibitor conference to set up such a system, on a trial-run basis of one year.

Asked about the reported deal with Allied, under which TOA was said to have withdrawn its support from the arbitration draft and swung behind arbitration of rentals, in return for Allied's support in requesting Justice to approve production by divorced circuits, Levy told Sen. Schoeppel that TOA had withdrawn because the scope of the draft was too narrow, and because "we would

(*Continued on page* 15)

Establish Fair Trade Practices Unit Says SCTOA

The establishment of a fair trade practices commission was suggested by the Southern California Theatre Owners Association in a letter sent to Sen. Hubert H. Humphrey and the Senate Small Business committee. Unable to send representatives to the Washington hearings, SCTOA posted a five-point brief to the congressional unit. Calling for a Federal body to adopt and enforce rules of fair competition, the exhibitor group expressed the need for such a group to assure the industry equal opportunities to compete under rules openly established and administered.

The proposal enumerated the following points:

- Admission prices should not be controlled by producer or distributor.
- If bidding is to be used as a substitute for negotiation, bidding should be according to clear and definite specifications requested by the distributor in writing, and the successful bid should be disclosed, unless the bids have been rejected.
- Theatre owning companies should be allowed to engage in picture production, provided there is no cross licensing, and their favoring their own theatres should be limited to their present theatres.
- Arbitration is not objectionable provided it is available to those who wish it, is not forced upon those who do not, and is not merely a ruse to lull into belief that the underlying improper, unfair, and often illegal practices in the industry are subject to correction through such means.
- A fair trade practices commission should be established to evolve and adopt and then to administer rules of Fair Trade in the industry.

Offers Six-Point Program

ITOA Hits Myers' Bill For Federal Regulation

WASHINGTON.—A six-point program to help the motion picture industry put its own house in order was placed before the Senate Small Business Sub-committee by Harry Brandt, president of the Independent Theatre Owners Association, at the closing session of the two-day hearings set aside for exhibition.

The ITOA platform, as outlined by Brandt in a 44-page brief which also placed the blame for exhibition's current plight on the doorstep of Allied's board chairman and general counsel Abram F. Myers, included the following suggestions for appropriate subcommittee action:

1. A renewal of its 1953 recommendation that responsible industry elements proceed with the establishment of an industry-wide system of arbitration excluding provisions for the arbitration of film rentals.
2. To declare that Allied efforts to obtain government regulation of film rentals would be unwise and inimical to the best interests of the industry in general and independent exhibitors in particular."
3. To urge the Department of Justice to permit the former affiliated circuits to either engage in film production or invest funds therein.
4. To urge on distribution and the Department of Justice to promote a resumption of block-booking with reasonable cancellation privileges in preference to the theatre-by-theatre single picture selling.
5. A recommendation for complete elimination of the Federal admission tax.
6. Urge legislation which would facilitate mortgage loans to the theatre owners from lending institutions with the assistance of the Small Business Administration when otherwise unobtainable.

With respect to Myers' efforts to achieve government regulation of film rentals, Brandt analyzed the ramifications and pitfalls of a bill prepared by the Allied general counsel. Pointing out that the proposed measure would make the Federal Trade Commission the motion picture industry's film rental czar, the ITOA president cited Myers' own admission of its questionable legality.

"This industry is not a public utility," Brandt stated, adding, "Once the government steps in, there is no telling how broad regulation may become." Government acceptance of this attitude could lead, at the very least, to admission price control on the state level, he explained.

"Speaking for myself, and based on more than 40 years' experience in the business, the occasion has never arisen, with but one exception, where the price of a picture that has been sold to me but which has not lived up to expectations, was not adjusted with an understanding that I could never hope to obtain from the FTC and which would not have the power to do so under the Myers' Bill.

No Adjustments

"I am sure that other exhibitors would be mighty uncomfortable to know that once the price is set they could under no circumstances expect an adjustment if the picture failed to live up to expectations in their situation," he declared.

The exception noted by Brandt was " 'Guys and Dolls' for which Samuel Goldwyn is demanding confiscatory terms with 'no open door policy,' " he added.

The ITOA leader expressed the conviction that Myers' bill would make competitive bidding "commonplace" since bidding situations are exempt from regulation. The permission for test runs in different areas to classify pictures, Brandt emphasized, "would serve to make the pre-releasing practise more vicious than ever and certainly do more to create extra clearances and legalize the situation than the arbitration draft which limits the number of pre-releases."

"Who is going to educate the Federal Trade Commissioners into the workings of the industry? Who is going to pay the administrative costs which are bound to be high?

"I am a theatre owner. I own the theatres I represent. Both I and my associates in the ITOA are vigorously opposed to this ridiculous request for legislation. I am firmly convinced that the rank and file of independent exhibition is either opposed to this legislation or does not realize what it entails.

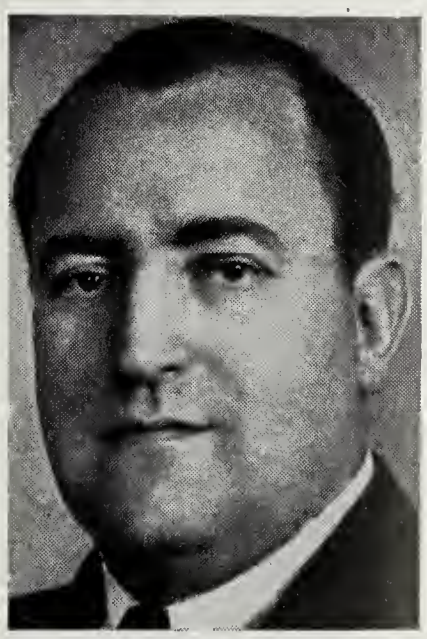
"This legislative threat is the primary reason for the appearance of ITOA before this Committee and I am convinced that in preparing this bill and pushing relentlessly for

(*Continued on page* 15)

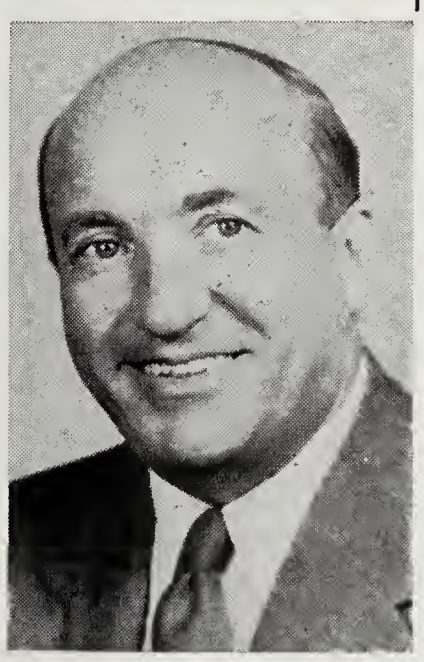
On The Arbitration Of Film Rentals



ABRAM F. MYERS
Allied General Counsel
"I don't believe there is any factual basis that would justify that. (Arbitrating prices upwards) I think the only kind of remedial arbitration . . . would be one-way arbitration invoked by exhibitors."



HERMAN LEVY
TOA General Counsel
"We'll go one step further. If the distributors are afraid of a one-way street . . . we'll give them the right to ask for more money on the same set of facts on which the exhibitor comes in and asks for less."



HARRY BRANDT
ITOA President
"I am certain that provisions for (one or two-way) film rental arbitration would aggravate the industry conditions brought about by divorcement. It would create more problems than ever. The present product famine would look like a feast."

Surrender To "Realism"

Senate Judiciary Delinquency Unit Hits Brutality Emphasis

WASHINGTON.—"Improved self-regulation rather than censorship was called for as the best means of curtailing a growing trend toward overemphasis in films of violence, brutality and sex, the Senate Judiciary subcommittee on Juvenile Delinquency concluded in its report on motion pictures released this week.

The subcommittee, headed by Sen. Estes Kefauver (D., Tenn.) held hearings in Hollywood last June. Its report is based on the testimony received there, plus supplemental material gathered by the staff, including 180 questionnaires sent to members of the Medical Correctional Association and the American Academy of Forensic Sciences, studies of the files containing correspondence between the various producers and the Production Code Administration, and the viewing of films selected from lists provided by the PCA, and from reviews printed in industry papers.

Hit Violent Films

While acknowledging that in many respects the industry and the PCA have done a good job in curbing the evils of films and film advertising, *the report criticized a certain portion of the industry for producing films which are overly brutal, violent or sadistic.*

It concluded that "the impact of a single motion picture is many times that of a single presentation in either a comic book or on a television screen." The types of films criticized, the report stated, "could provide the many so-called 'trigger-mechanisms' that may initiate and provide the content for antisocial behavior on the part of emotionally disturbed children."

The hearings established that fact that *"producers and directors have increasingly emphasized sadism, brutality and violence in their pictures," according to the report.*

Although the Production Code was developed on the assumption—borne out by evidence gathered in the investigation—that the movies, as well as other mass media, definitely shape attitudes the behavior of youth, in varying degrees, "the code administrators seem to be giving it up in favor of so-called 'realism,'" the reported stated.

Cite Trend Reasons

"This surrender to 'realism' involves not only the actual provisions of the code, but the spirit of the code."

The report cited these reasons for this trend: (1) The threat of television is making producers take greater license in order to meet the competition; (2) the feeling on the part of industry people that this is what the public wants to see; (3) increasing resistance by some producers to what they consider unfair restrictions in the code; and (4) the feeling of the code administrators that television has taken over the child audience that formerly went to the movies, thereby lessening their responsibility to children.

But the most important reason for violations of the code, the subcommittee stated, is that the code staff can only suggest script or scene changes. "The producers are not bound by the decision of the code staff," the report said. "A good deal of the work of the PCA is of an advisory nature. . . . The producers are free to disregard such advice at any time."

Despite all this, the subcommittee took the position that "the recent efforts on the part of the Code Administration, the public indignation and the insistence of various interested groups have been steps in the right direction toward a return to the tenets of the code."

Recommendations To End "Cinematic Sadism"

As further action to reverse the trend toward "cinematic sadism," the Senate subcommittee recommended:

1. Consultation of professionals from the behavioral sciences by the PCA and Advertising Code Administration.
2. Changes in the codes warranted in the light of the social changes which have taken place since they were written, and greater stress by the Motion Picture Association on publicizing the accomplishments of the code to negate adverse criticism which arises as a result of public ignorance.
3. Recognition by the industry of the value of adhering to the code policies.
4. Recognition by the public of the potential they have in shaping the policy of film makers, who are sensitive to audience demands.
5. Development of research projects in universities to study the effects of all phases of the mass media and the development of criteria which can be used to develop presentations that can contribute to the ability of youngsters to become productive and law abiding.
6. Submission of films produced for television for the Production Code Seal.

Excess Charity Price Over Admish Not Taxable

WASHINGON.—The Internal Revenue Service ruled this week that where a charitable organization conducts a film showing to raise funds, such as a premiere, the excess price charged for admission over and above the normal admission price, are not subject to the federal admission tax.

Admissions to other functions conducted by qualified charities are exempt from the tax, but this exemption does not apply in the case of admissions to any motion picture exhibition, under the terms of the Internal Revenue Code. Therefore, the ruling explained, the normal admission levy must be taxed, even though the showing is a fund-raising activity of a qualified charitable group.

See Congressmen On Repeal Pledge During Recess

National Tax Campaign Chairman Bob O'Donnell sent wires this week to all state tax campaign chairmen urging them to arrange meetings of exhibitors with their Senators and Congressmen during the Congressional recess which began this week and will last until April 9.

Expressing greater confidence than he has ever had that some measure of tax relief can be obtained in this session, O'Donnell made it plain that no relief would be forthcoming, however, without solid support in Congress. His wire follows:

"Having just returned from Washington, am happy to report that while there I received information from several sources that makes me more confident than ever that we can get tax relief at this session of Congress if we work it with all our energy. Therefore I urge most strongly that you and your committee have exhibitors make extra special effort to obtain definite pledges of support from Congressmen and Senators while they are home during Congressional recess March 29-April 9. We must go full steam ahead in next two weeks which could very well be turning point of whole campaign. I count on you to do your utmost. Sam Pinanski joins with me in this plea."

Sentiment For Repeal

Only last week, strong sentiment for repeal of the Federal admissions tax was expressed by members of the Senate Small Business Subcommittee looking into exhibitor complaints against distributor trade practices.

O'Donnell told the subcommittee "our industry still needs . . . complete elimination of this tax."

He pointed out that, of the 19,200 film theatres in the country, 5,200 are operating at a loss and 5700 are just about breaking even, and added that these imperilled houses contributed only about $80 million in admission taxes last year.

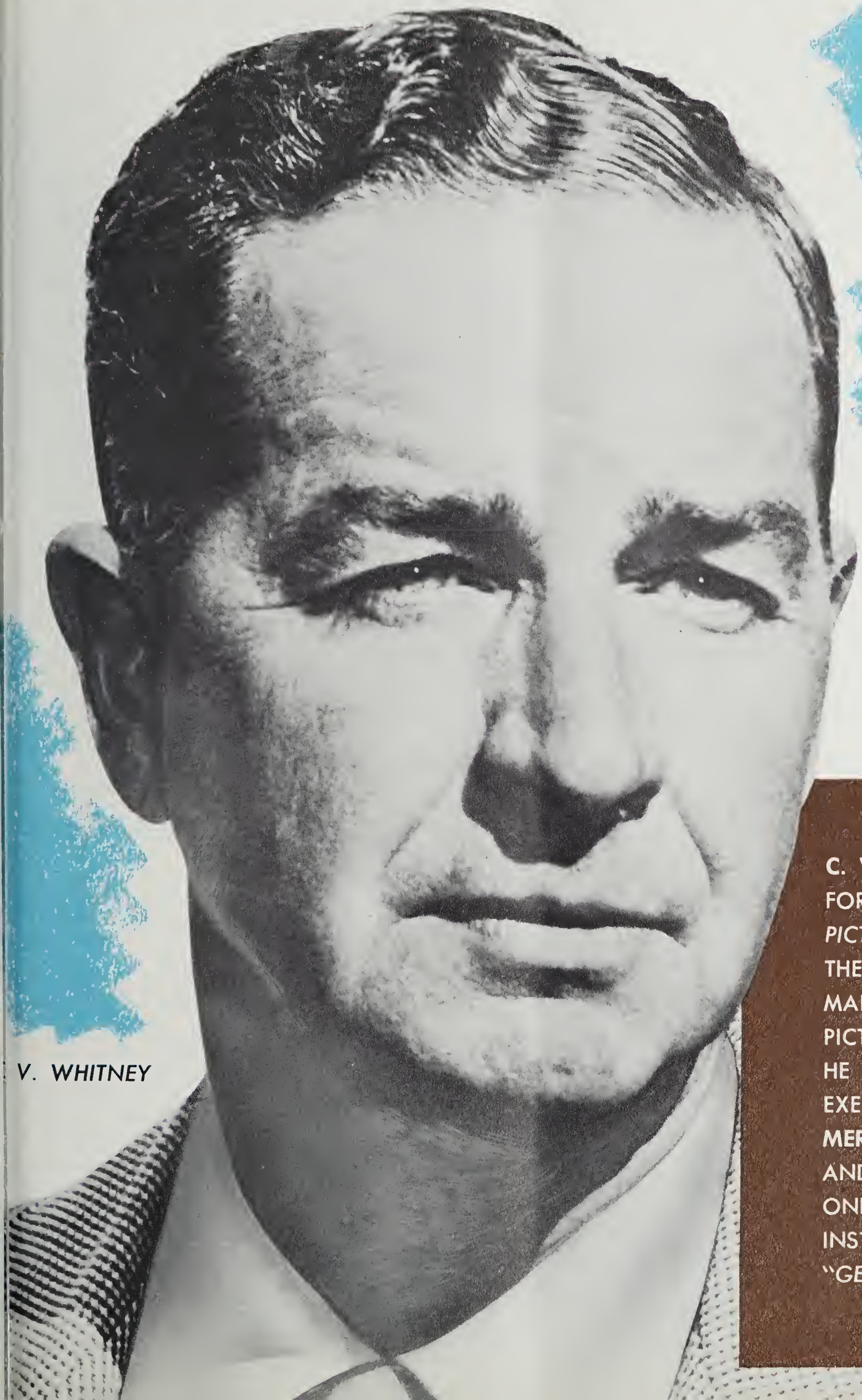
Following his testimony, chairman Humphrey (D., Minn.) told O'Donnell that he, and Senator Schoeppel (R., Kans.) and Goldwater (R., Ariz.) agreed with his petition, indicating that the subcommittee, as it did in 1953, might recommend elimination of the tax.

New COMPO Ad

Under the heading, "Penny Wise . . . $1,457,800,000 Foolish," the latest in the series of COMPO ads in Editor & Publisher continued the barrage of anti-tax publicity now being marshalled by the industry Council. The ad emphasized that the fate of the billion-dollar exhibition industry is endangered by an admission excise which yields only $80 million for the Federal government.

Declaring that 10,900 theatres in the nation are in financial distress—5200 in the red, 5700 near the break-even mark—the COMPO ad cites the loss of the 10 percent revenue as one of the principal causes of this hardship. "Repeal of tax," the ad concludes, "would restore theatres to economic health." Furthermore, Federal loss would amount to only $48 million, since a major part of the revenue would be returned to the government in the form of increased corporate taxes.

A new motion picture company



V. WHITNEY

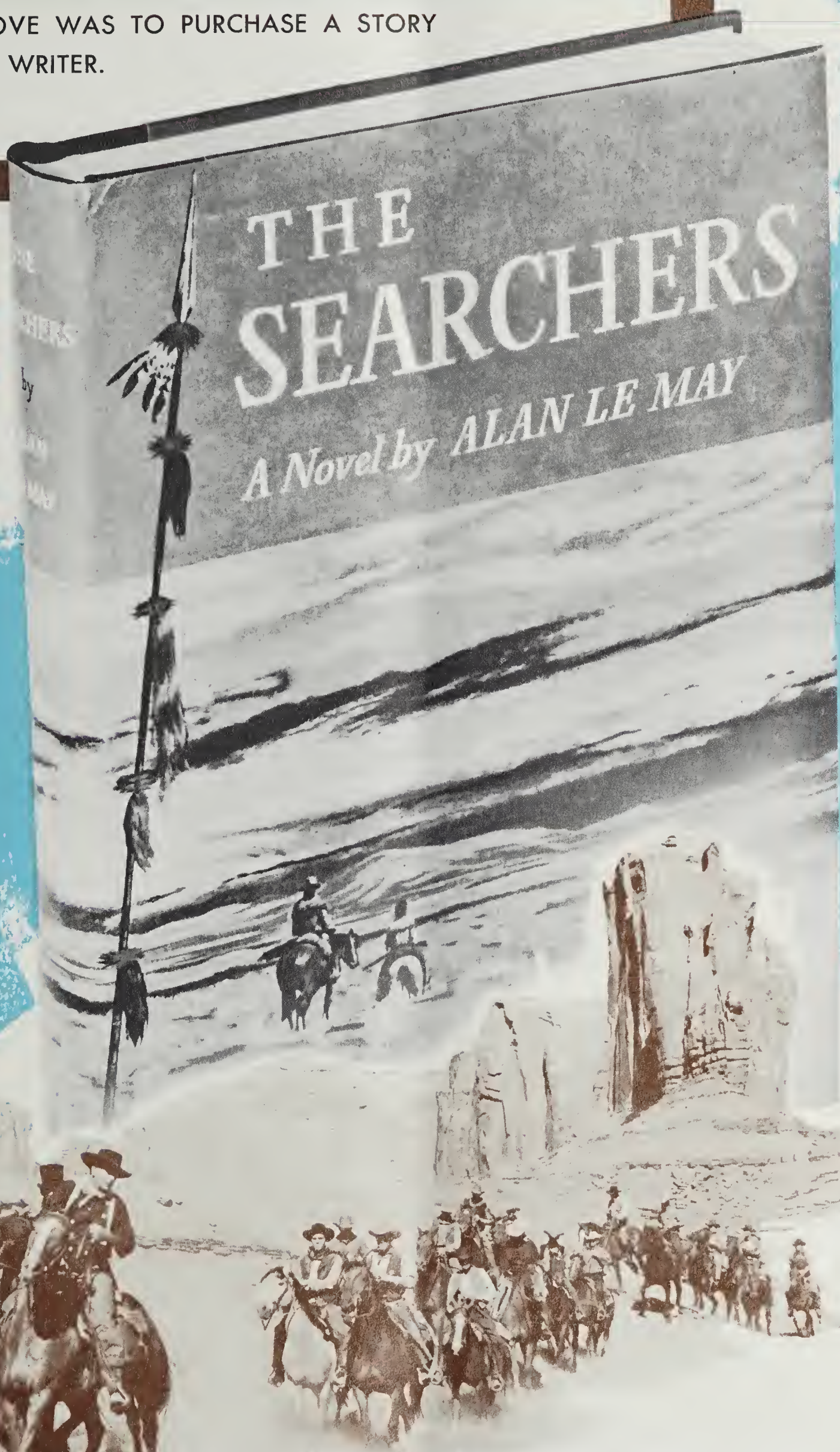
C. V. WHITNEY
FORMED C. V. WHITNEY
PICTURES, INC. FOR
THE PURPOSE OF
MAKING FINE
PICTURES.
HE CHOSE AS HIS
EXECUTIVE PRODUCER,
MERIAN C. COOPER,
AND GAVE HIM
ONE BASIC
INSTRUCTION:
"GET THE BEST."

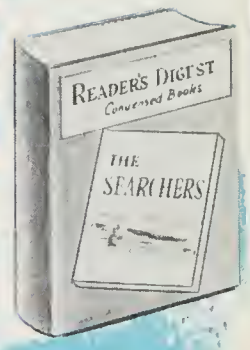


THE FOLLOWING PAGES TELL THE BOOK AND THE PEOPLE, **MERIAN C. COOPER**, *ACADEMY AWARD WINNER* "FOR HIS MANY INNOVATIONS AND CONTRIBUTIONS TO THE ART OF MOTION PICTURES," ASSEMBLED WITH MR. WHITNEY FOR THE FIRST C. V. WHITNEY PICTURES, PRODUCTION.

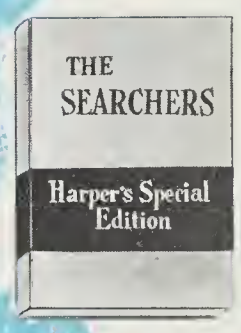
MERIAN C. COOPER

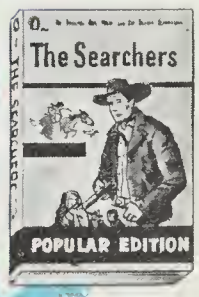
THE FIRST MOVE WAS TO PURCHASE A STORY
BY A GIFTED WRITER.
IT WAS . . .









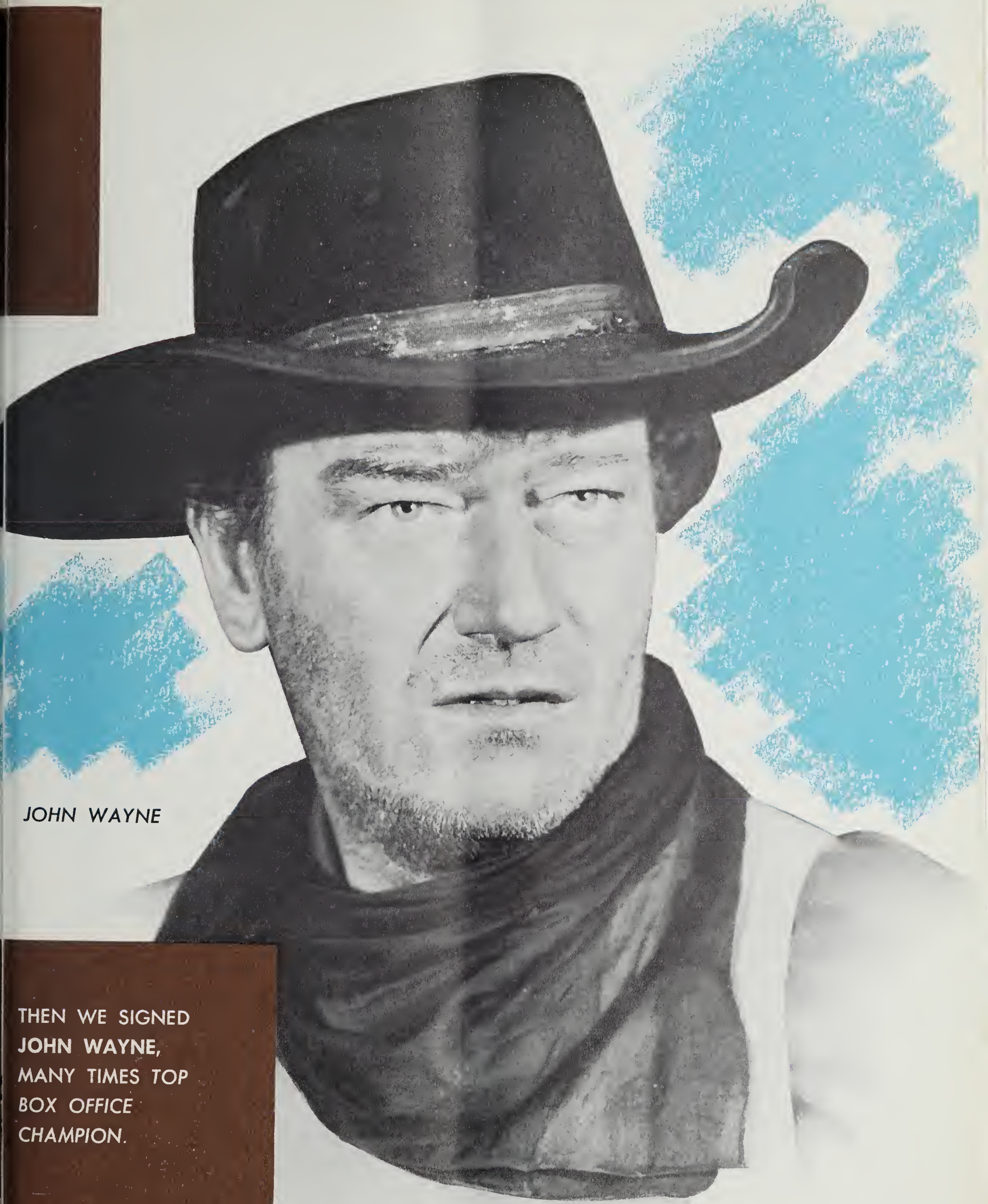


WE ENGAGED **FRANK NUGENT**, *TWICE SCREEN WRITERS GUILD AWARD WINNER* FOR "THE QUIET MAN" AND "MR. ROBERTS" TO WRITE THE SCREENPLAY. NUGENT HAD GREAT SUCCESS WITH JOHN FORD AND MERIAN COOPER IN WRITING FOR THEM "FORT APACHE" AND "SHE WORE A YELLOW RIBBON" AS WELL AS "THE QUIET MAN."

WHITNEY
AND COOPER SIGNED
THE ONLY *FOUR-TIME*
ACADEMY AWARD WINNI
DIRECTOR, **JOHN FORD,**
TO DIRECT
"THE SEARCHERS."

JOHN FORD





JOHN WAYNE

THEN WE SIGNED **JOHN WAYNE,** MANY TIMES *TOP BOX OFFICE CHAMPION.*

THE CO-STARRING CAST WAS SIGNED NEXT . . .

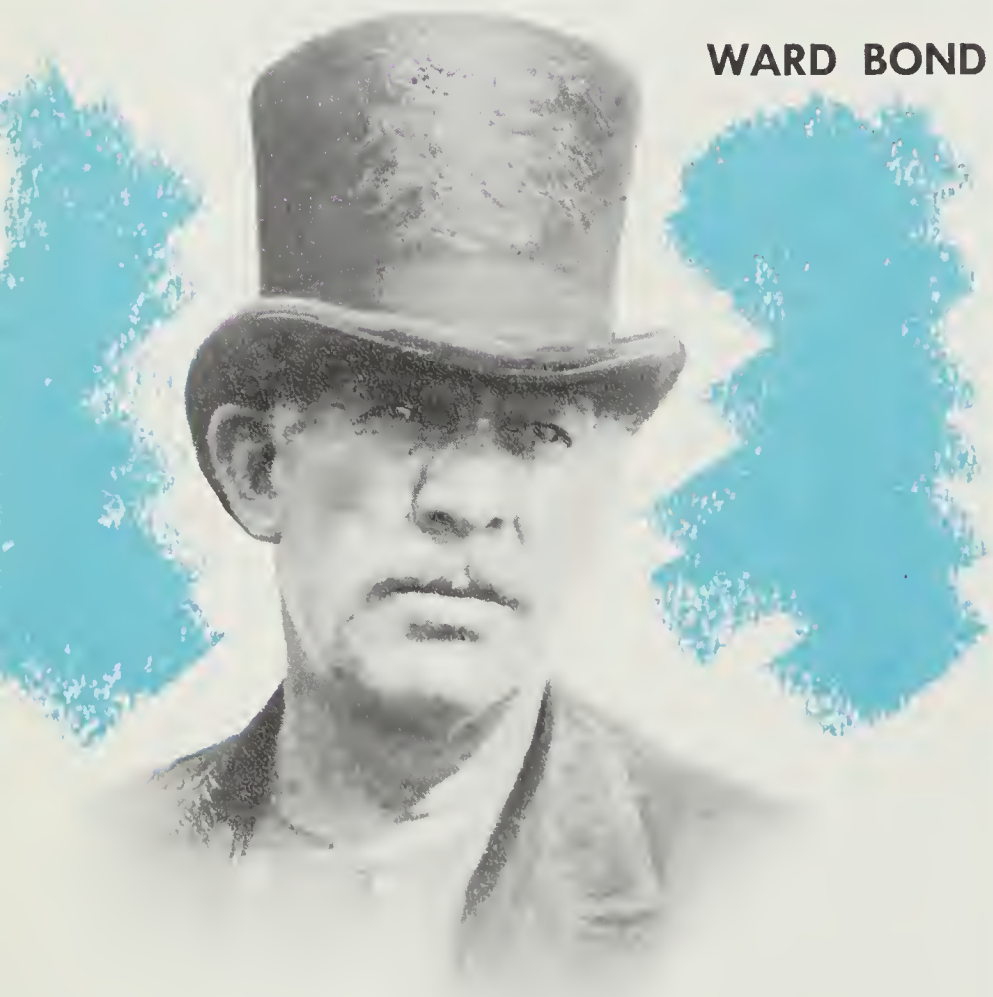


JEFFREY HUNTER

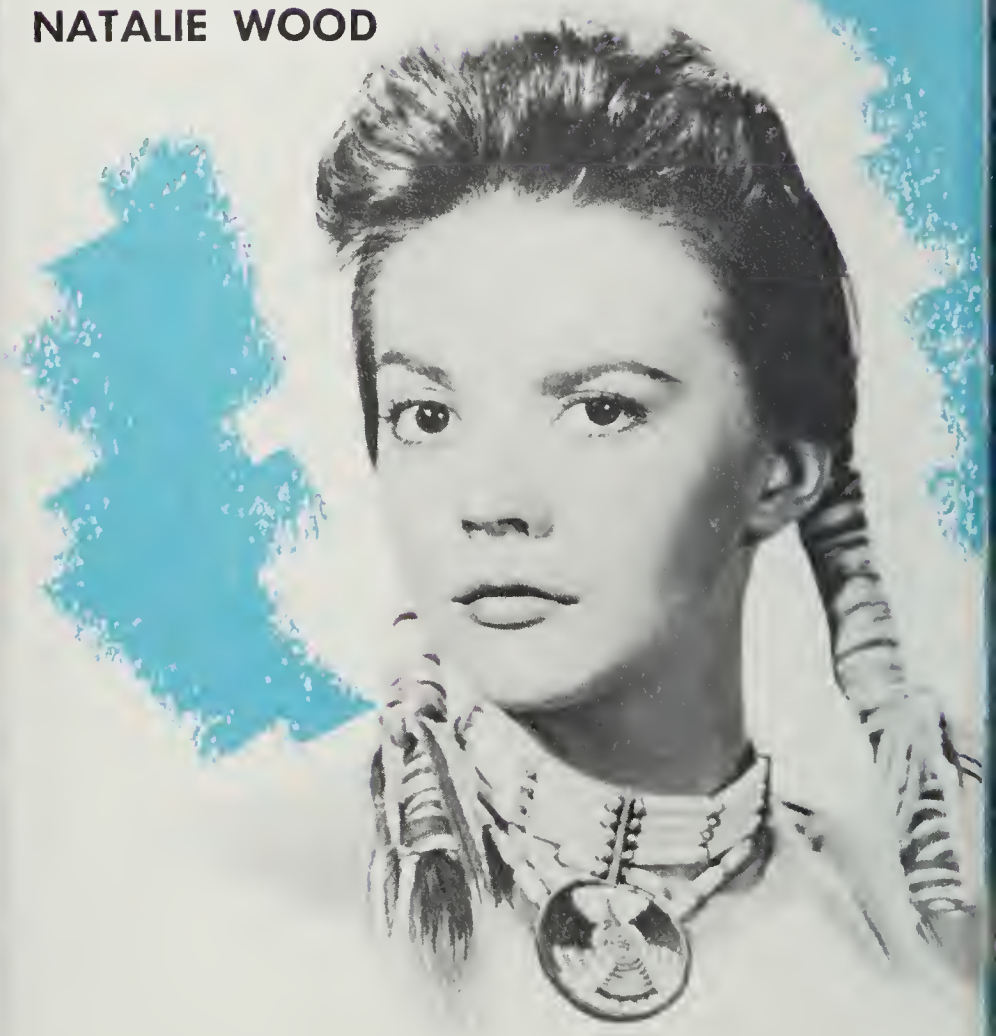


VERA MILES

WARD BOND



NATALIE WOOD



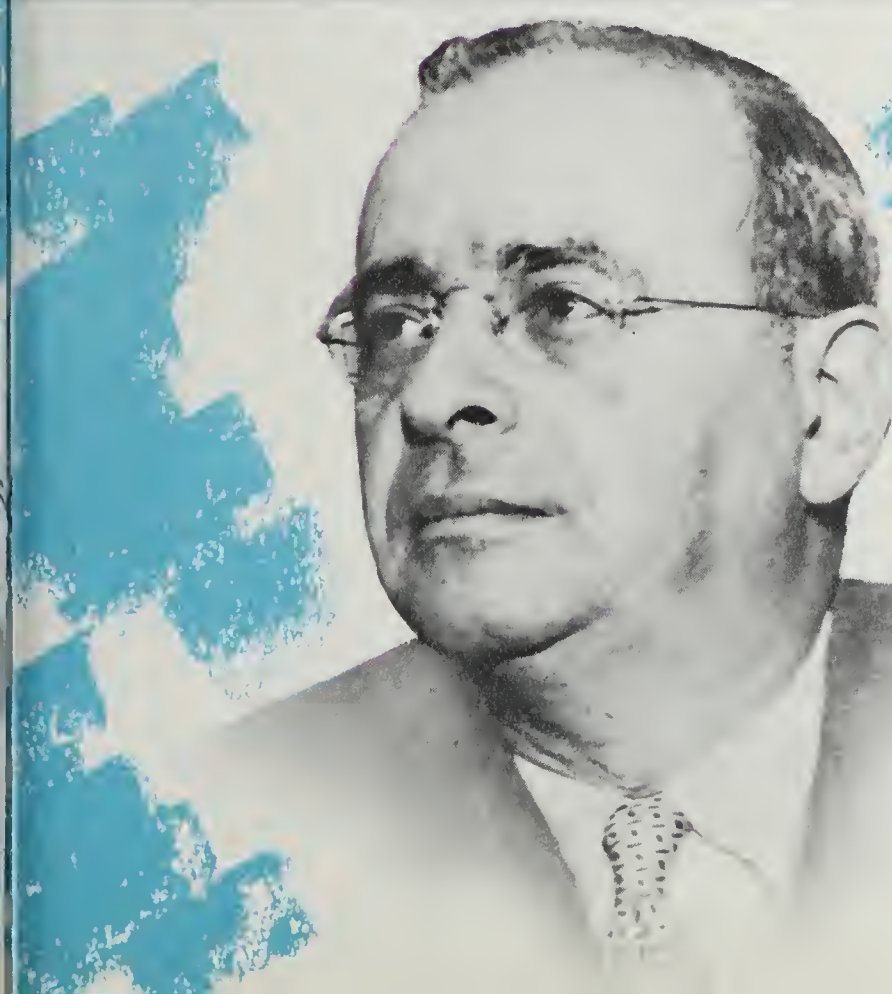
With John Qualen, Olive Carey, Henry Brandon, Ken Curtis, Harry Carey, Jr., Antonio Moreno, Hank Worden, Lana Wood, Walter Coy, Dorothy Jordan, Pippa Scott, Pat Wayne, Beulah Archuletta.



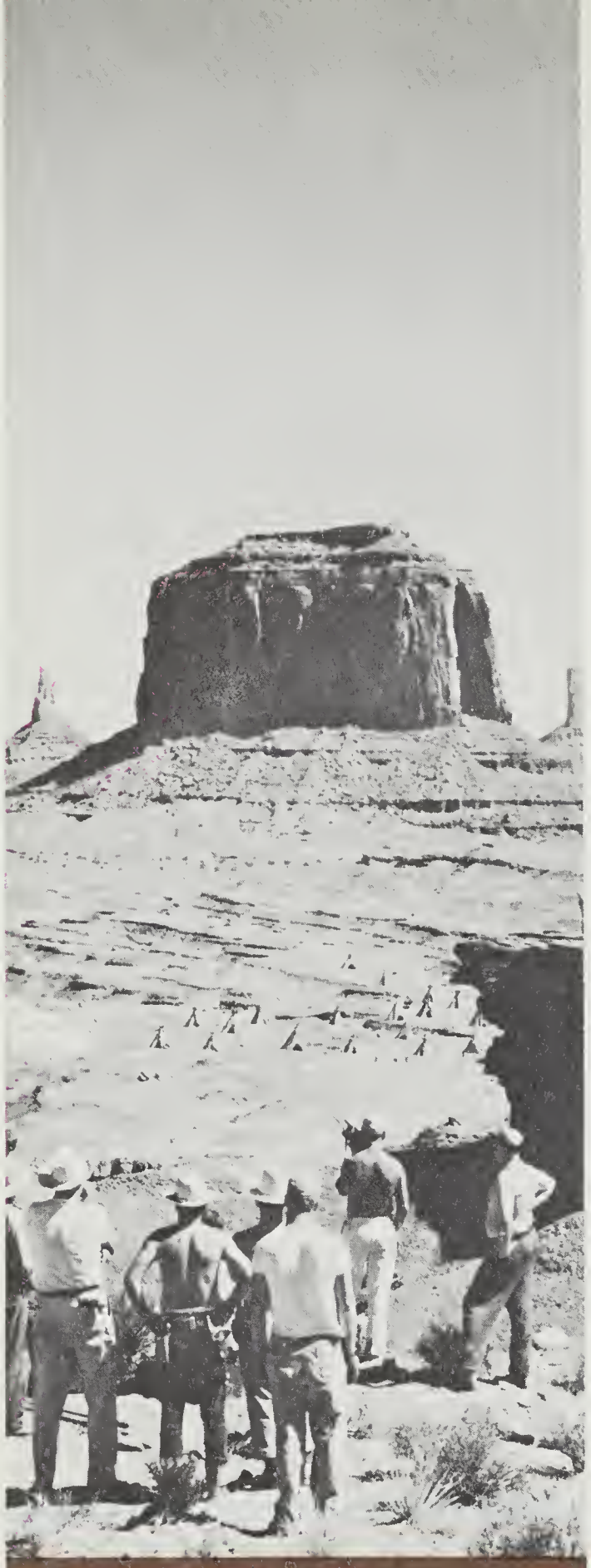
PATRICK FORD, WIDELY EXPERIENCED IN MAKING MOTION PICTURES IN FAR PLACES OF THE WORLD, AS WELL AS HOLLYWOOD, WE ASSIGNED AS ASSOCIATE PRODUCER.



WINTON HOCH, *THREE-TIME ACADEMY AWARD WINNER* FOR CINEMATOGRAPHY, TO PHOTOGRAPH "THE SEARCHERS" FOR C. V. WHITNEY PICTURES, INC.



FOR THE MUSIC WE ENGAGED **MAX STEINER**, *THREE-TIME ACADEMY AWARD WINNER, 27 TIMES NOMINATED* . . . and to write the song, "THE SEARCHERS," Stan ("*Ghost Riders In The Sky*") Jones.



C. V. WHITNEY PICTURES, INC.

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Los Angeles
California

FILMED ALL OVER THE WEST
IN THE MAGIC OF
VISTAVISION
COLOR BY TECHNICOLOR . . .

THE SEARCHERS

DEVELOPED INTO ONE OF
THE GREAT MOTION
PICTURES OF AMERICA

When **MR. JACK L. WARNER** saw "THE SEARCHERS"
he wrote MR. WHITNEY:

Warner Bros. Pictures, Inc.
WEST COAST STUDIOS
BURBANK, CALIF.

OFFICE OF VICE PRESIDENT

March 6, 1956

Dear C. V.:

You and Merian Cooper are to be congratulated.

THE SEARCHERS is one of the best pictures I have ever seen. Also, extend my thanks to John Ford, John Wayne and all the rest of the members of your outstanding new organization.

Sincerely,

Jack

Mr. C. V. Whitney
C. V. Whitney Pictures, Inc.
1256 Westwood Boulevard
Los Angeles 24, California

THEN PLACED BY
C. V. WHITNEY PICTURES, INC.
IN THE CAPABLE HANDS OF
WARNER BROS. FOR WORLD WIDE
PRESENTATION.

Printed in U.S.A.

Yale Professor Testifies For TOA & Allied

Testifying on behalf of both Allied and TOA, Wesley A. Sturges, Yale law professor and a director of the American Arbitration Association, told the subcommittee his studies of the arbitration problem had convinced him that the "reasonableness of film rental" could be arbitrated satisfactorily, and that the possible danger of developing price-fixing patterns could be avoided by excluding the award in any proceeding from evidence in any succeeding arbitration involving an exhibitor's claim against a rental.

Loew's Gets Consent; NT Seeks Ozoner OK

WASHINGTON.—National Theatres is planning to apply for permission to acquire a drive-in at Reno, Nevada, a Justice Department spokesman said this week. Formal papers have not yet been filed, and no court hearings set, he added.

Sought by National is the Midway Drive-In Theatre, presently operating with a 443-car capacity 2¼ miles southeast of the downtown area, he said. However, there is room for expansion to accommodate 800 cars.

National already operates the first-run Crest in downtown Reno, he added. There are three other conventional first-run houses in Reno, plus a subsequent-run theatre and a 700-car drive-in at suburban Sparks.

Loew's Theatres has received permission to acquire and operate a drive-in theatre in Sharpestown, near Houston, Tex. The order, signed by Federal District Court Judge Gregory F. Noonan, grants the circuit's request for acquisition to Loew's or a subsidiary. The Texas ozoner will initially have space for 1250 cars, with possible expansion to 2000 cars.

Propose Exhibitor Pulse-Taking Poll

(*Continued from page 4*)

have no part in whitewashing" the distributors before the subcommittee.

But TOA still is anxious to get an arbitration system, he added, and is willing to sit down and discuss the problem with the distributors. However, he expressed the view that the last draft was not broad enough to cope with the current situation.

George C. Kerasotes, assistant to Blank, completed the TOA lineup with a summation of a three-point program to help exhibitors—a sliding scale of film rentals, greater film production and an industry arbitration system.

Elect C. E. Nolte Jr.

BALTIMORE.—Allied Motion Picture Theatre Owners of Maryland has re-elected C. Elmer Nolte Jr. as president of the exhibitor organization. Also elected were: James L. Whittle, vice-president; and Meyer Leventhal, treasurer. Elected to the board of directors were: Leon B. Back, Jacob Levin, Stanley Baker, J. Robert Gruver, W. M. Brizendine, Benjamin Beck, Russell Hildebrand, D. M. DeLauney, Sol Goodman and Walter Gettinger.

Brandt Challenges Myers' Bill For Film Rentals Regulation

(*Continued from page 5*)

its enactment, Mr. Myers is once again proving that he is ready to sacrifice the best interest of the Allied members and independent exhibitors generally, Brandt stated.

With respect to the arbitration of film rentals, the ITOA president added, "I am certain that the operations of such an arbitration provision would aggravate the industry conditions brought about by divorcement. The present product famine would look like a feast. Independent production would be discouraged and theatre owners would be instituting a procedure which might even force the established film companies into the television market for their primary source of income. Informed opinion doubts the legality of such a provision. It is contrary to the fundamentals of free enterprise. If it ever could be established, and that is doubtful, it would create more problems that it would solve.

"First Resort"

"Film prices should be governed by the law of supply and demand and it's up to exhibition to see that more films get into the market and the sooner the better. If terms are too onerous, a film should not be played and competing exhibitors should not rush to pick it up, he stated.

"Instead of governmental regulation as a 'last resort,' arbitration should be employed as a first resort. It is time to call a halt to the years dissipated by dissident elements in forestalling the operation of such a system," Brandt declared.

Brandt termed Allied's platform plank to join with TOA in urging the production of films by former circuit affiliates "a grand reversal . . . inconsistent with two decades of previous activity . . . "but, it is a step in the right direction." He cited ITOA's telegram to the Justice Department in October 1954 urging that permission be granted to National Theatres, a divorced circuit, to enter production as a means of promoting "much-needed competition."

Substantial Benefits

Taking sharp issue with Myers' declaration that exhibition "reaped little or no benefit" from the tax savings, Brandt emphasized that the independent theatre owner received substantial relief and must receive further relief in the form of total repeal to keep many thousands of theatres operating . . . and this, he added, "applies equally to the Allied members who are being misguided by the program of their leaders."

With block-booking at its worst, theatre owners were assured of a product inventory and the ITOA president added that the majority of exhibitors would like to see a return to that practise. "Exhibitors have been milked dry with picture-by-picture selling and competitive bidding ushered in a new era of cut-throat competition which pitted exhibitor against exhibitor and feathered the nest of distribution," Brandt averred.

Another ITOA suggestion for remedial legislation which would facilitate the refinancing of mortgages on theatre properties through the Small Business Administration was explained by the exhibitor leader. Brandt pointed out that the theatre owners should be permitted to borrow mortgage money based on a fair market value of the theatre property, as other business men do through normal channels. At the present time, the SBA rules exclude government-backed loans to amusement enterprises. (See editorial page).

Brandt sharply attacked the remedies proposed by the Allied leadership under Myers' direction and furnished the subcommittee with a detailed chronology charging twenty years of his consistent advocacy of industry reform by means of legislation, litigation, appeals to Congress and the executive departments of government.

"Over the course of the years, Mr. Myers has merely paid lip-service to intra-industry efforts seeking a solution of trade problems within the confines of the business. The record will clearly demonstrate that his main interest is to keep the industry in a constant state of turmoil and, at that, he has succeeded only too well. The record will show that every time he won a victory, independent exhibition has sustained a great loss and a worsening of its position. The ITOA is 'on guard' with respect to his future activities. We are of the opinion that one more victory for Mr. Myers in the name of independent exhibition will put independent exhibitors out of business and we do not intend to let that happen," Brandt stated.

Placing Blame

The responsibility for the elimination of block-booking, a lack of industry arbitration, the evils of divorcement and competitive bidding and the threat of government regulation was placed squarely on Allied's board chairman by the ITOA leader.

On the subject of divorcement, Brandt said Myers was "*caught with his theories down*" since he had repeatedly declared that divorcement would end the controlled market and film rentals would fall into line. To insist the culprit that upset the apple cart is television alone, Brandt said, overlooks many factors brought into operation as a result of divestiture.

"There is no doubt that the former theatre affiliates had an important say in the production activities of the film companies. There is no doubt that the theatre partners of the film companies had an important say in stabilizing rentals charged by their affiliates. There is no doubt that the theatre affiliates of the distributors made most of the profits for the film companies.

"There is no doubt that film rental terms prior to divorcement would look mighty attractive today. There is no doubt that the sale of theatrical features to television was hastened by divorcement. There is no doubt that the absence of an obligation or responsibility to its former theatre affiliates has created a new set of market conditions that tip the scales in favor of distribution," Brandt declared.

Brandt took Allied to task for filing only 45 affidavits of complaint after a lengthy nation-wide solicitation of regional association. Sen. Wayne Morse noted that the record would be kept open 10 days for reply briefs and Myers declared that he would respond to "the film company's hatchet-man."

Harrison General Sales Manager For 20th-Fox

As rumored within industry circles for the past two weeks, Alex Harrison was appointed general sales manager succeeding Al Lichtman. A veteran of 21 years service with 20th-Fox, Harrison was formerly western sales manager. Announcement of his appointment follows the recent promotion of former assistant general sales manager William Gehring to vice-president and executive assistant to president Spyros P. Skouras.



ALEX HARRISON

In announcing the appointment, Skouras declared that both Gehring and Lichtman "saw in Harrison the qualities of leadership which will continue the great tradition of salesmanship and industry service established by our company." Skouras also paid tribute to Lichtman for his guidance in the launching of CinemaScope and in the battle with commercial television. Lichtman will remain in an advisory capacity with the company.

Harrison joined 20th-Fox in 1935 as a poster clerk and later as an assistant booker in the San Francisco office. After his release from the Army in 1946, he was named western division booker, and subsequently held branch managerships of the Los Angeles and San Francisco exchanges. In 1952, he was appointed home office representative in the sales department, and two years later, he was promoted to western branch manager.

"Hamlet" Re-Release Set By Jacon Films

Hamlet will be the first classic re-release in a prospective "film repertory theatre" planned by Jacon Film Distributors, it was announced this week. Completing a nation-wide study, Bernard Jacon revealed that "not only is there an ample repeat audience for such films, but a whole new generation of students have never had a chance to see *Hamlet* on the screen.

Bookings will be given special emphasis in college towns as well as key cities, with tie-ups with schools and other specialized outlets. Jacon revealed that he would shortly announce other classic titles to follow the Olivier starrer.

"Butterfly" Premieres

The first Japanese-Italian co-production, *Madame Butterfly,* will receive a gala premiere for the benefit of the Hospital Veterans Music Service at the Baronet Theatre on April 23. An I.F.E. release, *Butterfly* will be attended by leading musical and motion picture celebrities, and social and civic leaders. The premiere will be sponsored by the Musicians Emergency Fund. The Puccini opera will combine the talents of the Kabuki Dance Troups and the orchestra and chorus of the Rome Royal Opera House.

NEW POSTS

H. Victor Green, formerly Republic Int'l general mgr. in Australia, New Zealand and South Africa, was appointed director of sales in Great Britain for the company. In other company assignments, Ricardo Canals has been named Caribbean area supervisor, Pedro Teitelbaum Latin American supervisor, Louis Lioni Dutch special representative, Carl Ponadel representative in the Philippines, Alejandro Villamayor special representative in Spain and William C. Heidenrich Australian general mgr.

Howard Alston has been appointed assistant production mgr. at RKO Radio. Alston moves from CBS, where he has been acting as west coast head of operations.

Herb Sterne, veteran Hollywood press agent, has been appointed Allied Artists' European press representative. He leaves this week for Paris to direct production publicity on *Notre Dame of Paris.*

Bill Hillhouse, formerly sales promotion mgr. of Alexander Film Co., has been elevated to the newly-created position of assistant to the president for sales promotion. As the Colorado Springs firm combined its sales promotion and public relations sections into its new sales promotion department, Bob Geddy, Jr., was appointed sales promotions mgr., with Leland Feitz, Tom Harrington and Ted McKee appointed assistants.

Norman Louden was appointed RKO adpub-exploi manager in Australia, succeeding Joe Joel, resigned. Louden served in a similar capacity with Warner Bros. for the past 20 years.

Michael Kraike has been named to the newly-created post of administrative executive of 20th-Fox television productions. Kraike will work on contract negotiations, commitments and intra-studio liaison.

Maxwell Hamilton, former vice-president of Allied Public Relations Associates, has been appointed co-ordinator of plans for the showing of Cecil B. DeMille's forthcoming *The Ten Commandments,* and an executive assistant to the producer.

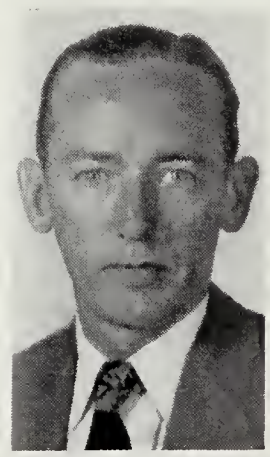
Lang S. Thompson has been named vice-president and general manager of Wilding Picture Productions and its subsidiaries.

J. F. Pattinson, formerly 20th-Fox director of sales in London, has been appointed managing director of the company's United Kingdom subsidiary.

Thomas E. Bailey, M-G-M branch chief in St. Louis, has been promoted to the managership of the company's Kansas City exchange. Succeeding Bailey at the St. Louis post is Harry Bache, formerly sales manager in Philadelphia.



THOMAS BAILEY



HARRY BACHE

Distribs Circulate "Oscar" Winners For Good Results

Film companies made haste last week to circulate their "Oscar" winners, cashing in on the highly-rated radio-telecast of the 28th annual Academy Award presentations in Hollywood. United Artists' *Marty,* with "best" actor Ernest Borgnine, and Paramount's *The Rose Tattoo,* with award-winning actress Anna Magnani, have both been rebooked on an extensive national basis. Plans are reportedly in the wind at Warner Bros. also to re-book *East of Eden* and *Mr. Roberts,* with supporting role winners Jo Van Fleet and Jack Lemmon respectively.

For the third consecutive year, a realistic, black-and-white, non-process film, *Marty,* dominated the award proceedings—sweeping four top "Oscars" for best picture, best actor, best director and best screenplay. There were a surprising number of new faces in the winner's circle: Borgnine in his first starring role, Miss Magnani in her first U. S. film, Miss Van Fleet in her screen debut, and Paddy Chayefsky and Del Mann, Marty's writer and director in their first film effort. Paramount led the "Oscar" derby with five awards, with UA and 20th-Fox next for four apiece.

Winners of the 1955 "Oscars" were:

Best picture: "Marty" (Hecht-Lancaster, United Artists).

Best Actor: Ernest Borgnine for "Marty" (Hecht-Lancaster, UA).

Best actress: Anna Magnani for "The Rose Tattoo" (Hal Wallis-Paramount).

Best actress in supporting role: Jo Van Fleet for "East of Eden" (Warner Bros.).

Best actor in supporting role: Jack Lemmon for "Mr. Roberts" (Orange Productions, Warner Bros.).

Best director: Delbert Mann for "Marty" (Hecht-Lancaster, UA).

Best screenplay: (Regardless of whether developed from published material or unpublished story) Paddy Chayefsky for "Marty" (Hecht-Lancaster, UA).

Best story: (Covering only original, unpublished stories written for the screen) Donald Fuchs for "Love Me or Leave Me" (MGM).

Best Screenplay: (For writers who have developed original stories into screenplay) Sonya Levien and William Ludwig for "Interrupted Melody" (MGM).

Best cartoon: "Speedy Gonzales" produced by Edward Selzer (Warner Bros.).

Best song: "Love Is a Many-Splendored Thing" from picture of that name, written by Sammy Fain and Paul Francis Webster (20th Century-Fox).

Best score for a musical: Robert Russell Bennett, Jay Blackton and Adolph Deutsch for "Oklahoma!" (Todd-AO, Magna Theatre Corp.).

Best score for a dramatic picture: Alfred Newman for "Love Is a Many-Splendored Thing" (20th Century-Fox).

Best sound recording: Fred Hynes for "Oklahoma!" (Todd-AO Magna Theatre Corp.).

Best costume design, color: Charles LeMaire for "Love Is a Many-Splendored Thing" (20th Century-Fox).

Best costume design, black and white: Helen Rose for "I'll Cry Tomorrow" (MGM).

Best special effects: "The Bridges of Toki-Ri" (Perlberg-Seaton production, Paramount).

Best editing: Charles Nelson and William A. Lyon for "Picnic" (Columbia).

Best cinematography, color: Robert Burks for "To Catch a Thief" (Paramount).

Best cinematography, black and white: James Wong Howe for "The Rose Tattoo" (Hal Wallis-Paramount).

Best art direction, color: William Flannery and Jo Mielziner for "Picnic" (Columbia).

Best art direction, black and white: Hal Pereira and Tambi Larsen for "The Rose Tattoo" (Hal Wallis-Paramount).

Best documentary feature: "Helen Keller in Her Story," produced by Nancy Hamilton.

Best documentary short: "Men Against the Arctic" (Walt Disney).

Best one reel short: "Survival City," produced by Edmund Reek (20th Century-Fox).

Best two-reel short: "The Face of Lincoln," (University of Southern California, Wilbur T. Blume, producer)

Overseas Market Hit By TV Scare, Armour Declares

The first effects of the motion picture "depression" in this country are now visible on the foreign market, even though "international business is still great," according to Reginald Armour, Republic Pictures International executive vice-president. Upon his return from an extensive tour of Europe and Latin America, Amour told a news conference this week that there is a general hesitancy overseas to continue expansion in the face of an anticipated television threat.

Armour expressed high optimism, however, over the market's present condition, declaring that Republic may enjoy as high as a 60 percent increase over last year in its foreign earnings. "If you sell right, there is no problem," he declared. However, he labeled the present dependency of the U. S. industry on foreign receipts "very unhealthy." Only in England, he added, is the television threat serious, with movie business down 14 percent since the advent of commercial TV there, with the worst to come.

Republic's increased earning expectations are based on the better quality films forthcoming in 1956, Armour said. He cited *Lisbon*, the company's first film in the new Naturama process; *Come Next Spring*, "a natural for the foreign market"; and *Congress Dances*, a German production. In all, the company plans to release 22-24 films for overseas consumption. Armour called the German film industry Europe's strongest, winning playing time everywhere, even in once-occupied territory. He added that the Italian industry may also be expected to produce strong dramatic stories soon.

Pointing out Republic's willingness to "marry ourselves" in intra-industry alliances, Amour declared that above all, it was vital for U. S. companies to stick together on the foreign market. He cited alliances with 20th-Fox in Australia and South Africa, Rank in India and Pakistan, Allied Artists, and M-G-M in 16mm distribution.

Universal, Navy Huddle On "Boats" Launchings

Top Universal officials conferred with U. S. Navy officials this week on plans for the all-out Navy co-operation on U-I's record budget VistaVision-Technicolor production, *Away All Boats*. Charles Simonelli, eastern ad-pub mgr., and Philip Gerard, eastern publicity mgr., discussed the forthcoming special events campaign, similar to the launching of the successful *To Hell and Back*. A series of invitational exhibitor screenings at Navy installations are planned. Release has been set for summer.

Janus Films Organized

A new foreign film distributing outfit, Janus Films, Inc., is the latest addition to the growing ranks of organizations established for the marketing of tailor-made product. The new company, headed by Bryant Haliday, Miles Morgan and Cyrus Harvey, Jr., has revealed that its initial acquisition is *The White Sheik*, a product of Italian writer-director Federico Fellini.

Report From Britain:

Pre-Budget Drive For Tax Cut

By F. C. Livingstone

Budget Day is fixed for April 17, and exhibitors interested in getting the Entertainment Tax abolished or drastically cut are making an all-out drive to bring their arguments to the Chancellor of the Exchequer and Members of Parliament.

Among the points now being brought out are: On showing films alone exhibitors will take a loss of about $9,250,000 this year, while the profits of the industry as a whole, allowing for income from confectionery and ice cream, will be down to about 15 million dollars.

Cinema admissons now average a drop of 193,600,000 per annum and gross takings average a drop of 37 million dollars a year. In 1953, 23 cinemas went "broke" and closed; in 1954 another 32 had to close, while last year's total rose to 47.

Exhibitors are stressing that when the tax was introduced during World War I, the Governmet promised it would be abolished at the end of the war. In the past 37 years the Treasury has dishonestly extorted nearly three billion dollars from the cinema industry because of this broken promise.

Sir Tom O'Brien, secy. of the National Assn. of Theatrical and Kine Workers, says he already has nearly 200 M.P.s pledged to back a movement to give relief to the live theatre and the same group will be willing to support a similar move for cinemas.

At the annual dinner of the Cinematograph Exhibitors Assn. recently, the new president, B. T. Davis, warned the president of the Board of Trade (Peter Thorneycroft, M.P.) who was the guest of honor, that the cinema industry could not continue in Britain unless very substantial relief was shortly forthcoming.

Feldkamp Forms Company

Fred Feldkamp has formed a British company—Dragon Films Ltd.—to make feature films for the international market. Feldkamp is managing director and his co-directors are Pamela Woolworth, Viscountess Gwynnedd, Alan Campbell-Johnson, and Richard Coit. Dragon's first film, to be shot at Associated British Studios at Elstree, will be "The Silken Affair," directed by Roy Kellino and starring David Niven.

Cinemascope 55 Welcomed

Excerpts from "Carousel" and "The King and I," demonstrating the new CinemaScope 55 to the trade at the Carlton Theatre, Haymarket, London, were enthusiastically applauded—a most unusual occurence at a trade show. Exhibitors were told it would cost them nothing if they were content to show C-S 55 with optical sound. But they were urged to take full advantage of the undoubted and impressive improvement that the system provides, by converting to magnetic sound.

Of the three thousand cinemas in Britain equipped for CinemaScope, approximately 650 are already equipped for magnetic sound.

New General Sales Mgr.

J. F. Pattinson, managing director of 20th-Fox in Britain, announces that he has promoted Percy Livingstone, assistant sales manager, to be general sales manager of the company. Livingstone has spent all his working life with the company, which he joined as a clerk in 1931.

No Reciprocity Pressure

Derek Walker Smith, Parliamentary Secretary to the Board of Trade, refused in the House of Commons to initiate discussions with the U. S. with the object of promoting the exhibition of British films in the U. S. market. "We are anxious that the British pictures should be as widely shown in the U. S. as possible, but it is not a matter for negotiation between Governments," he said.

Miscellany

The Walt Disney companies have moved to more luxurious offices at 68 Pall Mall, London, SW 1. . . . "The Man Who Never Was" is doing record business following questions in the House of Commons and other national publicity achieved by a variety of people who wanted the film banned on the grounds that it gave away successful methods of beating an enemy. . . . Numbers of people employed in feature film producing companies continue to increase in Britain, according to the quarterly return of the Joint Production Advisory Committee for the Film Production Industry. At December 31 last, the total was 3,977. . . . RKO Radio has jumped to the defense of their box-office success, "The Conquerer," after complaints to the Royal Society for Preventing Cruelty to Animals on "the fancied cruelty and possible injury to horses in the film." . . . An opposition member of Parliament asked the Minister of the War Office if he was aware his military advisers were to be congratulated on their commercial acumen, "for without their genius for the ridiculous, "Private's Progress" might never have been the great commercial success it is." ("Private's Progress," made by Boulting Bros., stirred public and official controversy by its portrait of British Army life with no punches pulled.) There was no reply from the Minister.

Passes Both Houses, Noonan Bill To N.Y. Governor For Action

ALBANY.—Having passed both the Senate and the Assembly, the Noonan film fees licensing bill was sent to Governor Averell Harriman this week for action in the so-called "30-day period." The measure, beaten down in the Senate last year, passed the upper house three days before adjournment of the Legislature. The State Education Dept., whose motion picture division would be affected, is expected to file a memo with the Governor in opposition to the bill.

According to Hugo M. Flick, former division director, the bill might cost as much as $300,000 in revenue and "put the division in the red." Support for the bill was reportedly given by the Motion Picture Association. The measure reduces print rates from $2 per 1000 feet to $4 per print flatly, and increases the charge for original film from $3 to $4 per 1000 feet. Sen. Joseph Zaretzki (Bronx) declared the bill would "aid small producers, cutting the overage from the tax."

THEIR UNTAMED LOVE SPOKE LOUDER THAN WAR DRUMS!!!



WIDE VISION

EASTMAN COLOR!

An exciting saga of Primitive Passions torn from the flaming pages of History!



RI NELSON · ALLISON HAYES with JOHN HOYT · RHYS WILLIAMS · VERA VAGUE · TE
NN · STORY AND SCREENPLAY BY MAURICE GERAGHTY AND MILTON KRIMS · ASSOCIATE PRODUCER CHARLES B. FITZSIMO

HIT SONGS!
"LOVE PLAYS THE STRINGS OF MY BANJO" · "MOHAWK"
Lyrics by PAUL HERRICK
Music by EDWARD L. ALPERSON, Jr.

BOOK IT TODAY!

It's surefire entertainment for audiences everywhere!

PR HERE ARE THE POWERFU ADS WHICH SHOW THE WAY!



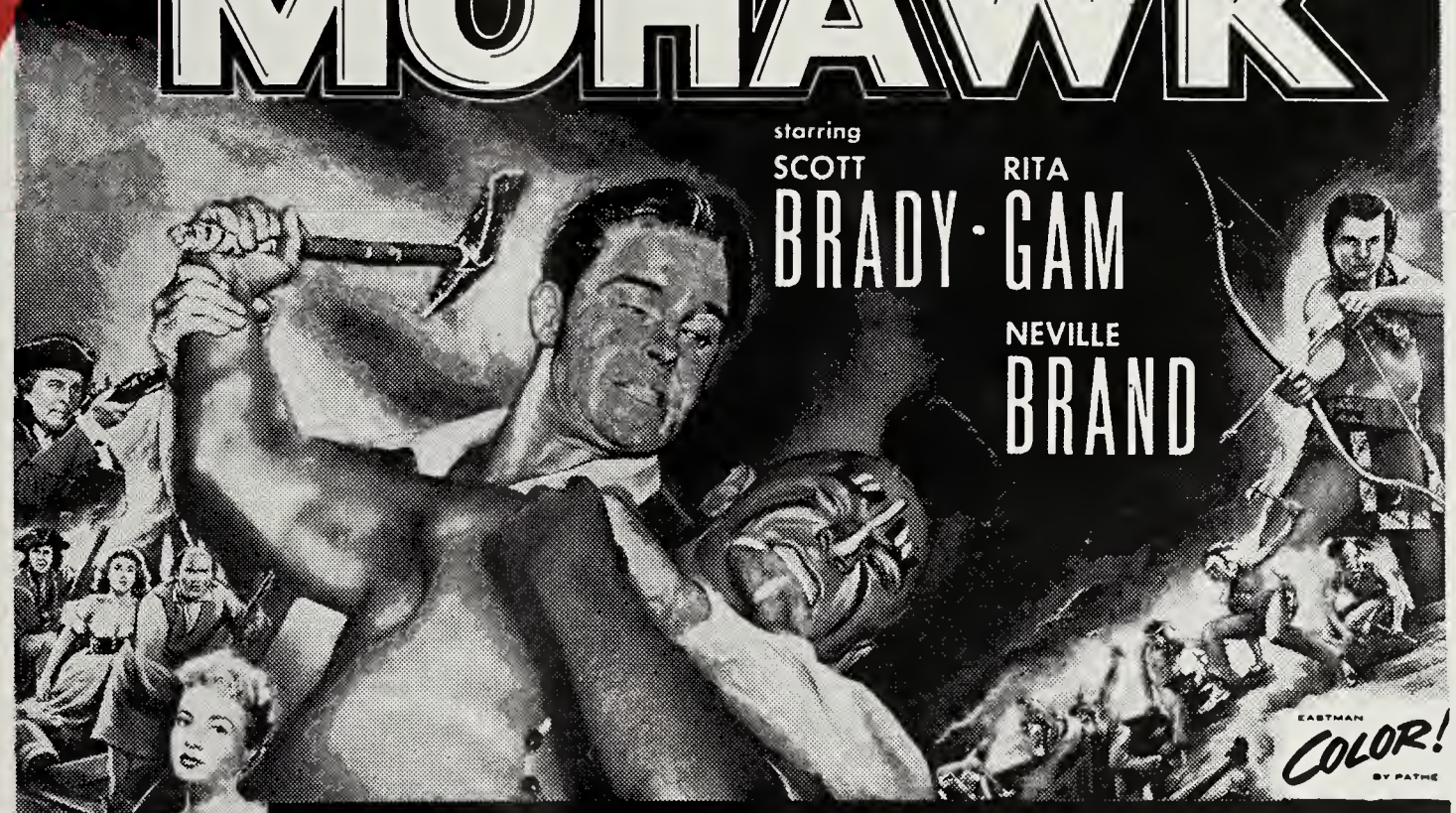
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EDWARD L. ALPERSON presents

AN EXCITING SAGA TORN FROM THE FLAMING PAGES OF HISTORY!

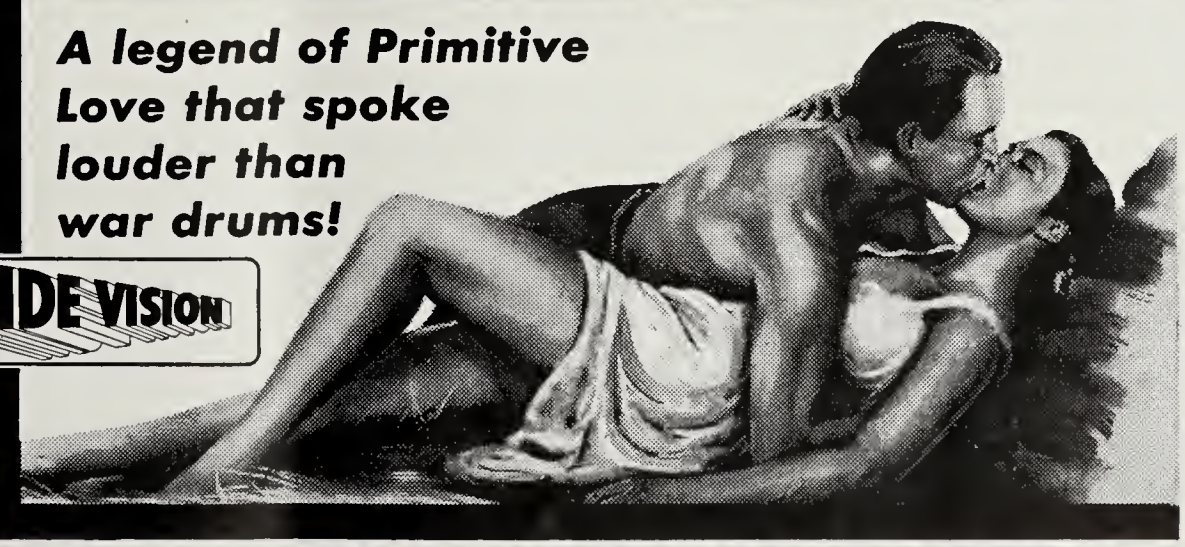
MOHAWK



starring
SCOTT BRADY · RITA GAM
NEVILLE BRAND

EASTMAN COLOR! BY PATHE

A legend of Primitive Love that spoke louder than war drums!



SHE HAD A WAY... WITH MEN!



WIDE VISION

HIT SONGS!
"MOHAWK"
"LOVE PLAYS THE STRINGS OF MY BANJO"
LYRICS BY PAUL HERRICK
MUSIC BY EDWARD L. ALPERSON, JR.

co-starring
LORI NELSON · ALLISON HAYES
with JOHN HOYT · RHYS WILLIAMS
VERA VAGUE · TED de CORSIA

Directed by KURT NEUMANN · Story and Screenplay by MAURICE GERAGHTY and MILTON KRIMS

Associate Producer CHARLES B. FITZSIMONS · Music by EDWARD L. ALPERSON, JR.

AB-PT Theatre Income Off; Sharp Video Earnings Rise

Net operating earnings of American Broadcasting-Paramount Theatres, Inc. for 1955 increased 74% over 1954, Leonard H. Goldenson, President, announced this week in the annual report to stockholders. Earnings were $8,218,000 or $1.89 a common share (based on the number of shares outstanding at end of each quarter) after preferred dividends of $488,000. This compares with 1954 earnings of $4,722,000 or $1.06 a common share after preferred dividends of $534,000. Provision for taxes was $7,794,000 compared with $4,921,000 in the previous year.

With capital gains of $155,000 or 4¢ a common share compared with $210,000 or 5¢ a common share in 1954, combined net earnings amounted to $1.93 a common share as against $1.11 a common share in 1954. There were 4,138,165 common shares outstanding at the end of 1955 compared with 3,968,487 common shares outstanding at the end of 1954.

Total Gross Increases

Total income in 1955 was $194,662,000, an increase of $5,866,000 over 1954 income of $188,796,000. The ABC division's operating income increased to $81,117,000 from $70,424,000 in 1954. ABC operated profitably for the year against a loss in 1953 and 1954. The TV network reported a 53% increase in gross time billings and its program structure is being further strengthened and broadened, particularly in daytime TV. Goldenson said that "ABC should continue to show further improvement from this point on."

Theatre income was $110,503,000 compared with $115,916,000 in 1954. One-third of the decrease was attributed to the progressive disposition of theatres and the balance primarily to a lack of top quality pictures released particularly in the fourth quarter. "Accordingly, Goldenson reported, "theatre earnings which held up very well for the first eight months compared with 1954 were down for the year."

A strong financial position was maintained, Goldenson said. Working capital increased to $30,238,000 from $26,080,000 at the 1954 year end. Funded debt was reduced by $3,216,000 and $3,341,000 was paid for the redemption and purchase of preferred stock during the year. Depreciation continued at a high level at $8,174,000 and capital expenditures were $3,772,000.

The company's other activities, Goldenson noted, include a 35 percent interest in Disneyland Park which has attracted over two million visitors since its July opening; an expanding position in electronics with the recent purchase of an interest in Technical Operations, Inc., a nucleonic and electronic firm; and a recently organized phonograph record subsidiary, Am-Par Record Corp., which is now distributing its first group of records.

Judge Reverses Master On Chicago Censorship

CHICAGO.—In a surprising court reversal, the legality of municipal police censorship was re-affirmed here with Federal District Court Judge Joseph S. Perry's ruling that Times Film Corp.'s *Game of Love* is obscene, and that the city has the police power to regulate the issuance of motion picture permits. The decision sets aside the earlier recommendation by Master David Shipman that film censorship be held unconstitutional and that the city be restrained from interfering with the exhibition of the award-winning French film. Times Film intends to appeal the decision, while spokesmen for the city indicate that they will fight for censor board legality to the highest courts if necessary.

Metropolitan Circuits Join In Ticket-Product City-Wide Promotion

Six major New York theatre circuits have engaged in an extensive ticket-product tie-up geared to net one million additional patrons weekly. Under the plan, its originators, Cinema Diorama Advertisers Inc. has contracted to buy large blocks of movie ticket books from 187 participating Metropolitan theatres. Consumers may mail two labels or box tops from particular products plus $1.50 to Diorama to receive a $2 book of admissions.

Theatre circuits participation in the plan are: Paramount, Skouras, Randforce, Walter Reade, Prudential and Stanley Warner. Products include: Hoffman Beverages, Ipana, Good Luck Margarine, Borden's Instant Coffee and Starlac, and Scott Facial Tissues.

Promotion Under Way

Promotion is now under way here via television, radio and newspapers, and will soon expand nationally to major cities. Local Diorama promotion budget has been set at $400,000, according to Harry Singer, general sales manager. Further aid is expected from theatremen and manufacturers in media and point-of-sale promotion. A maximum of 18 national advertisers, each with exclusive rights, is guaranteed by Diorama.

Singer estimated the weekly attendance at one million patrons, with about half of the theatres' 2,400,000 weekly patrons switching from box-office purchases to the product-ticket plan. A projection of these figures, Singer concluded, indicates a yearly potential of 50 million patrons. The system is a guarantee of attendance increase and income, and "will be a continuous project coordinated with other aggressive selling plans now being formulated," according to Cinema Diorama president Ben Martin. A full page ad appeared in the N. Y. Times this week.

Technicolor Dividend

The Board of Directors of Technicolor, Inc., at a meeting held in New York this week declared a dividend of 25 cents a share on the common stock. This dividend is payable on April 17, to stockholders of record at the close of business April 6.

Three Year Pact For Columbia And Warwick Signed

Columbia Pictures and Warwick Productions have signed a three year extension of their agreement under which Columbia has exclusive world-wide distribution rights to all Warwick films, it was announced this week by president Harry Cohn of Columbia and Irving Allen of Warwick.

The deal was negotiated here with Columbia officials by Irving Allen, who, with Albert Broccoli, heads Warwick, and Harold Berkowitz, the production company's counsel and business representative. After the signing, Allen left for his London headquarters to initiate production on "Fire Down Below."

In making the announcement, Columbia and Warwick revealed plans for an immediate production program which would include:

1. *Fire Down Below*, to star Robert Mitchum, an adventure-melodrama written by Irwin Shaw, to be filmed in the British West Indies.
2. *Interpol*, to be filmed in police centers of the world. ,
3. A major production to be filmed in Australia in conjunction with Charles Chauvel.
4. *The Long Ship*, a spectacular, historic adventure with a Viking background, to be shot along the actual routes of Viking exploration.
5. An adventure film of the African bush, to be filmed on location.

Warwick and Columbia began their association in 1952. Four Warwick films have already been released here. *Cockleshell Heroes*, and three other completed films are being readied for early release—*Safari*, starring Victor Mature and Janet Leigh, filmed in CinemaScope in Mau-Mau territory in Africa; *Odongo*, also in CinemaScope, filmed in East Africa with MacDonald Carey and Rhonda Fleming and *Zarak* in CinemaScope, the story of a famed bandit chieftain starring Victor Mature, Anita Ekberg and Michael Wilding, made on location in Morocco.

20th-Fox Stockpiling CinemaScope Inventory

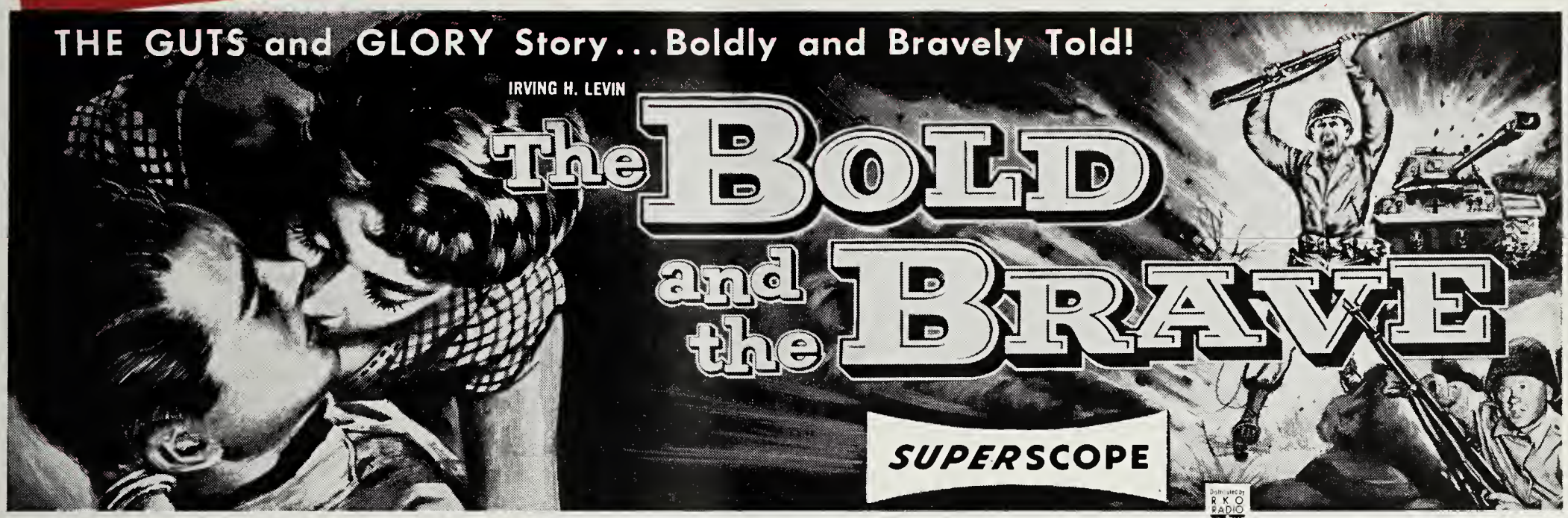
Plans are under way at 20th-Fox for the stockpiling of top-draw scripts and CinemaScope films this fall, company president Spyros P. Skouras revealed after returning from a ten-day trip to the West Coast studios. As part of the studio's 34-picture, $100 million production investment this year, the stockpiling has been proposed to facilitate film merchandising and promotions as well as long-range production planning.

In keeping with the studio's increased filming and releasing program, Skouras announced that the stockpiling procedure would assure exhibitors a steady flow of product at the most advantageous times—taking into consideration story lines, cast values, ad and promotional campaigns. Upon his return from Hollywood, Skouras expressed enthusiasm over 20th-Fox Spring and Summer line-up, and announced that the third CinemaScope 55 production, *Can-Can*, would go before the cameras in June.

KEEP YOUR BOXOFFICE EYE on the BROADWAY-CAPITOL,

DETROIT

and on the entire Butterfield Circuit



WENDELL COREY · MICKEY ROONEY · DON TAYLOR · NICOLE MAUREY

with JOHN SMITH · RACE GENTRY

A HAL E. CHESTER Production • Directed by LEWIS R. FOSTER

Story and Screenplay by ROBERT LEWIN

RKO The Showmanship Company,

is launching another picture destined

to get **IMPORTANT MONEY** for **YOU!**

Personalities...



Arthur L. Mayer (right), newly-appointed head of a special "War and Peace" promotional unit for Paramount Pictures, announces that his unit will operate outside the regular company ad-publicity department, which is engaged on the groundwork for Cecil B. DeMille's "The Ten Commandments." Also shown (left): Russell Holman, Para. eastern prod. mgr.; and Jerry Pickman, the company's ad-publicity-exploitation vice-president. Paramount will spend $1 million to promote "War and Peace," adaptation of the Tolstoy classic starring Audrey Hepburn, Henry Fonda and Mel Ferrer.



Shown at the gala Washington premiere of 20th-Fox's "On the Threshold of Space" at the RKO Keith's are (l to r): Mrs. Nathan Twining; General T. B. White, Vice Chief of the Air Force; Mrs. Donald A. Quarels; 20th-Fox president Spyros P. Skouras; Secretary of the Air Force Donald A. Quarels; Mrs. T. B. White; and General of the Air Force Nathan Twining.



Fourteen Swiss theatre executives, who recently arrived in Hollywood during a tour of the U.S., were guests of Allied Artists at a reception at the Hollywood Roosevelt Hotel. They made a plea for a standardization of screen size and projection processes. Host and hostess at the affair were Vincent M. Fennelly, who produced "Crime In The Etreets," and actress Lisa Montell.



Marking the arrival of spring in St. Louis at Paramount's special preview of George Gobel's "The Birds and the Bees" at the Fox Theatre are (l to r): Harry Haas, Paramount branch mgr.; Izzy Wienshienk, district mgr. of Publix Great States; Charles Beninati, Ritz Theatre, Carlyle, Ill.; Paul Horn, Jersey Theatre, Jerseyville, Ill., and Jerry Bahner, Paramount branch booking and office mgr.

Set Thrillarama Release Pattern

Thrillarama Adventure, the first feature to be produced in the industry's newest process —Thrillarama—will be booked on a spreading-out pattern co-ordinated with the construction of roadshow equipment units, according to Thrillarama president Albert H. Reynolds. The plan calls for bookings first in 20 cities with more than 500,000 population; then 120 above 100,000; 500 above 25,000; and finally those below 25,000.

Thrillarama is a dual camera process which aims at greatly increased scope and range. Depth is derived from the increase in range, which is reportedly as wide as human vision, including "corner of the eye" area. The film is shown on a giant, deeply-curved screen which may be obtained by exhibitors on a loan basis and may be exhibited in any conventional theatre on the regular equipment without alterations in the theatre.

The first production, set for Texas premiere in early May, was produced by the Raphael G. Wolff Studios in Eastman Color.

Two regular conventional motion picture projectors are locked together and two films are projected simultaneously (with crossed beams), each covering one half of the screen's surface. A special patented device dove tails the two scenes where they meet in the center of the screen.

Another patented device is attached to the base of the projector for horizontal adjustments on the screen. 5000 ft. magazines are used and there is a short intermission period in the middle of the program for the change over. No alterations are needed in the regular booth. Needed booth attachments are supplied.

Predicts Higher Gross For Oscared "Samurai"

Samurai, winner of the special "Oscar" for the best foreign film of the year, will enjoy two to three times the customary national gross on the basis of the selection, distributor of the film Bernard Jacon declared this week. To meet increased demands, Jacon has ordered 18 additional Eastman prints from Japan to supplement the 22 prints solidly booked for the next three weeks.

Practically no foreign film in the normal course of its release reaches the audience which saw the TV-radio award show, Jacon said, and as a result, award-winning foreign product stands to be boosted proportionately much more than domestic films.

Midwest Popcorn Meet Gets Underway Apr. 4

The Midwestern "Popcorn Sell-O-Rama" Conference, sponsored by the Popcorn and Concessions Association in cooperation with the Popcorn Institute will begin on April 4 at the Hotel Sherman in Chicago.

The event is the third in a series of regional sales and merchandising conferences sponsored by PCA. The one-way meeting will offer a new program format which includes three problem clinics. Theatre Concession operators will attend and discuss beverages, candy, ice cream, concession equipment, conventional and drive-in theatre operation, and food service problems.

Industry Supplying New Blood: Sidney

A vigorous reply to recent statements by Leonard H. Goldenson was made this week by Screen Directors Guild president George Sidney, who declared that "in all branches of the industry, there has been a tremendous transfusion of so-called new blood into our old arteries during the past two years." Sidney's answer was prompted by remarks by the American Broadcasting-Paramount Theatres president, citing "an urgent need for more new blood in the ranks of players, writers, directors and producers" in the film industry.

Sidney questioned whether exhibition has come forth with as much "new blood and new methods as we have." The veteran director noted that in the past two years 111 new directors have been admitted to the SDG, with many new additions made to the Screen Writers and Producers Guilds. Some of the new faces cited include Del Mann, Josh Logan, Dick Powell, Daniel Mann and Daniel Taradash.

More New Blood

Before the cameras, Sidney declared, such new personalities have been developed as Grace Kelly, Marlon Brando, Ernest Borgnine, Kim Novak, Eva Marie Saint, Jack Lemmon, Anna Magnani and Frank Sinatra. In the producer ranks, new blood has been supplied by Arthur Loew Jr., Sam Goldwyn Jr. and Buddy Adler "who in a short span of time has risen to production chief of one of the largest studios in the industry."

Sidney also pointed out that technically great advances also have been made—with the development of 3-D, Cinerama, CinemaScope, Todd-AO, VistaVision, Superscope, Stereophonic recording, WarnerColor, Ansco Color and Technicolor process of Eastman color—all in the past few years.

The director called for exhibitor support "to back up these gambles and exploit to the hilt the new blood" which the production end of the industry has supplied.

First For Metro 65mm Is "Raintree County"

MGM's *Raintree County,* will be the first picture to be filmed in the studio's new 65 mm. process adaptable to any motion picture screen now in use.

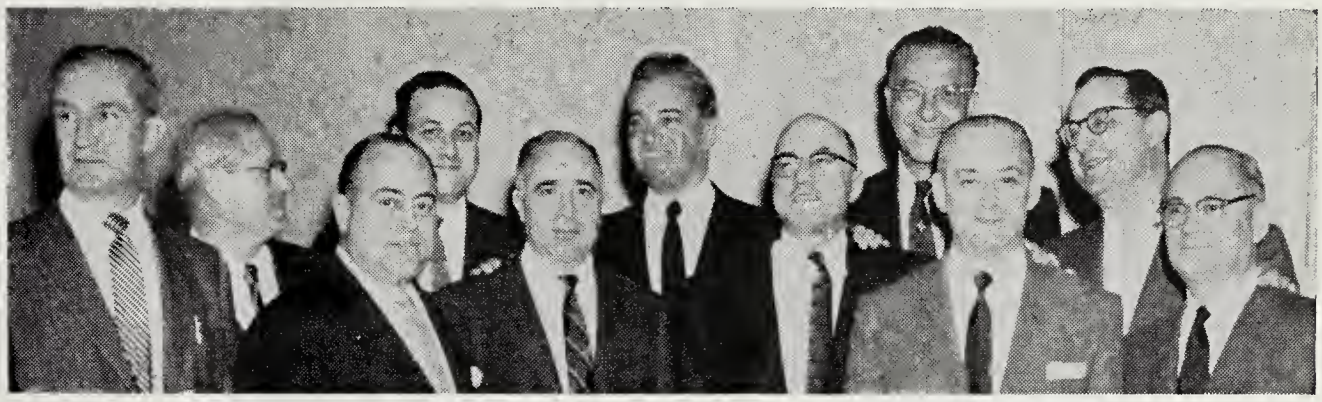
A single negative filmed in 65 mm. can supply super-roadshow prints in 3-1 ratio of width to height, filling the largest screens in use today—or even larger ones if they should come. The same negative can supply prints in ratios of 2.55-1, 2.25-1, 2-1, 1.85-1 and standard screen size.

Studio Head Dore Schary said *Raintree County,* highest budgeted ($5,000,000) domestic picture in the company's history, will go before the newly-delivered 65 mm. cameras next week, Edward Dmytryk is directing and David Lewis producing from Millard Kaufman's screen play based on the novel by Ross Lockridge, Jr. Montgomery Clift, Elizabeth Taylor and Eva Marie Saint head the all-star cast.

. . . In The News



Richard Widmark, star of U-I's "Backlash" has been visiting key cities on behalf of the territorial saturation openings. He is seen here in Philadelphia with a group of exhibitors at the Universal exchange. Left to right are: Wm. Milgram, Milgram Booking Service; Chas. MacDonald, Southern Theatre, York; David Milgram; Leon Serin, Paramount Theatres, city manager; Max Chasins, Hamid Theatres, Atlantic City; Ben Goldfine, South City Drive-In; Ed Heiber, branch manager, who is seen welcoming Widmark; Lou Davidoff, Ellis Theatre; Robert Handley, Yost Theatres, Harrisburgh; Wm. Humphries, Roy Sullender and Stanley Smithers, Tri-State Theatres.



Turning out for Warner Bros.' nationwide "in-the-theatre" trade showings of "Serenade" and "The Searchers" in Boston are: Tom Fermeyle, ATC; Harry Zeitz, New Bedford; R. J. Iannuzzi, WB District Mgr.; Jos. Saunders, ATC; Jos. Cohen, Syndicate buyer; Albert Daytz, Daytz Enterprises; Ben Williams, Newport; Theodore Fleischer, Interstate Theatres; Fisher Zeitz, Civic Theatre, Portland, Maine; Wm. Kumins, WB Boston branch mgr.; Mort Zeitz, New Bedford.



Delegates at the recent Columbia Pictures special sales convention in Chicago announcing 15 new productions included: Ben Lourie, Chicago branch manager; Phil Fox, Cincinnati branch manager; Harry Rogovin, New England division manager; A. Montague, general sales manager; Walter Silverman, New Haven branch manager; and Louis Astor, Home Office sales executive.



Producer-director John Huston has announced that the first of three pictures he will make for Allied Artists during the next three years will be Herman Melville's "Typee," to be shot on location in Tahiti, starting in July. Scheduled next are "Alouette," a story of Joan of Arc, and Kipling's story "The Man Who Would be King," to be made in Napal starring Humphrey Bogart. Attending the conference: Huston (center) and (l to r) William F. Aodgers, AA Sales Consultant, and AA vice-presidents Ed Morey, Morey R. Goldstein, G. Ralph Branton, Norton V. Ritchey, and Alfred Crown.

Todd-AO Offering Sound Facilities To Pix Producers

The Motion Picture Production Division of The Todd-AO, Corp., with newly completed recording, scoring and dubbing facilities at Kling Studios under the supervision of S. A. Sanford, general manager of the division, has opened its doors to the trade with facilities now available to independent producers and major studios alike.

The M. P. Production Division of Todd-AO, began converting Stage Three at Kling Studios into a modern recording-scoring-dubbing stage last December, following the decision of Henry S. Woodbridge, president of The Todd-AO, Corp., to make the new stage available as an industry-wide function.

Closed-Circuit

The stage, which has a special closed-circuit TV operation between Kling Studios' other two sound stages and the Todd-AO control room on Stage Three, is believed to be the only operation of its kind in the industry. Time in scoring can be cut by 25%, according to Sound Director Fred Hynes, because of the quick communication between the conductor and the control room operators via TV. The sound operation has a six channel orthosonic set-up; and the 60 foot x 27 foot screen, is adjustable to any depth of curvature to accommodate all types of screens, flat, CinemaScope, and Todd-AO dimensions.

Cost $1 Million

Cost of construction in renovating Kling Studios Stage Three and cost of projection, recording and TV electronic equipment will run over $1 million. Already been characterized by technical experts in the field as one of the finest, if not the finest of its kind, Ninety-six sound tracks can be put together at one time on this stage, and pictures can be dubbed in any one of several different screen-size versions.

According to Sanford, *Eighty Days around the World*, the Mike Todd Production, will be the first feature production which will go into work using our new facilities. We are currently in negotiation with other producers who see the advantage in using our facilities."



Lt. Gen. Chung Yul Kim, chief of staff of the Republic of Korea Air Force, visits Edward Muhl, Univ.-Int'l vice-president in charge of production. The character of Gen. Kim will appear in "Battle Hymn," U-I's Technicolor CinemaScope film version of the life of Col. Dean Hess, which is now in production with Rock Hudson (as Col. Hess), Martha Hyer, and Dan Duryea in the starring roles.

HOLLYWOOD ...on the wire

RICHARD BERNSTEIN, *Editor*
Hollywood Offices:
8245 Beeman Avenue
North Hollywood. Tel.:
ROgers 7-2347

Stanley Rubin will produce "The Girl Most Likely," at RKO, William Dozier, the studio's vice president in charge of production announced. Jane Powell is already set to star in the film, which will be the first of three films that she will do at RKO. . . . Dan Ullman checked in at Allied Artists where he will script the Joel McCrea starrer, "The Oklahoman," which Walter Mirisch will produce. . . . Sol Lesser Productions purchase the novel "Wild Talent" by Wilson Tucker for motion picture production. . . . Sir Laurence Olivier signed for the role of General Burgoyne in George Bernard Shaw's "The Devil's Disciple," which Hecht-Lancaster Productions will produce with Montgomery Clift and Burt Lancaster co-starring with Sir Laurence.

* * *

"One Way Out," an original melodrama by George Seaton and Robert Pirosh, was purchased by U-I and assigned to Howard Christie to produce. Richard Landau has been signed to write the screen play for the feature. . . . Jack Murray has been signed to a contract as supervising editor of C.V. Whitney Pictures. . . . Gloria McGhee was inked for a lead role in "The Boss," which will star John Payne and will be co-produced for UA release by Payne and Frank and Walter Seltzer, who head Seltzer Pictures. The film will be directed by Byron Haskin. It will go before the cameras Apr. 16. . . . Bryna Productions, Kirk Douglas' independent production company, is prepping "Spring Reunion," which will star Betty Hutton and Dana Andrews for a May 15th start. The company also plans to put "Shadow of a Champ," before the cameras this fall.

* * *

Errol Flynn has signed to star in "The Big Boodle," which producer Lewis Blumberg will make for United Artists release. The film will roll in Cuba in April and will be based on the best selling novel of the same name. . . . Bel Air Productions inked Mark Dana for the lead role in "The Pharoah's Curse," which will be directed by Lee Sholem. The feature will be produced by Aubrey Schenck and Howard Koch. . . . Edmund Grainger signed Norman McLoed to direct "Bundle of Joy," which goes before the RKO cameras May 14. . . . Glenn Ford will co-star with Marlon Brando in "Teahouse of the August Moon," which M-G-M will release. The feature, based on the successful stage hit of the name, will be shot in Japan. Daniel Mann will direct and Jack Cummings will produce the feature.

* * *

Barbara Stanwyck has been signed by producer Sol Baer Fielding to co-star with Joel McCrea in "Trooper Hook," the first feature to be made by the newly formed Fielding Productions. The top budget feature will be financed and released by United Artists. "Trooper Hook," is based on the story by Jack Schaefer, who also wrote "Shane." In the film, Miss Stanwyck will portray a woman who is captured on the Southwestern frontier by Indians, and is later freed by McCrea, a U.S. cavalry sergeant. The film will be shot completely on location and will go before the cameras Sept. 4.

* * *

Paramount signed Michael Rennie for one of the leads in "The Loves of Omar Khayyam," which will be directed by William Dieterle and will be produced by Frank Freeman, Jr. . . . On the same lot, Henry Levin was inked to direct "The Lonely Man," which will star Jack Palance, Anthony Perkins, and Neville Brand. Pat Duggan is producing the feature, which will be lensed in Vista-Vision from a story and screen play by Harry Essex and Bernard Smith. . . . 20th-Fox loaned Jeffrey Hunter to U-I to co-star with Fred MacMurray in "Gun For A Coward," which will be filmed in color by Technicolor. William Alland will produce.

* * *

Ranald MacDougall will direct "The Good Shepherd," the film version of C. S. Forester's best seller, which deals with a convoy ship in the Atlantic during World War II. The film, which will be produced by Jerry Wald and released by Columbia, will star Humphrey Bogart. . . . "The Cruel Tower," John Ericson starrer, which will be Lindsley Parsons' next production for Allied Artists release, will go into production Apr. 30. It will be based on the William Brown Hartley novel of the same name.

* * *

M-G-M purchased the movie rights to a story, "The Company of Cowards," by William Chamberlin, which was published in the Saturday Evening Post. Studio head Dore Schary assigned Charles Schnee to produce the property, which tells of a group of officers who were dishonored in their first World War II battle and their struggle to redeem themselves in their next encounter. . . . M-G-M also announced that "A Man Is Ten Feet Tall," which will be produced in its entirety in New York City will be directed by Martin Ritt. Cast is topped by Sidney Potier, Ruby Dee, John Cassavetes, Kathleen Maguire and Jack Warden.

* * *

Edward Arnold was inked for a top role in "Twelve Angry Men," Orion-Nova Production, for UA release. . . . Producer Arthur Hornblow, Jr. has assigned Julius Epstein to write the screen play for "Solomon and Sheba," which Hornblow has scheduled for production in association with Edward Small in Spain in early 1957. Hornblow also set Larry Marcus to script "witness For The Prosecution," which he and Small will place before the cameras in London this August. . . . Carol Channing signed a multiple film contract with RKO. She makes her screen debut with Ginger Rogers in "The First Traveling Saleslady." Walter Wanger at the same studio announced that he will produce "The Day They Gave Babies Away," by Dale Eunson, on his RKO schedule.

* * *

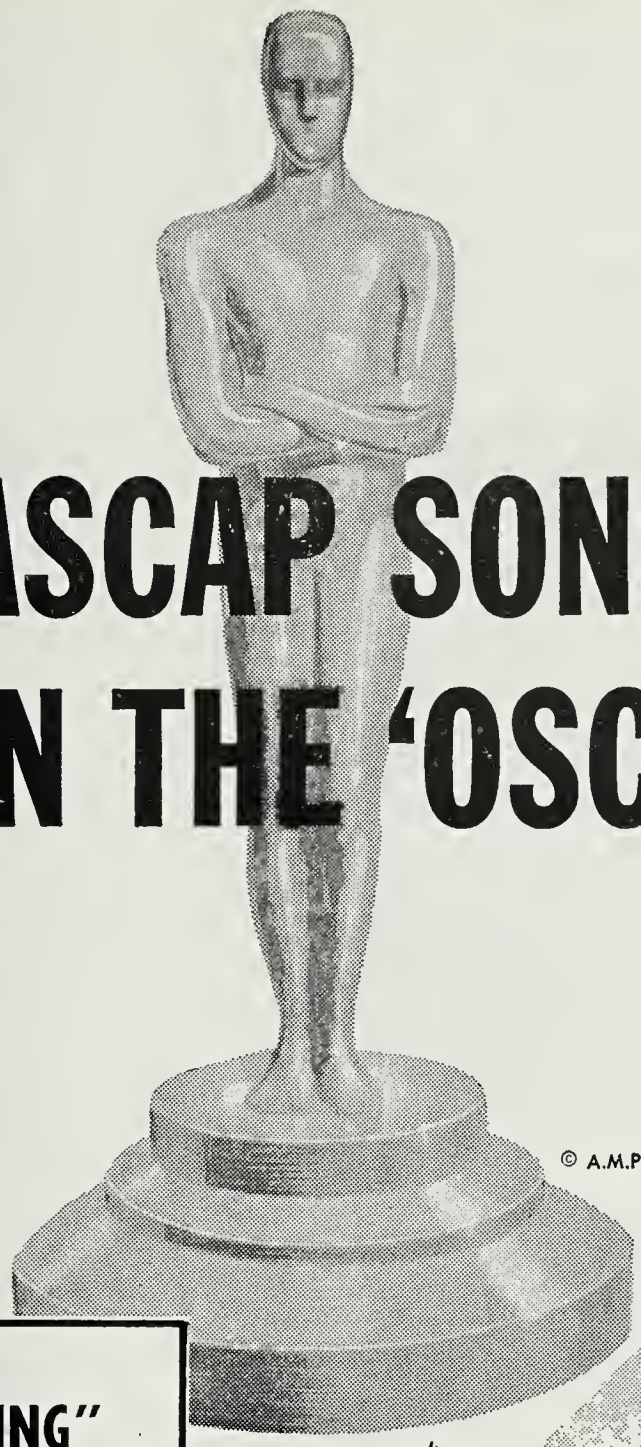
Julie Adams was set for the starring role in "Star Light, Star Bright," which will co-star George Nader and be shot in Cinema-

(*Continued on page* 26)



Academy winners since 1934:

1934 — "The Continental" — Con Conrad, Herbert Magidson
1935 — "Lullaby of Broadway" — Harry Warren, Al Dubin
1936 — "The Way You Look Tonight" — Jerome Kern, Dorothy Fields
1937 — "Sweet Leilani" — Harry Owens
1938 — "Thanks for the Memory" — Ralph Ranger, Leo Robin
1939 — "Over the Rainbow" — E. Y. Harburg, Harold Arlen
1940 — "When You Wish Upon A Star" — Ned Washington, Leigh Harline
1941 — "The Last Time I Saw Paris" — Jerome Kern, Oscar Hammerstein 2nd
1942 — "White Christmas" — Irving Berlin
1943 — "You'll Never Know" — Harry Warren, Mack Gordon
1944 — "Swinging On A Star" — James Van Heusen, Johnny Burke
1945 — "It Might As Well Be Spring" — Rodgers and Hammerstein
1946 — "On the Atchison, Topeka and Santa Fe" — H. Warren, J. Mercer
1947 — "Zip-A-Dee-Doo-Dah" — Allie Wrubel, Ray Gilbert
1948 — "Buttons and Bows" — Jay Livingston, Ray Evans
1949 — "Baby, It's Cold Outside" — Frank Loesser
1950 — "Mona Lisa" — Ray Evans, Jay Livingston
1951 — "In the Cool Cool Cool of the Evening" — H. Carmichael, J. Mercer
1952 — "Do Not Forsake Me, Oh My Darlin' "— Dimitri Tiomkin, Ned Washington
1953 — "Secret Love" — Sammy Fain, Paul Webster
1954 — "Three Coins in the Fountain"— Sammy Cahn, Jule Styne



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Carl Krueger Productions Plans Talent Hunt, Two Films Annually

By Richard Bernstein



CARL KRUEGER

The man who first introduced Red Skelton to film audiences, producer Carl Krueger, is now engaged in an active three-fold search; for new talent, new technicians and new properties. Stressing the importance of careful film planning, Krueger revealed that his indie production company would probably turn out no more than two motion pictures a year.

His three-fold search took concrete form in his latest CinemaScope-De Luxe Color production for United Artists, *Comanche*. Dealing with the life of Quannah Parker, the tribe's famous chieftain, the film deals with the Comanche raids in the 1870's deep into Mexico country—probing at times more than 1000 miles across the border.

Extensive Research

Krueger spent more than three months on story research with authorities from the University of Oklahoma, trying to dig out the off-beat essentials necessary for modern film entertainment. Some interesting background is uncovered in the movie; the age-old feud between the Comaches and the Spanish, fanned by a vicious market in Indian scalps run by both Mexicans and renegade Americans. The Comanche strength is depicted in the CK production—noting that they killed more Americans and Mexicans than any other tribe.

In the way of new talent, *Comanche* introduces Linda Cristal—who was discovered after an extensive talent search. "I needed a young lady who was both mature and vibrant, and had the bearing of Spanish aristocracy," Krueger pointed out. Miss Crystal played opposite star Dana Andrews, who has a percentage of the film. Krueger added that in dealing with stars of this stature, he would be glad to arrange such deals—"they are necessary at times for exciting casting," he declared.

Earlier, Krueger introduced Dewey Martin in his production of the *Golden Gloves Story*, released by Eagle-Lion, and directed by Felix Feist. His production organization also had produced *Thunderbolt* and *Sabre Jet* for United Artists release. He is now prepping for his next film, *St. Patrick's Battalion*, a factual action film to be shot on Mexican locale, with a major star.

Krueger, a former public relations man, was once under contract to 20th-Fox as a writer. Prior to this relationship, he did promotional work at the Chicago Worlds Fair, and later worked on publicity for Olson and Johnson.

The producer also has high hopes that the man responsible for the *Comanche* score will "become one of our major young composers." He's Herschel Durke Gilbert, who is also responsible for the song "A Man's As Good As His Word," which is used dramatically behind the story. The Alfred Perry lyrics are sung by The Lancers.

Also in the *Comanche* cast are Kent Smith as the Indian chief and Reed Sherman. Krueger, who penned the screenplay, noted that actors are always on the lookout for an intriguing story angle — especially when they're looking for independent work.

Krueger has tried to fortify his production company with new technical people, new directors, new production personnel—"there's a terrific interest in the industry in finding new faces in every phase of the business," Krueger concluded.

Vivian Blaine, star of Sam Goldwyn's *Guys and Dolls*, will co-star with Red Skelton in her next outing, RKO's *Public Pidgeon No. One*, directed by Norman Taurog. Miss Blaine originally created the role of Miss Adelaide in the Broadway stage production of the Runyon musical, and recently appeared with Bob Hope and Greer Garson in the television version of *The Awful Truth*.



Present at the Motion Picture Sound Editors' third annual awards in Hollywood were, L to R, standing: Dore Schary, M-G-M production chief, who received a special award for the documentary "The Battle of Gettysburg;" Patrick McCormack and Ed Luckey, for "This Island Earth;" Joe Kavigan, for TV's "Lassie." Seated, L to R: Ann Blyth, who presented the awards; Lassie; and Morse Opper, MPSE president.

. . . HOLLYWOOD

(*Continued from page* 24)

Scope and Technicolor at U-I. Miss Adams will play an American actress in the picture, one of four who are brought to Hollywood to test for a film. She falls in love with Nader. The other three girls will be portrayed by Marianne Cook, Elsa Martinelli and Gia Scala. Aaron Rosenberg will produce the feature which will be directed by Jack Sher from his own script.

* * *

Jack L. Warner approved plans for Irwin Allen's production, "The Story of Mankind," which will be presented by Warner Brothers. The film which will run two and one half hours will trace the million-year history of man on earth. It will be photographed in Technicolor and in wide screen. It will be based on the Hendrik Van Loon best seller, which has sold over 21 million copies and has been published in more than 17 million languages. Allen just completed "The Animal World," which will also be released by Warner Brothers.

* * *

M-G-M has purchased the motion picture rights to a novel, "The Fool Killer," by Helen Eustis, as well as the teleplay by Dale Wasserman, it was announced by Studio head Dore Schary. Jud Kinberg and Edgar Small have been assigned the production reins on the feature. The principal characters of the story are a runaway boy and a mentally ill soldier. . . . Stanley Kramer signed George Antheil to write and conduct the original score for his production, "The Pride And The Passion," which will be shot in Spain for UA release. . . . Sol. C. Siegel announced that he has signed Danny Kaye to star and Michael Kidd to direct "Merry Andrew," a musical romance, which he will produce at M-G-M early in 1957. The film will be based on an original story by Paul Gallico. It has a circus background and will be made in England and Hollywood.

* * *

Don Gardner left for Mexico to confer with the producer of "Gringo Gold," in which he will star. Gardner just finished a role in "Death Of A Scoundrel," produced and directed by Charles Martin. . . . Julie London was signed for a top role in U-I's "The Great Man," which will star Jose Ferrer, who will also direct the film. . . . Columbia announced that Frank Sinatra will co-star with Kim Novak in the film version of "Pal Joey," which will be produced by Fred Kohlmar.

SPG Nominates 14

HOLLYWOOD.—A five-man nominating committee appointed by Samuel G. Engel, Screen Producers Guild president, has selected fourteen SPG candidates for election to the Executive Board to fill the vacancies of seven current Board members whose terms expire in May. Nominated are: Hall Bartlett, Pandro Berman, Samuel G. Engel, Arthur Hornblow, Jr., Howard W. Koch, Fred Kohlmar, Mervyn LeRoy, Tom Lewis, Frank McCarthy, William Perlberg, Lewis Rachmil, Stanley Rubin, Jerry Wald and Lawrence Weingarten.

Senators Quiz Allied On Program

(*Continued from page 4*)

of the 1954 reduction, with the distribnors the principal beneficiaries.

Myers, declaring that higher film rentals could dissipate any tax relief, asserted that the "film companies benefited to a greater degree than the theatres," and that exhibitors are worse off today than a year ago."

Furthermore, he declared, theatre attendance is way off, and this is attributable in large measure to the lack of a continuous flow of film attractions.

On this point of product shortage, Sen. Schoeppel pointed out that he has heard many expressions by theatre men of a preference for the return of block booking.

But Myers, calling this "an absolutely hollow contention," said that is no impediment to block booking per se, only a bar to conditioning a picture on acceptance of another.

Block-Booking Complaints

There are still many complaints, however, of "compulsory block booking," he added. Furthermore, Myers said, the companies have not cut the production supply because of the ban on block booking, but because they have found it is easier to make money by extended runs and fewer films.

Myers, turning to arbitration, cited the subcommittee's 1953 recommendations for a voluntary system of arbitration, and for greater and more vigorous enforcement of the consent decrees by the Justice Department. He charged that neither of these recommendations had been properly acted upon, that distribution was principally at fault for failure to adopt an arbitration system, and that only one exhibitor organization—"the self-styled Independent Theatre Owners Association, the lesser of the New York City splinter organizations"—had endorsed the most recent draft of the arbitration plan proposed by the distribntors.

"One-Way Street"

He emphasized the Allied position that without arbitration of film rentals no system of arbitration would be acceptable, but also reiterated the importance of eliminating provisions for limited pre-releases and for restoring his definition of clearance to make all clearances subject to arbitration whether or not formally entered on the contract forms.

"Film rentals dominate every other issue," the Allied board chairman declared, and even if the other weaknesses of the present draft were cleaned up, it still would not be acceptable to Allied as long as film rentals are not arbitrable.

And, Myers added, in response to questioning from Sen. Goldwater as to whether the exhibitors would "be willing to arbitrate up" since "arbitration works two ways," he said no, that he doesn't believe there is any factual evidence to justify that," and that "one-way arbitration invoked by the exhibitor" is the only effective remedial arbitration.

But Goldwater commented that "Frankly, I can't conceive of arbitration being a one-way street."

And Sen. Schoeppel reminded Myers that his subcommittee report had taken the stand that it is "absolutely clear" that film rentals are not a proper subject for arbitration.

"I can't conceive how a seller can be put in a position of not knowing the price of his product—because he is making it to sell," Sen. Schoeppel declared.

The Senator further cited reports that TOA had only agreed to arbitration of film rentals because Allied, in return, had agreed not to oppose requests for Justice Department sanction of production by exhibitors.

Acknowledging the deal, Myers said "politics make strange bedfellows," but again reasserted that there is virtually no exhibitor support for the draft plan.

Only on his "pre-release" arguments did Myers score heavily. He charged that the Justice Department, by "interpretation" has paved the way for unlimited use of the prerelease practice, even though the court would not permit such a permissive provision in the consent decrees.

Myers further charged that not only are the distributors prereleasing by "selection" of theatres instead of competitive bidding, but that they can and do control the admission prices of prereleases.

Asks Distrib Answer

Sen. Humphrey, declaring that the prereleasing practice was a "relevant point" and that Myers' charges should be answered by the distributors in their testimony later, said "As a family man I have some strong views about the motion picture industry, both on quality of pictures and their availability." He said he does not like any practice that makes a person wait for a long time before he can see films in his part of town.

This comment followed a charge by Myers that, because of the increase in pre-releases and "pre-pre-releases" the availability of films to the subsequent run and neighborhood houses had in many cases been put back from 28 days to six months and more, and that the former regular flow of pictures at regular intervals to these theatres had been disrupted.

Allied's big guns expanded on the Myers theme that distributor practices of selling, combined with reduced production, are to blame for the little theatre owner's plight, and urged the government to step in by enacting legislation to place a Federal agency—preferably the Federal Trade Commission—in charge of regulating film rentals.

Asks "Utility" Status

Minneapolis exhibitor Benjamin Berger disputed a contention by Sen. Schoeppel that the impact of television, plus the future impacts generated by color and possibly toll tv, might be the principal contributing factor.

"People will come to the theatre if the theatre gives them what they want to see at the time they want to see it," Berger averred and then, when Schoeppel asked if he wanted the government to tell the film companies what to produce and how to distribute their pictures, and at what price, Berger said Allied only wants the government to assure the public of the opportunity to see movies in all communities. He cited the regulation of the railroads to insure service to unprofitable areas as an example.

"Do you want to put the motion picture industry in the same position as a public utility?" Schoeppel asked.

"Equivalent to it," Berger replied. He said the government should make pictures available to low-income theatres in small communities. "Percentage" has killed many theatres and prevented the public from seeing good pictures," he declared.

The "basic issue" before these hearings, he added, is that "thousands of exhibitors are being squeezed out of business not because of television but because of their inability to get good product at prices they can afford to pay."

Good pictures, he said, belong to the public and should not, as in the case of "Greatest Show On Earth" and others be shelved without giving everybody the opportunity to see them.

But the industry sits in an "ivory tower," Berger said, charging that people like Samuel Goldwyn, in the 90 percent bracket, "don't give a damn about the public."

"Won't Let Go"

Schoeppel, however, said there must be some distinction between theatres, a lag between runs, and no indiscriminate distribution.

"I don't see how you can expect the government to make the industry operate on a public utility basis—and give everyone a print. . . . I can't conceive of making pictures except for the purpose of selling them . . . the industry itself could work things out," Schoeppel declared, pointing out that he was only reiterating what he said three years ago. And, he cautioned further, once the government gets hold of something, it wants to tell the industry involved how to run and doesn't want to let go.

"Resolve Own Problems"

But Humphrey, while agreeing in general that the government should not run the motion picture business, said there are "two concepts of economics," the European theory of milking a restricted market for all it can bear, and the basic concept of American economics of mass consumption at reasonable prices.

However, Humphrey added, the industry should resolve its own problems if possible.

Other allied leaders, President Ruben Shor of Cincinnati, Secretary Julius Gordon of Beaumont, Texas, and former Presidents Wilbur Snaper, New Jersey exhibitor, and Trueman Rembusch of Indianapolis, expanded on various phases of the Allied charges of restrictive and illegal selling practices, including price fixing by direct and indirect methods, and of failure by the Justice Department to properly enforce the consent decrees arising out of the Paramount decision. Their conclusion was unanimous that only Congress and the government, in the absence of any effort or desire on the part of the film companies to deviate from these practices or even to sit down and discuss the situation, could save the small exhibitor from ruination.

Rembusch additionally requested that the subcommittee take steps to amend the income tax laws so that punitive damages will be tax-free to an anti-trust plaintiff and may not be charged off as an expense by the defendants.

Gordon pointed out that a number of foreign governments have put a ceiling on film rentals and that American producers are selling their films more cheaply abroad and arbitrating film rentals in foreign countries while refusing to do so in this country.

REGIONEWS

ALBANY

Variety Club will hold its annual golf tournament at Shaker Ridge Country Club in Colonie June 25. Committee, headed by former chief barker Nate Winig, includes Ralph Ripps, Metro salesman and a previous winner. . . . Action of the Brunswick Town Board in voting a ban on drive-ins, ditched plans of United Drive-In Theas. for a 700-car project in that community, near Troy. Arthur J. Newman, who retired as Republic branch mgr. to serve as an officer of the corporation, reports several other sites are being studied. . . . Paramount went down to one salesman on transfer of W. Gordon Bugie to the Cleveland exchange. Bugie is v.p. of the Colosseum of M.P. Salesmen and past pres. of the Albany loge.

Don Gilson sold the Sunset Drive-In at Canton to Alec Papayanakos, owner of the American Theatre there and of the Ideal Drive-In nearby. Gilson removed equipment from the Sunset, removing the drive-in from the theatre map. . . . Louis W. Schine of Schine Circuit, Gloversville, making rapid recovery in Florida from surgery performed in N. Y. C.

ATLANTA

Move to introduce Daylight Saving Time in Fla. is being vigorously opposed by independent and circuit exhibitors in a protest spearheaded by LaMar Sarra, v.p of Fla. State Theas. . . . The new Pal Theatre, Louisville, Ga., to replace the one destroyed by fire and opened by Pal Amuse. Co., cost $75,000. . . . Push-bottom reclining chairs will be a feature of the 2000-seat house to be built in the new Britton Plaza Shopping Center by S. E. Britton, Tampa, Fla. theatre owner. . . . Leslie Pendleton succeeds Vernon Carter, who resigned as mgr. of the State, Tallahassee, Fla.

Dave Williams, IFE branch mgr., transferred to the Charlotte office upon return of former Atlanta branch mgr. John Jarvis to the post. . . . Bernie Swiney, mgr. of Bonnet Drive-In, Loudon, Tenn., took over the Court Theatre there, which closed following death of owner Charles Colville. . . . Martin's handsome new Troy Theatre, Monroe, Ga., reopened for business. . . . Olin Evans acquired the Barbour Drive-In, Louisville, Ala., from F. B. Pierce. . . . John H. Stembler, pres. of Georgia Thea. Co., appointed chmn. of Am. Cancer Society's 1956 educational and fund raising drive in Fulton Co.

Joe Jackson, owner of Clanton Drive-In, Clanton, Ala., purchased property there for a new theatre. . . . Bernie Wiley, owner of Johnson City drive-ins, died of self-inflicted bullet wounds. . . . Maurice Mitchell, 65, 20th-Fox's Ala. sales representative, died of a heart attack. . . . Mrs. Gillam, Atlanta movie censor, said she did not have the authority to ban "Man With the Golden Arm" and it is slated to open at the Rialto soon. . . . Milton Brockett, Crescent Amuse. booker, was on the row with his new asst., W. C. Patterson.

Hobart Love, who managed the Strand, Montevallo, now mgr. of Wilby-Kincey's Walton, Selma, Ala., succeeding Glenn Smyly, who left for army duty. . . . A gala buffet supper at the Dinkler Plaza Hotel will precede the Cinerama premiere at the Roxy Theatre on April 2, sponsored by the Atlanta Symphony Society Guild. . . . Martin & Thompson are new owners of Williams Drive-In, McRea, Ga. . . . Allied Artists prexy Arthur C. Bromberg was in a New Orleans hospital for checkup. . . . W. D. Lorran, owner of the Fox, Kingsport, Tenn., underwent surgery.

BOSTON

Petition of Raymond J. Lord, asst. to Comm. of Public Safety, proposing that theatres be required to pay yearly fee of $50 for operating on Sundays, was killed in committee and thrown out of this year's legislative session. Frank C. Lydon, representing Allied of New Eng., and Carl Goldman for Ind. Exhibs. Inc. had appeared in vigorous opposition to it. . . . United Artists engaged the services of Harry Browning, m.p. director of Gabriel Stern's ad agency, to handle world premiere of "Quincannon, Frontier Scout" at the Legion Theatre, Mayfield, Ky.

Philip Bloomberg, operator of the Orpheum, Danvers, who has been trying to get a permit for a drive-in, is a step closer to realization since the clerk of the Board of Appeals granted a variance for a drive-in on Endicott St. Unless he can get clear title by late spring, Bloomberg will carry over the project for a 1957 opening. . . .The Warner office, headed by Bill Kumins, is swinging into action for the Ralph Iannuzzi Drive, to be held during month of May. . . . Larry Japson, formerly with Pacific D-I Theas., has joined Redstone as mgr. of the Sunrise Drive-In, Valley Stream, L. I.

Nicholas Zeo, Springfield atty. and operator of the Parkway, Wilbraham, also a partner with Peter Marrone in the Edgemere, Sturbridge, announced construction of an ozoner in N. J. and near completion of a 3000-car project in Brooklyn, N. Y. . . . Donald O. J. Messenger, 55, Boston correspondent for the M. P. Herald, passed away in Philadelphia. Burial was in Nova Scotia. . . . W. Leslie Bendsley, owner of Community Playhouse, Wellesley, and founder of the Wellesley Boosters Club to aid local scholarship and athletic funds, was presented with an inscribed leather desk set by club members for his civic activities.

Joining the grandfather ranks were Ernest Warren, owner of the Paramount, Needham, with arrival of twin girls at the Morris Nelsons; Norman Glassman, Lowell exhibitor, on birth of Nancy Ellen Glassman, and a new grandson was welcomed by Philip Smith, pres. of Smith Mgmt., son of Richard E. Smith, v.p. . . . Marcel Meikelberg, former distrib. in this district, is a patient in Veterans Hospital, as is James Sheerin, owner of Pinehurst Drive-In, Billerica.

BUFFALO

Wm. Brett, gen. mgr. of Skyway Drive-In Theas., announced that $25,000 will be spent on an addition to the refreshment center at Skyway Lakeshore outdoorer, which opened March 31. . . . Gammel's Columbia Theatre at 449 Genesee has been sold to a local Negro congregation and will be remodeled for church use. . . . Doris Nosbisch, secy. to mgr. Leon Herman of the Republic exchange, will be married to Jack Berkhoudt on April 14. . . . The "Guys and Dolls" run at the Cinema in Buffalo lasted 14 weeks.

Max Vinson, mgr. of Schine's Monroe, Rochester, has a tie-up with a local music store for prizes worth $1,600. A coupon ticket issued by the store must be deposited in a box in the Monroe lobby and five drawings have been conducted so far. . . . Stanley Weber, former Buffalo theatre mgr., will be back in town in April to begin work as mgr. of the Turf Clubs and public relations chief for the Ontario Jockey Club in Canada. . . . Kleinhan's clothing store is going to town in a tie-up with the Center Theatre on "Man in the Gray Flannel Suit."

CHARLOTTE

Jim Jellico returned as mgr. of the Summerville, S. C. theatre after five years as mgr. of theatres in Allendale and Salisbury, N. C. . . . Holly Theatre, Mt. Holly, N. C., reopened exclusively for Negro trade. . . . New sound and projection were installed in the Fox Theatre, Morgantown, N. C. . . . H. F. Kincey of Wilby-Kincey Theas., was elected pres. of the Charlotte Central YMCA. . . . Columbia moved into its new office on Church St. . . . Suit was filed in Mecklenburg superior court in an effort to collect $45,000 in life insurance on Worth Stewart, pres. of Stewart-Everett Theas., who has been missing since 1953.

CHICAGO

Outdoor theatres here are seeking earlier runs to compete with the regular theatres. Double Drive-In mgmt. recently went into Federal Court for better playing time to compete with southside theatres. . . . Marks Bros. new double screen, 2000-car Bel Air Drive-In, was forced to close the day after opening because of ground damage by rain. A more substantial foundation is now being laid. . . . Starlite Drive-In, under Stanley



Industry leaders at United Jewish Appeal meeting of Motion Picture and Amusement Div. included (l to r): Barney Balaban, Paramount Picts. prexy; Leon Goldberg, United Artists v.p. and treas., who is industry chairman; and Adolph Schimel, Universal v.p. and gen. counsel, who will be this year's guest of honor at the UJA annual luncheon.

CHICAGO (cont'd.)

Kolberg mgmt, operated throughout the winter with car heaters and low-priced meals at its restaurant. . . . "The Swan," with Grace Kelly, will open the day after her wedding at B&K's United Artist Theatre.

Whiteway Sign installed 66 ft. electric sign for new owners of the Belmont Theatre, Chicago, and Abbott Thea. Supply furnished 1000 new seats and carpets. . . . B&K will reopen the loop Garrick as film house when CBS gives up its lease. . . . New mgrs. include Robt. Kass at the Pickwick, Park Ridge, and in Chicago, George Sarathain at the Ziegfield; Dennis Weslie, Gold Coast; James Hector, B&K Howard. . . . Don Young, mgr. of Amo Theatre, Chicago, reports modernization completed and name changed to 61st St. Theatre. Triple feature will be shown weekends. . . . Allied of Ill. are taking larger quarters at 1317 S. Wabash to care for expanding activities. Other moves include Modern Talking Pict. Service to 216 E. Superior St.; Hollywood Amuse. to 3750 Oakton Ave.

Tom Dowd, former mgr. of the Ziegfield, was named midwest div. mgr. of United Motion Picture Co. . . . "Game of Love" attorneys plan appeal against adverse verdict of Judge Sam Perry. Reported they will seek cooperation of Civil Liberties Union. . . . Fred Gielow named mgr. of Nepo's Times Theatre, which they took over recently from Marks Bros. House is being modernized. . . . Attys. Simon and Collen have been retained by Allied Artists to represent the company in the Milford Theatre anti-trust case. . . . Harry Phillips of Ace Seating & Upholstery reports modernization of 1400 seats for Evanston Theatre, Evanston, Ill., and 1000 seats for the Times, Chicago. . . . Albert Dezel's independent film exchange offices moved to 1118 So. Mich. Ave.

CINCINNATI

Sam Levin, drive-in theatre owner of Dayton who contracted to purchase land for $62,500 and paid $20,000 down, for an ozoner on Red Bank Rd. adjoining the Ford plant, to cost an additional $150,000, has asked the Court of Appeals of Fairfax, O. to declare unconstitutional an ordinance enacted by the village. According to Levin, the ordinance limiting open air performances to no more than 250 persons was enacted solely to keep him from building there. . . . Arthur Adams resigned as W. Va. salesman for M-G-M and is moving to Charleston, where he will engage in other business. . . . Louis Sher and Ed Shulman, who operate art theatres in Columbus and throughout the state, have taken over an art house in Denver, Colo.

Russell Babel's Airport Drive-In, Spencer, W. Va., is to be serviced from the Cincinnati exchange instead of Pittsburgh, while Lake Trail D-I and Star Theatre, Russell Springs, Ky., are being transferred from Cincy to the Indianapolis territory. . . . Joan Theatre, Sardinia, has been leased by J. B. Lee of that city. . . . Milt Gurian's Allied Artists office here held second place in the division at end of the first four weeks of the March of Progress Drive.

Theatre Owners Corp. is now booking and buying for the Bacon Theatre, Versailles, Ky. . . . Charles Behlen, Ky. circuit exhibitor, is convalescing at home after major surgery. . . . J. H. (Hank) Davidson of Associated Theas. disposed of his 3-C Drive-In, Washington C. H., to Jim Chakeres, who operates the Fayette Theatre there. . . . Price Coomer's Park at Middlesboro, Ky. is down to four-day operation. . . . Mid-West Thea. Sup. is equipping the new Bourbon Drive-In under construction for Lou Marcks in Paris, Ky.

Mark Cummins' new Circle 25 Drive-In, Lexington, Ky., is nearing completion. Cummins is now full owner of the Garden Auto Theatre, St. Petersburg, Fla., having bought the interest of Jerry Jackson, Jr., his former partner. . . . Variety's Old Newsboy's Day is scheduled for May 28 and chief barker Robt. McNabb appointed Herman Hunt and Edward Salzburg to head the event. The Tent has established a Variety Club Opportunity Workshop in Goodwill Industries Bldg. to give vocational training to the mentally retarded and severely handicapped. . . . National Thea. Sup. is furnishing complete equipment for the new Oakley Theatre, Cincinnati, now under construction for Mid-States.



12,000 Exhibitors, Press, Radio and TV representatives turned out for Warner's nationwide "in-the-theatre" trade showings of "Serenade" and "The Searchers" in 32 exchange cities over the country. Shown at the Los Angeles screenings (l to r): Everett Sharp of Fox West Coast Theas.; Ed Levoy of Markoy Theas.; Sarita Montiel, star of "Serenade;" Fred Greenberg, Warner's local branch mgr., and Roy Haines, western div. mgr.

DENVER

Clarence Batter will book and buy for the new 650-car drive-in under construction opposite Security Village, a suburb south of Colo. Springs. It will be surrounded by a mound of dirt, the top of which will be utilized for a miniature train track with a tunnel under the steel screen tower. RCA sound and projection, together with complete concession stand equipment will be furnished by Western Service Supply. The ozoner will have the longest throw in the territory—632 feet—and sound system will be able to utilize both single and four track magnetic sound. A May 15 opening is planned.

H. L. Boehm, operating theatres in Woodward, Okla., purchased the Mission and the El Rancho Drive-In, Dalhart, Tex., from J. C. Parker. . . . The east room of the 20th-Fox exchange has been remodeled into three private offices for the salesmen. . . . "Great Day in the Morning," which was made in Colo., will have its world premiere at the Orpheum on May 16. Scheduled to attend are Virginia Mayo, Robert Stack, Ruth Roman, Alen Nicol.

Frank H. Ricketson, Jr., pres. of Fox Inter-Mountain, was named to a 15-man committee that will plan the 1958 centennial of the incorporation of Denver. . . . Black Hills Amuse. moved its Denver office to 822 21st St. . . . Robert Sweeten, mgr. of the Centre, is father to twin daughters, Michele Mary and Marlayne Marie. . . . Ray Davis, F-I dist. mgr., and Ethel Ale were married.

DES MOINES

A. A. Hopper has been named mgr. of the two theatres in Iowa Falls after serving at the Pastime in Maquoketa. Dale Buchholtz of Guthrie Center will take over Pastime mgmt. . . . The RKO office in Omaha has been closed and all records moved to the Des Moines exchange, which will handle bookwork for both territories. . . . Bill Feld announced that Realart has taken over Gratis Reels from Modern Talking Picts. for distribution in Iowa and Nebraska. . . . Mr. & Mrs. George Basta, who recently purchased the Watson in Graettinger, have taken over active mgmt. of the house.

Harley Kerr reopened his Lux Theatre in Massena and announced a good program of forthcoming pictures. . . . In a campaign sponsored by the Roxie Theatre in Peterson, residents are being urged to "trade at home" and a series of free movies, with tickets available at participating local business houses, is being presented. . . . By vote of delegates at the Dubuque Trade and Labor Congress, the Dubuque Drive-In is again on the "We do not patronize" list. . . . Children under 13 were guests of Woodbine Community Club at a free show at the Woodbine Theatre, first in a series which the club plans to sponsor, Ken Moore is mgr. of the Woodbine.

HOUSTON

Ralph Lowe is new mgr. at Hi-Nabor Drive-In, replacing E. H. Moreland, who moved out of town. Other new Korn mgrs. are Jesse James Plunkett at the Lindale; Jimmy Rawlings, who came out of retirement, at the Port; M. T. Barnell at the Grand. . . . Irvington Drive-In, a Pack theatre, has replaced Don Darden with Jim Carty from El Paso as mgr. . . . Nominations for the award established in 1950 by Texas showman and philanthropist Karl Hoblitzelle are now being taken. The Texan who has made the most outstanding contribution to agriculture during the past three years will receive $5,000 in cash and a gold medal.

Jack Farr, Trail Drive-In, is advertising to customers not to attend his theatre on meeting nights of their local civic club. . . . IATSE head, Eddie Miller, has been St. Joseph hospitalized. . . . Actress Ramsey Ames was in town ballyhooing "Alexander The Great," due at Loew's soon. . . . During Shepherd Drive-In's latest four-feature horror show, mgr. Carl Sheffield's ad advised, "Don't bite your nails—try our delicious hot dogs." . . . Charlie Woolf of Flamingo Drive-In, Del Rio, was in Houston buying and booking at 20th-Fox.

INDIANAPOLIS

Film Row was shocked and saddened by the deaths of Joe Bohn, mgr. of Realart here; Moe Esserman, former Universal salesman and recently mgr. of the Dixie Drive-In at Shively, Ky. and the East at St. Matthews, Ky.; and Amzi C. Zaring, 83, owner-operator of The Zaring-Egyptian Theatre which he built in 1925. . . . The Oliver Theatre changed hands and reopened as the Savoy,

INDIANAPOLIS (cont'd.)

under management of Baker Booking Service. . . . Corral Theatre at Seelyville has become part of the Affiliated Circuit.

The Women's Auxiliary of Variety Club gave a party for the women of film row in an effort to get new members into the organization. On April 21, the Variety Club will have a "Las Vegas Night," arranged by the men and women of the entertainment committee. . . . Gala Theatre at Sacramento, Ky. closed and the Jewel at Jamestown will close April 9.

KANSAS CITY

Consolidated Agencies of K. C. arranged with Amuse. Ents. to take over management of Hyway 81 and Hyway 54 drive-ins in Wichita. . . . Henry Ungerleider, Durwood supervisor, was injured in an auto accident and is in Menorah Hospital. . . . Argonia Theatre at Argonia, Kans. closed, also the Star at Utica, Kans. . . . Harry Gaffney, formerly with Dixie Ents., joined Consolidated Agencies. . . . Ralph Morgan returned to A. V. Cauger Co. . . . Gene and Clara Bullard sold the Ark-Vue at Arkansas City, Kans. to Jay Wooten of Hutchinson and Ben Adams of El Dorado.

K. C. Municipal Judge Earle W. Frost agreed to attend private screening of "Lucrezia Borgia" before ruling on a charge against Jas. Strode, Glen Theatre mgr., charged with showing indecent film. . . . Matt Plunkett, mgr. for RKO Missouri Theatre in K. C., succeeded Jerry Bloedow as mgr. of the RKO Orpheum, Des Moines. Bloedow resigned. . . . Commonwealth's King of the Sun contest began March 30. . . . Dale Danielson, Russell, Kans., replaced a screen damaged by teen-ager who threw candy bar at Liberace. The youth and his father paid for damage. . . . Henry Somers, City mgr. for Durwood in Leavenworth, was elected pres. of Rotary Club.

MEMPHIS

Sunday motion pictures are now legal in Lenoir City, Tenn. for the first time in its history. Cherokee Amuse. owns the theatre there and showings are permitted between 12:30 and 5:15 P.M. and after 8:30 P. M. . . . George C. Hoover, International chief barker of Variety, will speak to Memphis Tent 20's first general membership meeting of the year at a dinner on April 9 at the Hotel Gayoso. Local chief barker G. L. Brandon announced that past chief barker M. A. Lightman Jr. will be honored with a memento and Mayor and Mrs. Orgil will be guests.

Memphis and midsouth reservations for Variety International's 20th Convention, to be held in N. Y. C. May 9-12, are being taken by E. Doherty and Mrs. Virginia Hunt. . . . Strand Amuse. closed the New Theatre in Louisville, Miss. . . . B. F. Jackson closed the Regent, Cleveland, Miss., and the Rex in Humboldt, Tenn. He is new owner of the Booker T. at Cleveland. . . . C. D. Jones opened a temporary theatre at Obion, Tenn., which he plans to run continuously if business warrants.

WOMPI's coming social events include Square Dance and Box Supper at Variety Club, April 14; Midnight Supper, April 28; Cotton Carnival costume dance, May 19; Filmrow Picnic, July 14; Christmas Party, Aug. 11; Bennie Bluestein Memorial Dance, Sept. 15.

MIAMI

Col. Mitchell Wolfson, co-owner of the Wometco Theatres, leaves for a round-the-world trip accompanied by his wife and daughter. . . . Claughton has set a "child-adult" admission of $1 for matinees during run of "The Littlest Outlaw," which opens at the Embassy, Variety and Trail. . . . Curtis Miller, gen. supervisor of Claughton theatres, returned to his desk after being out a month.

MINNEAPOLIS

Russell Beach, former mgr. of the RKO Orpheum, Waterloo, Ia., is new mgr. of the RKO Pan, Mpls., replacing Wm. Knowles, who transferred to the RKO Orpheum, St. Paul. . . . The nabe Parkway was robbed of a day's receipts, $693.50, when a masked guman entered the office of mgr. Richard V. Aronson and demanded the money. . . . Eugene Tacke was on the row making plans to reopen the Paul Bunyan Drive-In at International Falls, Minn. . . . Dick Powers resigned as RKO salesman in eastern Minn. and western Wisc. to enter the real estate and insurance business.

Bill Marshall, formerly a booker at Universal, is the new salesman at Allied Artists. Replacing him at Universal is Johnny MacPherson, who was upped from student booker. . . . Warren Branton, 20th-Fox salesman, is recuperating from recent hospitalization. . . . Don Swartz, operator of the Independent-Lippert exchange, was in N. Y. on business.

NEW HAVEN

A new opening policy was started at L&G's Norwalk Drive-In, Norwalk. Gates open at 7 Mon. thru Thurs., at 6 Fri. and Sat., and 5:30 Sun., with performances starting a half hour later. Wm. Daugherty is mgr. . . . Bob Schwartz, independent drive-in operator, reopened his Lake on Rt. 6A, Hartford, offering free gas if temperature dropped below 35. . . . Film Row salesmen and other industryites attended a dinner at Morton House, Niantic, to honor Samuel P. Cornish, who sold his interest in the deluxe Niantic Theatre for an undisclosed sum to his partners, Socrates Deligeorges and Alphonse Dubreuil. The 72-year-old theatreman has been in the business for 45 yrs. and plans a leisurely western trip before announcing future plans.

Allen M. Widem, Hartford Times, returned from his annual week's stay in Los Angeles, where he attended the Academy Awards presentation. . . . Charles Martin is new asst. mgr. at the S-W Strand, Hartford, succeeding Robt. McCarthy, resigned. . . . Dave Warner resigned as asst. branch mgr. for National Thea. Supply to become Conn. Blue Cross enrollment rep. . . . Elray Theatres, Inc. of Watertown, Conn. filed certificate of incorporation, listing Eleanor P., John W. and Raymond A. Ellis as heads.

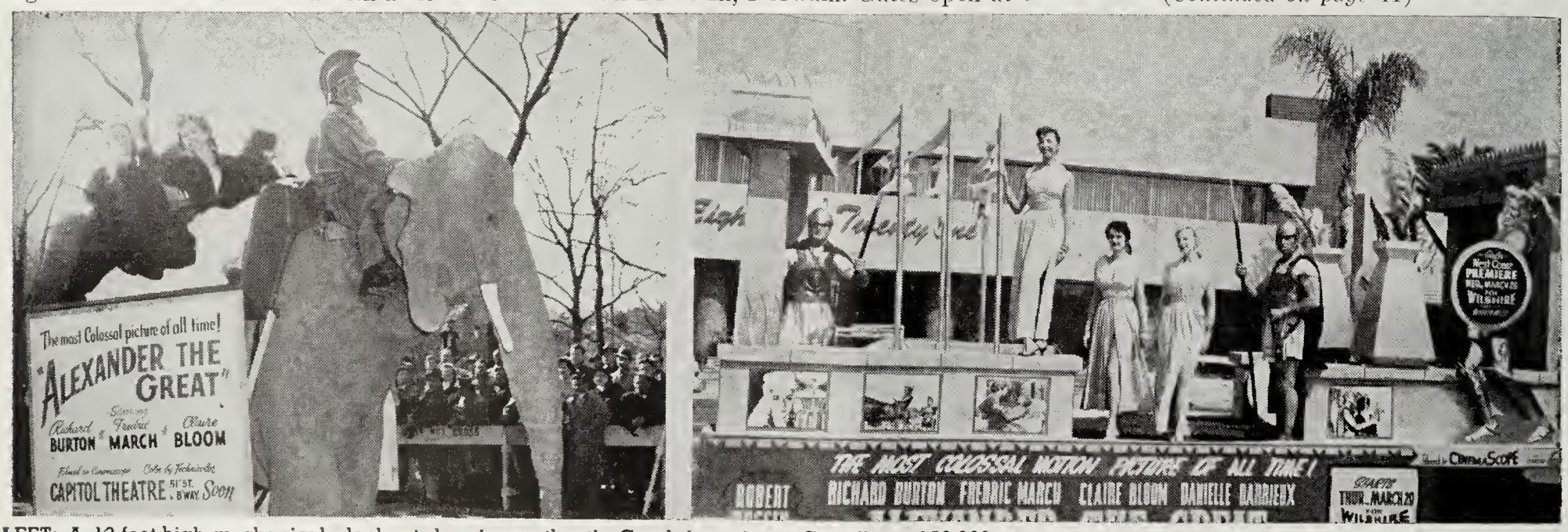
NEW ORLEANS

John Luster, gen. mgr. of W. W. Page Amuse. Co., reports construction under way on their Paco Drive-In, Leesburg, La., near the Army Base. . . . The new Holiday Drive-In, Cantonment, Fla., opened for business. . . . Abe Berenson was elected to a fifth term as pres. of Gulf states. E. R. Sellers was named secy., succeeding Nick Lemantia, and all other officers were reelected. . . . Alexander During, 80-year-old pioneer exhibitor in the N. O. area, died after an illness of several years.

A. L. Royal is new owner of the Majestic Theatre, Quitman, Miss. . . . Theatre closings include Phil Murphy's Illings at Ocean Springs, Miss.; Mrs. L. Thibodoux's Morse at Morse, La. . . . United Theatres of N. O. signed a contract for Altec service.

T. G. Soloman of Pike Booking Co., McCombs, Miss., now booking for the Paramount and Varsity, Baton Rouge; Folly and Crystal, Crystal Springs, Miss.; Dixie, Brookhaven, Miss.; Columbia at Hammonds; Fox at Houma; Dixie at Ruston and Palace at Yazoo City, Miss. . . . New WOMPI members include Mrs. O. J. Barre, Barre Theas., Luling, La.; Margie Margot, U-I; Nettie Gremillion, Paramount; Patsy Beyer, Republic, and Fanny Phillips.

(*Continued on page* 41)



LEFT: A 12-foot-high mechanical elephant, bearing authentic Greek beauties and piloted by a Macedonian warrior, plodded up New York's Fifth Ave. to trumpet the Capitol Theatre premiere of United Artists "Alexander The Great" to 150,000 spectators of the Greek Independence Day Parade. RIGHT: This eye-popping float was part of the advance showmanship carnival raising the curtain on the film at the Fox Wilshire in Los Angeles.

Outdoor Ads Vie For Public Notice In Spring Season

Together with the growing trend towards outdoor theatres these days, more attention is being paid to outdoor advertising and big 24-sheet billboard campaigns.

One facet of M-G-M's "revival of showmanship"—to coincide with the release of big box-office attractions soon to be forthcoming from Culver City—is a new series of four "superior" 24-sheet posters. They advertise *Gaby, Meet in Las Vegas, The Swan and Forbidden Planet.*

Gaby stars Leslie Caron and John Kerr; *Meet Me in Las Vegas* top-casts Cyd Charisse, and Dan Dailey; *The Swan* stars Grace Kelly and Alec Guinness; and *Forbidden Planet* has Walter Pidgeon, Anne Francis and Leslie Nielsen as the leading players.

According to Howard Dietz, vice-president in charge of advertising, exploitation and publicity, 750 of these will be posted by M-G-M at its own expense for *Gaby* in 14 key cities.

The new posters have been executed by outstanding artists and are being reproduced in the finest quality offset lithography to insure retention of all the color and technique which the artists have developed in their paintings. The quality of the reproduction, M-G-M says, will be far superior to the company's ordinary posters which are printed for a "theatrical" four-colored method.

The new quartet will employ as many as six or seven printings, as required.

M-G-M suggests that exhibitors use their ingenuity in placing the 24-sheets. For example, a 24-sheet can be pasted together and hung in theatre lobbies, deserted store fronts, pasted to the sidewalk or sidewall of the theatre, besides being displayed via the conventional posting method.

Exhibitors are warned not to order a 24-sheet today and expect delivery tomorrow, as a 24-sheet ordered at the last minute and displayed only a day or so in advance cannot do the kind of job such an investment in cost, labor and time deserves.

The *Gaby* 24-sheet postings will comprise 100 in Los Angeles and 50 each in the metropolitan areas of Buffalo, Boston, Cleveland, Houston, Memphis, New Orleans, Philadelphia, Pittsburgh, Portland, Salt Lake City, St. Louis, San Francisco and Seattle, Dietz announced. An attempt will be made to divide the postings properly between illuminated and non-illuminated boards in these cities.

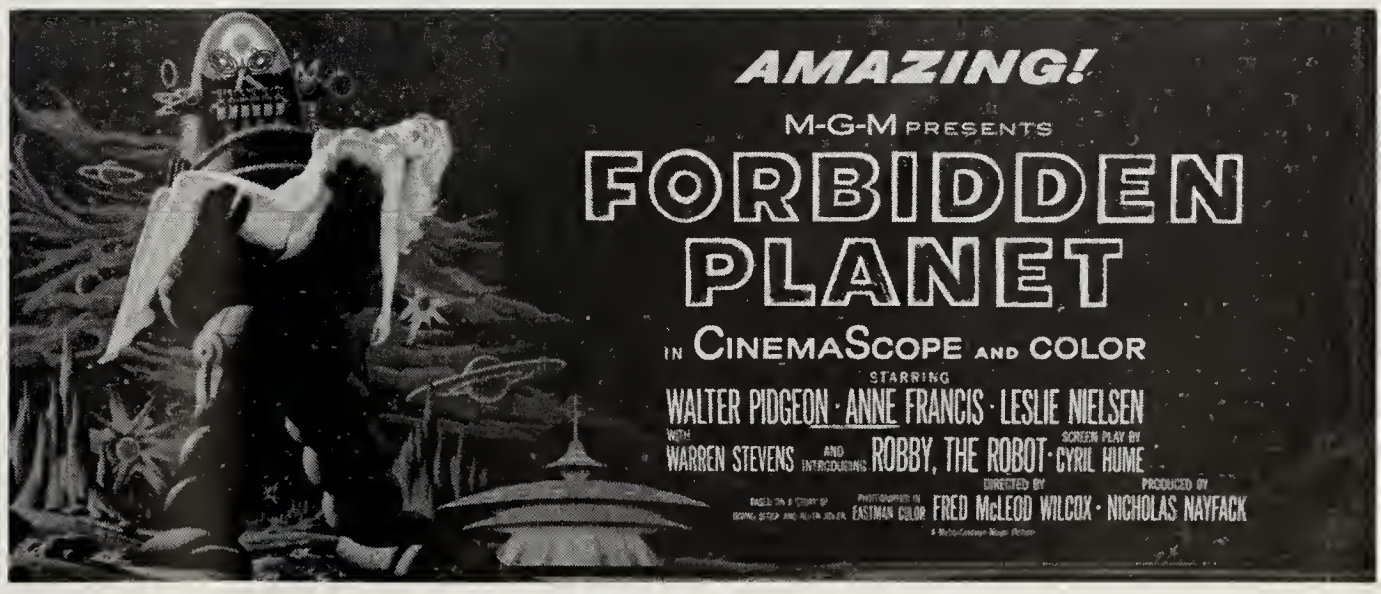
As evidence that the industry is moving towards use of outdoor advertising to help "pre-sell its films on the local level, George Caspari, vice-president in charge of sales for the General Outdoor Advertising Co., said this week that a study of contracts placed for GOA's poster panels indicates a general increase in Hollywood outdoor advertising for coming attractions. General Outdoor operates outdoor advertising in 27 states and 1300 communities.

M-G-M's 24-Sheet Poster Campaign



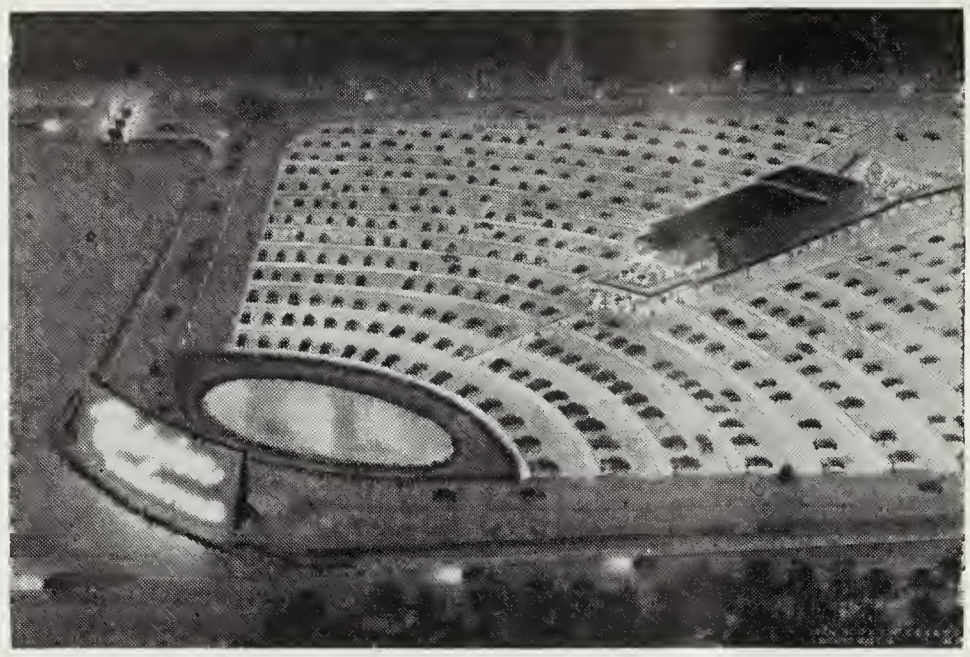






New Trends In Drive-Ins

Indoor-OutdoorCombinations, Second Story Job On Boards



The Bablyon Indoor and Outdoor Theatres, Babylon, L. I., designed by architect Drew Eberson for Prudential Playhouses is planned for maximum profits from year-round operation. Design features a 1370 car ozoner, and a 1000-seat four-wall theatre. One admission enables patrons to enjoy both indoor and outdoor features.

Two recent trends in drive-in design which will be widely copied in future months and may cause a re-evaluation of ozoner operation are the Babylon Indoor and Outdoor Theatres, Babylon, L. I., and Walter Reade's "second story drive-in" in the Dover Shopping Center, N. J. Both are planned for construction this year.

The first features a combination indoor and outdoor theatre, while the second, part of a deluxe shopping center, will be the first drive-in ever built completely above ground level.

Drive-in owners who have been unhappy at losing the daylight hours in the summer, and most of the entire winter season, will be interested in the innovation created by Drew Eberson for Prudential Playhouses, in the Babylon duo.

Basically, the design is composed of a drive-in theatre for 1370 cars, and a stadium type enclosed theatre with 1000 seats, and a static parking area for 350 cars.

One set of box offices is provided at the entrances. Admission through this box office enables the patron to enjoy the entire theatre area, including both indoor and outdoor theatres. The advantages of the operation, according to architect Eberson, are many:

- Most patrons bring children. With the show waiting for darkness, the children must stay up later than is desired by the parents. In the new design, the picture may be viewed for matinees, and early evening hours, thus getting full advantage of the concession and dining areas; and if so desired, the patron may move back to his car after darkness.
- The drive-in portion may be closed down at any time, depending on the weather, and the indoor theatre will remain in continual year-round operation, including matinees. As the operation is entirely flexible, patrons know there will always be a show.
- The normal problem of parking at an enclosed theatre has been solved. The entire area may be used for parking, and the 350 car area is static and reserved for indoor theatre only.
- By utilizing the same staff in management and operation, the savings are considerable and there is a flexibility in the use of personnel.

The design reflects the popular informality of the drive-in theatre and that the atmosphere is that of a carnival: of gaiety and color, and of a family gathering point. The main structure is air conditioned and heated, and contains the cafeteria concession area and a restaurant on the upper deck with a view of the outdoor screen. There is also a dining and viewing terrace immediately in front of the concession building.

The theatre is designed to take all new techniques, including Todd-AO on a screen measuring 123′ x 52′.

The world's first "second-story" drive-in theatre will be operated by the Walter Reade Theatres organization in the huge new Dover Shopping Center, which is now under construction.

The parking lot at the shopping center will be double-decked and an ozoner with a capacity of nearly 1000 cars will be built on the top level. During the day it will serve as a parking area for the shopping center; at night, as a drive-in motion picture theatre.

A fully equipped modern restaurant will be built in the center of the upper deck, according to circuit president Walter Reade Jr., to serve shoppers during the daytime and drive-in customers at night. The same building will also house the projection booths for the theatres.

A screen more than 100-feet wide and capable of showing CinemaScope and other new widescreen processes, will be erected at one end of the upper deck, and a kiddy play area, complete with slides, swings, merry-go-rounds, and other equipment, will be established at the base of the screen.

Dover is about 30 miles from New York City, and is one of the fastest growing suburban areas in the East. The shopping center was conceived and is being built by Milton L. Erlich, Inc., N. Y. C. The idea of incorporating a drive-in theatre into a shopping center, Reade said, is in keeping with the trend that the nation now "travels on wheels." Whereas conventional theatres have been built in some shopping centers around the country, it is his and Erlich's belief, Reade declared, that because shoppers will come to the Center by automobile, a drive-in theatre will be more appropriate and of greater convenience to the shoppers.

Brobeck Outlines Twelve Precepts In Drive-In Plan

Planning to build a drive-in? According to Roy A. Brobeck, vice-president and mechanical engineer of the B. F. Shearer Company, then you had better follow these twelve precepts:

1. Obtain a large scale drawing of the theatre area and plot the sight lines from the various ramp positions to the screen.
2. Ramps should permit ten feet of space between each car.
3. Where the cost of land is high, a double ramp should be used.
4. Due to the fact that some drive-ins have caused traffic hazards, there has been some legislation that requires design to keep traffic problems down the minimum. Long driveways to the ticket booth and in-theatre parking areas have become absolutely necessary.
5. Junction boxes should be spaced approximatel 20 feet apart and about five feet back of the highest point of the ramp.
6. Post lights are desirable because they will enable the drivers to guide their cars more easily to their correct positions on the ramps.
7. Experts have found that two-conductor No. 12 or 14 insulated underground cables of the 'Parkway' type buried one foot below the lot surface and looped into each junction box are most satisfactory.
8. The screen tower should face north or northeast so as to lengthen the showtime.
9. Exit drives should be made as wide as highway authorities will permit.
10. Four to four and one half focal length lenses are best.
11. In-car speakers are preferred by patrons. In fact, loudspeaker systems are frequently condemned as public nuisances. Speakers with 5″ cones are pronounced best.
12. The sound system should have power sufficent to provide ¼ of one watt of power for each in-car speaker. Since emergency power amplifiers can be purchased at an only slightly greater investment, it is advisable to install them. They will cost less than the refunds from one single night's show.

Shopping Area Ozoner To Debut In St. Louis

St. Louis.—The 700-car "Shop City" Drive-in Theatre, on 52nd street south of St. Clair avenue in East St. Louis, Ill., had its grand opening on March 16, under the operation and ownership of the Jablonow-Komm Theatres. The drive-in is very unusual for this section of the U. S., because it is the only one which constructed as part of a gigantic urban shopping area. The ultra modern project is an integral part of the proposed $6,000,000 to $8,000,000 Shop City shopping center which will cover a 10-acre tract bounded by State street and St. Clair avenue between 43d and 52nd streets. Creator of the Center is Shop City, Inc., headed by A. J. Moksy of University City, Mo.

The Shop City Drive-in Theatre cost upwards of $250,000 and will feature a two-line cafeteria-type concessions building and fully equipped playgrounds for children.

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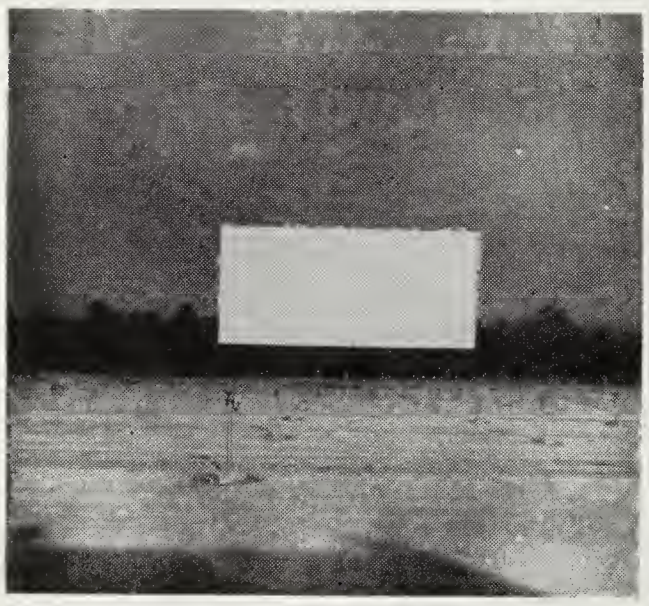


The Last Word In Drive-Ins

Golden Glades Twin Theatres



The lavish $700,000 Golden Glades Twin Drive-in, Opalaka, Florida, feature many ozoner innovations. This double-faced attraction sign in the largest in the area, situated on Golden Glades Road, the main North-to-South artery by-passing Miami.



Eight hundred tons of cement were used to anchor each screen tower for the Golden Glades' 128' x 70' coated steel screen. This screen can withstand wind pressures of up to 275 mph.



The Golden Glades features two playground areas—one for smaller tots, the other for larger children.—The areas feature carousels, ferris wheels, slides, swings and related equipment. A "baby bar" is also available.

Many major drive-in innovations may be seen at the newly-opened Golden Glades Twin Drive-in in Opalaka, Florida. The lavish $700,000 ozoner, owned by Tom Connors, formerly 20th-Fox general sales manager; George Hoover, International Chief Barker, Variety Clubs; and Max A. Cohen, board chairman of Independent Theatre Owners Assn., is reported to be one of the finest drive-ins ever built, and has attracted exhibitor-viewers from all over the country.

Covering 20 acres, and built for year-round operation, the twin drive-in holds 1300 automobiles. Foremose of the new developments at the Golden Glades are:

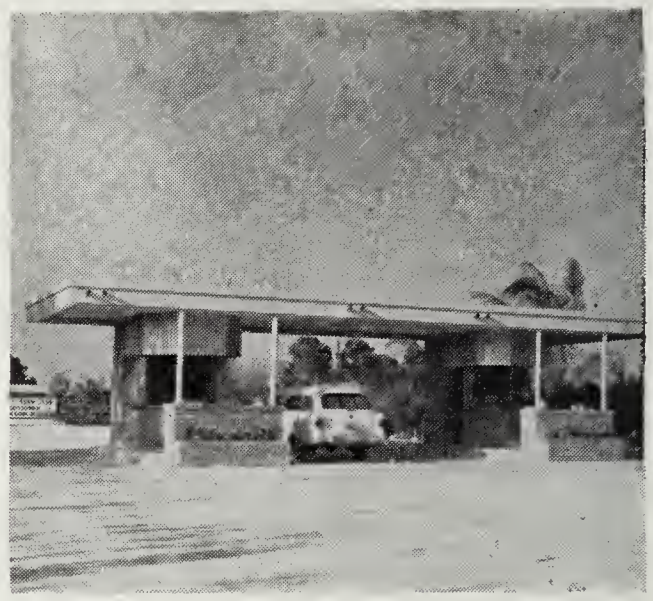
- Design which permits the future construction of two indoor air-conditioned theatres, with plexiglas dome roofs for night-time viewing of the Florida sky.
- Ramps designed so that the worst location is only 20 percent off center in vision perspective.
- A "refrigerated" film cabinet where cold storage "ices" the film to prevent buckling.
- Two playground areas — one for smaller tots, the other for older children— featuring carousels, ferris wheels, slides, swings and other equipment.
- Six hundred outdoor seats—300 facing each screen.
- Twin outdoor dining patios, from which patrons may watch the attraction while enjoying refreshments.
- A baby bar.
- A four-lane cafeteria-style concessions area, serving everything from a hot dog to a complete chicken dinner.

Featuring the largest double-faced sign in the area, the outdoor theatre is situated on Golden Glades Road, the main North-to-South highway by-passing Miami.

The projector has a 598 foot throw, on to a 128 by 70 foot coated steel screen. Eight hundred tons of cement were used to anchor each screen tower, which can withstand wind pressures of up to 275 miles per hour.

The double-faced sign was designed by Claude Neon. Other equipment used by the Golden Glades Drive-in includes: Century Projectors, Simplex Penthouses and Speakers, Strong Lamphouses, Century Sound, Bausch and Lomb lenses, and Altec Sound Service.

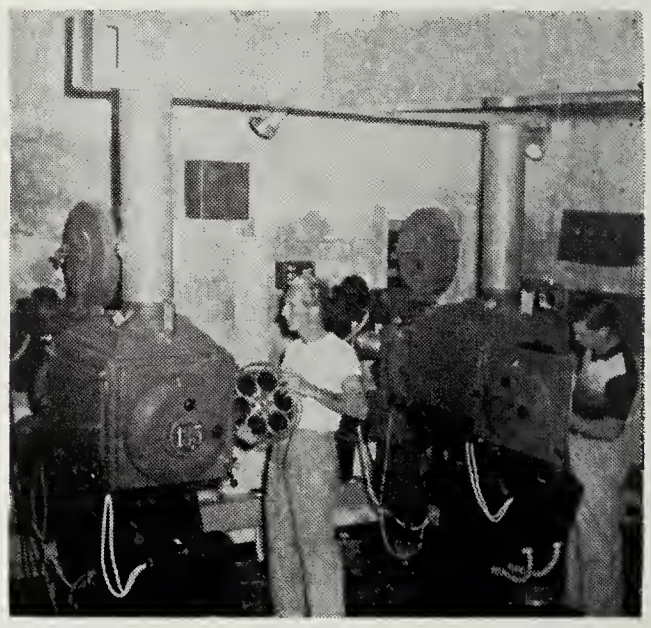
Exotic landscaping includes anchor fencing covered with hibiscus, cocoanut palms, bamboo, malaluka and Brazilian pepper trees as well as Chinese fantail palms. An automatic sprinkler system keeps the plants well-watered.



Covering 20 acres, and built for year-round operation, the twin drive-in holds 1300 cars. Planned for the future is conconstruction of two indoor air-conditioned theatres, with plexiglas dome roofs for night-time viewing of the Florida sky.

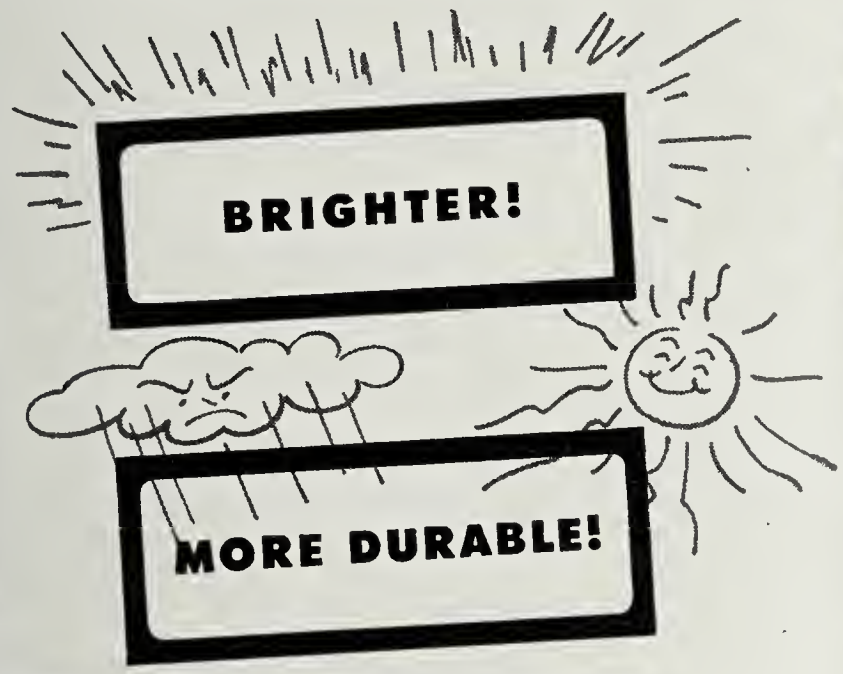


A four-lane cafeteria—style concessions area serves everything from a hot dog to a complete chicken dinner. Also featured at the Golden Glades are twin outdoor dining patios, from which patrons may watch the show while enjoying refreshments.



A "refrigerated" film cabinet is featured in the projection booth, where cold storage "ices" the film to prevent buckling in the warm climate. Ramps are designed so that the worst location is only 20 percent off center in vision perspective.

new outdoor screen paint gives you *Everything!*



8 BIG FEATURES

- Remains permanently white*—chemical analysis shows that Vynaplastic is whiter than any other known paint made exclusively for outdoor theater screens.
- Dries in 30 minutes or less—two coats can be applied in two to four hours!
- Can be applied over any surface—painted or unpainted—asbestos, flexboard, transite, wood, concrete, stucco, etc.
- Dries to a hard, flat, uniformly glare-free finish, providing 90% reflectivity!
- Can be applied to damp surfaces without fear of blistering or checking.
- Outlasts ordinary flat paints two-to-one!
- Has high opacity; one gallon covers 450 square feet of surface area!
- Can be applied with brush, roller or spray—thinned with water.



Immediate delivery

Vynaplastic X-100 available in 1 and 5 gallon containers Price: $8.95 per gallon.

*Because VYNAPLASTIC paint has a WATER BASE, rather than an oil base, the effects of sunlight have a bleaching tendency. Paints having an oil base, as they dry, have tendencies to become yellow, and naturally are not capable of producing the highest quality projection.

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Dispenser Makes 400 Cups Per Hr.

Steel Products Co., Cedar Rapids, Iowa, manufactures of E-Z Way coffee makers, is now offering a new automatic push-button model, No. 4SDA, which dispenses 400 cups of coffee per hour, yet is only 24″ high, 13½″ wide and 18″ deep. Utilizing pure liquid coffee concentrates, frozen or instant coffee, the unit is adjustable for cup size, coffee strength and temperature control. It is available in stainless steel or baked enamel finish. Equipped with two push buttons and two spigots, one automatically dispenses a cup of hot coffee, the other provides hot water for tea, hot chocolate, soup, etc.

Using the 4SDA, fresh coffee is always ready, and there will be no shortage during rush periods, says the manufacturer. The machine may be cleaned in less than two minutes, and the use of concentrates enables the drive-in owner to save money, it is said.

Also available is E-Z Way Model 4B, which will fill serving decanters automatically or manually. An automatic push-button operation, 4-B fills a 10-cup decanter in about 45 seconds, and can be adjusted for various decanter sizes and coffee strengths. For manual operation, push button is held down, partly filling serving decanters, or for cup service, drawing as much as desired. Model 4B uses liquid coffee concentrate prepared from restaurant type instant coffee, or frozen type liquid concentrate, and is available in stainless steel or silver gray hammertone baked enamel.

Twin Cities Drive-Ins Ready Earliest Openings In Decade

MINNEAPOLIS.—Although there is still some evidence of snow in the Upper Midwest, drive-in owners have come out of their long winter hibernation with an eye towards getting their outdoor stands ready for spring business. Some Twin Cities drive-ins hope to open by Easter (April 1) which would be the earliest opening in the 10-year history of outdoor exhibition in this area. Others plan to open later in the month.

Little new drive-in theatre construction is scheduled for this area. Among the projects definitely announced are:

A 250-300 car stand to be built at Litchfield, Minn., by Fred and Lloyd Schnee; an 800-car stand to be built by Otto W. Kobs at Eden Prairie, Minn., near Minneapolis. Project is expected to be in operation the first week in June; a 250-300 car stand to be built at Sauk Centre, Minn., by Freeman Parsons; a 400-car stand to be built one mile south of the city limits at Crookston, Minn., by Mrs. C. L. Hiller and Ernotte Hiller; an outdoor stand at Perham, Minn., to be built by Roy Rassmussen.

Also, a 400-car stand at Thief River Falls to be built by Sam Segal, Allen C. Paulson and Raymond J. Batko; and a 944-car stand to be erected by Leo Aved at Coon Rapids, Minn., near Minneapolis. It will be one of the largest outdoor theatres in the Upper Midwest. Tentatively scheduled is a drive-in at Long Prairie, Minn., to be built by Mrs. Tillie Smith and a second to be built in the Breckenridge, Minn., area.

Meanwhile, Minnesota Entertainment Enterprises, operator of five drive-ins in the Twin Cities area, has completed its conversion to CinemaScope, according to mng. dir. William Sears. Wide screens were installed over the winter at the Minnehaha, Starlite and Corral drive-ins. Some changes are being made in the concessions stands to permit cafeteria-type operation, Sears said, and air conditioning is being installed n the Bloomington drive-in's concessions stand. Ed Sullivan, owner of the Hilltop Drive-in, northeast of Minneapolis, also in installing air conditioning in his concessons stand.

WisconsinOutdoorStands Get Face-Liftings; No Drive-Ins Under Way

MILWAUKEE.—There will be 56 drive-ins operating in Wisconsin this season, but no new ozoners are being built right now.

However, most of the older ones have done extensive remodeling: enlarging screens, modernizing concession buildings, and installing new equipment.

Typical of the state-wide modernization program was the Bluemound Drive-in, near Milwaukee, which installed a Pizza oven through the Savon Co., Patterson, N. J., a new Selmix drink dispenser, two new coffee urns and an automatic popper. The tower was enlarged for all CinemaScope pictures.

The Twin-41 also did a great deal of remodeling on their tower and concession building. Poblocki & Sons, who recently took over the Port Outdoor theatre, to be renamed the Highway 57 Drive-in, will also remodel and make improvements.

Drive-ins throughout the territory have also improved the appearance of their landscaping, with the Bluemound replanting poplar trees and flowers each year, and the Twin-41 featuring beautiful lawn and flower designs.

NSS Trailer Directory Offer Promotion Ideas

The latest edition of National Screen Service's Drive-in Trailer Directory is now off the press, offering new ideas for extra profits. Featured this year is a new drive-in intermission clock trailer, designed to draw patrons to the concession stand with repeated appeals.

NSS is also offering several trailers ballyhooing exploitation tie-ins, gimmicks and promotions—such as mileage guessing contests, free favors, dollar nights, food nights, tire changing contests, and so on. Other trailers attract patrons' attention to extra services, refreshments, gift books, safety and instructions.



I'M ON MY WAY...

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"In the trunk of my car are ALTEC instruments, tools, and test films to achieve maximum quality performance of all types of sound systems.

"200 other ALTEC field engineers are similarly equipped.

"Accompanying us every step of the way are the resources, technical-know-how and reputation of ALTEC SERVICE CORPORATION, the finest sound service organization in the motion picture industry.

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SPECIALISTS IN MOTION PICTURE SOUND

Legal Snags Hold Expansion In Conn. To Discussion Stage

Vynaplastic Screen Paint Offers Excellent Durability

Vynaplastic Outdoor Screen Paint, a new fast-drying surfacing for outdoor theatres offering excellent durability under rough exterior weathering conditions, has been announced by Radiant Manufacturing Corp. The new surface is said to be mildew-proof, smooth and uniformly flat; a no-glare skin-like elastic film dries to a permanently white, non-yellowing film that assures perfect pictures from any angle.

Once properly applied, Vynaplastic can be repainted easily with brush, roller or ordinary spray equipment, says the manufacturer. Two coats may be applied within one hour, and no primers or sealers are required.

Another new product distributed by Radiant is the Ultra Panatar variable Anamorphic projection lens. The Ultra Panatar is completely variable, from the standard aspect ratio of 1.33 to 1 through VistaVision to a full CinemaScope aspect ratio of 2.66 to 1.

Skirball Ohio Outdoor Boasts Largest Screen In State For 1324 Cars

CLEVELAND.—Skirball Brothers Theatres are completing construction of their newest drive-in theatre, the Summit, which they expect to open in early May. Located on Manchester Road, southwest of Akron, the new ozoner makes the eleventh theatre in the Skirball chain. Reported to be one of the most modern drive-in theatres in this section of the country, the ozoner will have a 1324-car capacity and be equipped with in-car heaters for year-round operation. Joe Lissauer, one of the co-owners, announced that the CinemaScope screen will be the largest in the state of Ohio." It will measure 122 feet long by 56 feet high. The ozoner will also feature stereophonic sound.

Jack Vogel Architect designed the new theatre. Included in the plans is an ultra-modern 80x56 cafeteria-style concession stand, air-conditioned in summer and heated in winter. The new theatre will include a standard-size playground area for children which will be equipped with a merry-go-round, slide and jungle gym. Co-owners are William Skirball, Jack Skirball Nick Shafer and Joe Lissauer.

Wide Screen Booklet

The Theater Owners of America has distributed to its entire membership the booklet, "Wide-Screen Motion Pictures," prepared by the Society of Motion Picture and Television Engineers, and describing the several new methods of motion picture production and exhibition that have come into use since 1952. The current issue brings up-to-date the projector aperture dimensions for Todd-AO.

HARTFORD.—Connecticut drive-in theatre construction, in comparison with 1955, is finally grinding to a reluctant halt.

While this period last year saw some rather ambitious construction plans nearing completion (notably the half-million dollar Meadows Drive-In, Hartford, for the Bronstein interests), there's nary a project being built in Connecticut this spring.

Of course, there are projects in various stages of discussion—in particular, a $220,000 venture backed by Atty. George LeWitt, veteran New Britain, theatre owner and operator, at Berlin, Conn. The site is only a few miles south of the Pike Drive-In and E. M. Loew's Hartford Drive-In, Berlin, which have been in operation for a number of years. What's holding up LeWitt, however, is constant opposition voiced by Berlin residents, who charge, initially, that LeWitt would cause sizable traffic hazards.

At one point this past winter, LeWitt seemed about ready to start construction when the Court of Common Pleas charged that the Zoning Board, in approving the LeWitt application for rezoning land, had failed to properly notify the population through newspaper advertising.

However, the Zoning Board finally rezoned 39 acres at the intersection of Route 5 and Deming Rd. from farm to business, thus clearing the way for LeWitt to apply for a construction permit.

In a similar fix is the E. M. Loew Circuit. Some months ago, the circuit disclosed plans for a $200,000 project at New Haven, marking the first time a drive-in would be built within city limits. This project, too, has hit legal points, and there's no end in sight as far as court troubles are concerned.

"Spectacular" is the term applied to business chalked up during the past winter by the Meadows Drive-In, Hartford, which is operated by the Smith Management Company. For the first time in the history of Connecticut outdoor theatres, a project remained open through the winter months. This was possible through installation of an electric in-car heating system, at no charge to patrons. Upwards of 1,000 cars were reported clocked through the gates on weekend evenings.

First Loew Drive-In Slated For May Date

Slated for a May 1st opening, the first of the Loew's drive-ins to be constructed, after litigation and approval by the Federal Statutory Court, will be located on Route 35, near Raritan, New Jersey, one mile from the junction with Route 36. The deluxe ozoner, built to hold 1200 cars, will probably be called "Loew's 35."

The "35" will have an 80 foot tower, a vertical searchlight beacon which can be seen for miles around, and probably a miniature railroad as part of its playground equipment, according to reports. As an unusual attractions, circus acts are planned.

Work has already begun on the showplace and the concession building and the tower framework can already be seen. Working on the grading has been delayed, however.

CLEAN YOUR FIELD
REALLY CLEAN

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LITTER BUG



LITTER BUG *will pick up all paper litter carried from your concession stand, trays, boxes, etc., with no extra time or effort.*

LITTER BUG *will remove nutshells, butts, matches, wooden or plastic spoons, soda straws and other small trash.*

LITTER BUG *will not remove gravel or stone from field.*

LITTER BUG *is simple in design, requires only normal engine maintenance. Powered by 2½ hp Briggs Stratton 4 cycle engine.*

●

MID EAST SALES CO.

Box 62

Lockland, Ohio

Traffic Re-Routing Causes Drive-Ins To Move Locations

BOSTON.—One unusnal feature of the drive-in picture in this area is that two Massachusetts ozoners are *moving*. This peculiar fact was caused by the re-routing of state highways in South Deerfield and Palmer. In each instance it was discovered that the drive-in business would be enhanced if the theatre was moved to face the new main thoroughfares. Ernest King, owner of the South Deerfield Drive-In, ripped up his old theatre, salvaged the equipment and built a brand new theatre about a mile away; in Palmer, Larry Miceli moved his Airport Drive-in to a spot 2½ miles away from the old. Thus, virtually two more new theatres are under construction for spring openings.

Othewise, the popularity of New England drive-ins continues despite the rugged climactic conditions, especially in the northern parts, which of necessity limit the length of the season. For 1956 in the five New England states (excluding Connecticut) eight new theatres are under construction for spring or early summer openings. Rumors of five more to be announced shortly are in the air and two others are being completely rebuilt and enlarged to emerge as new ozoners.

New theatres under construction are: Suffolk Downs Drive-in, East Boston, for Redstone Drive-in Theas.; Route 133 Drive-in, Georgetown, Mass., for Adam Rizzo; Route 114 Drive-in, Middleton, Mass. for Steve Minasian; Plaistow, N. H. Drive-in for Steve Minasian; Milford, N. H. Drive-in for Sidney Goodridge; Lonsdale, R. I. Drive-in for the Erinakes Brothers; Calais Drive-In, Maine for William Green; and North Adams, Mass. Drive-in for Albert Coury.

Rebuilt and enlarged drive-ins include: Lowell, Mass. Drive-in for Norman Glassman; Pine Island Drive-in, Manchester, N. H. for the Shea Circuit.

Forward-Looking Operators Will Not Overlook Kiddies

No forward-looking drive-in operator, laying his plans for the future, is going to ignore the kiddies, according to a variety of experts.

A large percentage of the more than 4,000 drive-ins already in operation are now equipped with playground apparatus. And slides, merry-go-rounds, swings and such are a proven investment, according to Charles W. Cummings, production manager of American Playground Device Co.

Fortunately, a playground doesn't require a great outlay of cash, says Cummings, who reports that many drive-ins in the 400-600 car capacity have equipped their playgrounds for $500-700.

A typical installation is the Hilltop Drive-in, near Escanaba, Michigan, which has an American Primary Castle Walk, 12-foot all-steel slide, ME-3 Merry-Go-Round, Type C See-Saws and two swing sets, one of which was equipped with the chair-type nursery seats for very small tots. Hilltop manager Rex Coulter says the equipment cost him only $600.

The children's playground, of course, encourages the family to come early so that the youngsters can get their exercise and fun on the playground devices. Most important, the outdoor exercise increases the youngster's appetite for food and drink at the concession stand.

A manufacturer with an unusual opinion about kiddielands is Lyndon Wilson, president of the Allan Herschell Co., which manufacturers kiddie rides. "We realize that many drive-in owners have put in amusement rides to attract families and to keep children happy before the show and during the intermission," Wilson says.

"But we feel a more profitable method of operation is to locate the kiddieland next to or near the drive-in but not actually in it. If a kiddieland is inside a drive-in it is hard to make it look open and active when the drive-in itself is closed."



Evidence of the emphasis that Smith Management Co. places on playground equipment is the Natwick Drive-in, part of whose playground area is shown here. Whenever these operators take over an old theatre, they enlarge the kiddieland and install new equipment. New Smith theatres are planned for large playground areas.

Among the Allan Herschell rides being offered to the drive-in industry are regular and kiddie merry-go-rounds; tank, boat, auto and buggy rides; roller coaster, Jolly Caterpillar, Sky Fighter, Roadway Ride and Rodeo.

Manley Concession Stand Designed To Sell More Items At Lower Cost

The Manley Serv-O-Ramic Drive-In Theatre Concession Strand, Manley's new prefabricated cafeteria style counter with built-in food warmers and drink coolers, is engineered for speed, built to sell more merchandise at a lower cost, according to the manufacturer.

Test locations thus far installed are said to show increased sales as much as 5 cents per person. The stand is designed to be operated as either one or several cafeteria lines which may be operated independently of each other. Experience thus far shows the following advantages, says Manley:

- In larger drive-ins, cafeteria service reduces payroll by as much as half.
- Faster traffic flow, low counters for children, and extreme versatility build sales potential. Experimental locations show sales increase by as much as 5 cents per head.
- Illuminated displays, with their power of suggestion, sell more merchandise.
- Easy rear loading. No interference with customer's selection.
- Stainless steel construction makes for easy cleaning.
- Table height couters give food items their maximum display advantage.
- Sectionalized, its pieces ranging in lengths from 2′ to 20′, you can build any shape or combination you desire. Each component is priced separately. All units are made in such a manner that they can be set side by side, leveled, then bolted together.

Keep INSECTS OUT...Keep PATRONS IN

Greet your customer, build attendances with a fresh, fragrant atmosphere . . . *completely insect-free*. Fog your premises with TIFA, first machine that ever licked the adult insect problem. For 11 years a best seller where other methods fail.

1. TIFA destroys on contact mosquitoes, flies, insects of all kinds.
2. Spreads real fog that leaves clean pleasant scent, will not stain windshields or car finishes.
3. Brings public goodwill when you loan your equipment at off times for community Insect Control problems in your area.

TIFA CARRIES UNDERWRITERS' LISTING SEAL

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TODD INSECTICIDAL FOG APPLICATOR

***11 years' successful use in community fly and insect programs—worldwide!**

Write for Circular and list of dealers

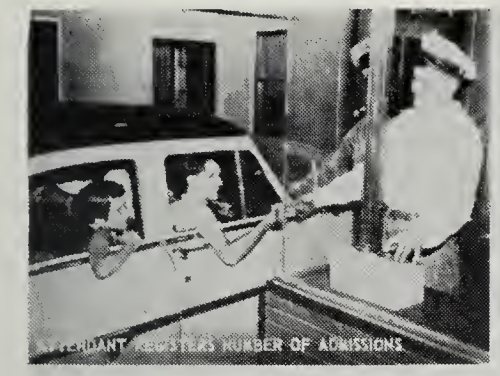
PRODUCTS DIVISION

TODD SHIPYARDS CORPORATION

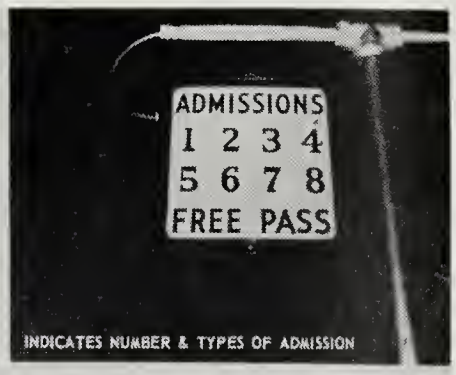
Headquarters: Columbia & Halleck Streets, Brooklyn 31, N. Y.

Plant: Green's Bayou, Houston 15, Texas

Ticketless Admission Control System Gives Double Check



ATTENDANT REGISTERS NUMBER OF ADMISSIONS



INDICATES NUMBER & TYPES OF ADMISSION



TREADLE RECORDS ALL VEHICLES



AUTOMATIC PRINTED AUDIT RECORD

The new, RCA four-lane automatic ticketless admission control system combines all admission and receipt recording procedures in a single operation, controlled automatically by a single attendant in each entrance booth. A treadle also records the passage of incoming cars for system double-check.

The new, four-lane automatic, ticketless admission control system from RCA has been installed by Associated Prudential Theatres in its drive-in theatre at Massapequa, L. I., according to Edward Seider of APT, and A. J. Platt, manager, theatre equipment field sales, RCA theatre and sound products dept.

The new admission system combines all admission and receipt-recording procedures in a single operation controlled automatically by a single attendant in each entrance booth, Platt said.

The system is built around a compact dial-control unit installed in each entrance booth. The number of patrons in each incoming car is dialed by an attendant. Simultaneously, the number and total admission price are flashed on an illuminated indicator board atop the box office, and a recording system, inside the control box, prints the information necessary for receipt accounting.

A four-contact treadle, embedded in the entrance lane, also records the passage of incoming cars for system double-check. The treadle, which operates automatically and is independent from the rest of the system, records the number of cars hourly.

Orangeburg Stand Set

A new 1500-car drive-in in Orangeburg, New York is expected to be completed by June 1st. Owned jointly by Skouras Theatres, Randforce Amusement Corp., Prudential Circuit and the Charles Moss Circuit, the deluxe ozoner will feature an Alco Screen from the Aluminum Corporation of America.

12 New Ozoners In Cincy Exchange

CINCINNATI.—Twelve new drive-ins are slated to open this spring or summer in this area. In Ohio they are:

Cincinnati: A 1000-car ozoner will be located in Oakley, a suburb, and will have the latest innovations, including in-car heaters for year-round operation. Owners, Mid States Theas., Nick Shafer, president; *Columbus*: On James Road and Seventh Avenue. Owner, Frank Yassenoff; *Dayton*: The 1000-car North Star Drive-In. Owners, Edward Investment Co.; *Marietta*: Merryland Drive-In. Owner, Pete Muscari, with a swimming pool on the grounds.

New drive-ins slated for Kentucky are:

Dry Ridge: State Route 22, Owner, Ralph Taylor. Booking and buying will be done by Floyd Morrow; *Mt. Vernon*: Valley Drive-In. Owners, Bud Hughes, Frank Carnahan, J. M. Mahaffey and Mr. Crawford; *Lexington*: Circle 25 Drive-In. Owner, Mark Cummins, to be managed by Ben Cohen. The Circle 25 will be a deluxe theatre with all latest equipment; *Flemingsburg*: Fleming Drive-In, Owners, Lee Ledford and W. L. Walton. Floyd Morrow will book and buy; *Harrodsburg*: New drive-in built by Joe Marshall; *Shelbyville*: Shelby Drive-In. Owners, Johnson and Head of Nicholasville; *Paris*: Route 68. Bourbon Drive-In. Lou Marcks, owner; *McGee*: Bud Hughes and Frank Carnahan, owners.

Longer Projection Throws Demands Suitable Lenses

Today's trend toward moving projection booths farther from the screen to provide more spectator space is causing serious projection problems for drive-in theatres. Prime lenses with long focal lengths and high speeds are needed.

As a result, exhibitors planning to build new drive-ins are checking their plans with the Bausch & Lomb Optical Co. "This enables us to recommend the exact projection distance that would be most advantageous for their particular plan," according to M. H. Stevens, manager of Technical Products Sales.

Needed are larger diameter prime and CinemaScope lenses than can be squeezed into a 4-inch-diameter lens holder, and still obtain the speed and resolution for focal lengths beyond 8 inches that are being required.

Reversed CinemaScope lenses produced by B&L are solving this problem, according to the manufacturer. Factory modification of the lens permits the use of standard Super-Cinephor prime lenses of exactly one-half the focal length normally required—a 4-inch instead of an 8-inch, a 5-inch instead of a 10-inch—at only a slight additional cost.

This system, which produces a sharp, clear image, is less expensive than former ones that had to be accurately designed and manufactured to meet a specified projection distance.

Litter Bug Handles Field Cleaning Chores

A simple, modern answer to the drive-in operator's field cleaning problems, according to the manufacturer, is the "Litter Bug." Powered by a sturdy, dependable Briggs Stratton 2½ H.P. engine, the "Litter Bug" reportedly means savings in cleaning time of half or more, with fields cleared of small litter formerly ignored.

Operating on vacuum principle alone, with no brushes, etc. to stir up gravel, the "Litter Bug" will collect trash from gravel surfaces *without* lifting gravel or stone. Extremely simple in design, the machine requires only normal engine maintenance procedure.

Other specifications are: Weight, less than 100# complete machine. Well balanced nearly effortless to propel; Engine runs at 2500 rpm, rated at 3600 rpm continuous running; Propeller direct coupled to engine crankshaft. No belts, chains, pulleys or sprockets. Width of intake, 30"; Pneumatic tires, ball bearing wheels. Tire size 10 x 2.75. Standard implement size.

Distributor of the "Litter Bug" is Mid East Sales Co., Cincinnati, Ohio.

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Fire Safety Rules For Open-Airers; Booklet Offered

Recent drive-in fires are described, and rules for fire safety are suggested in a special study of 100 motion picture theatre fires just published by the National Fire Protection Association. The study is illustrated and cites specific case histories of fires in both four-wall and open-air theatres from 1949 through 1955.

Because "the drive-in theatres is almost certain to be located in rural areas without public re protection facilities or on the outskirts of municipalities remote from public fire protection," the report suggests that "this factor may be compensated for by planning for emergencies and the provision of fire-safe construction."

There is a tabulation of the factors which contributed to the spread of fire in the 100 fires studied; also, their point of origin as well as additional tabulations on sprinkler performance and on the known causes of motion picture fires.

Drive-in construction, projection buildings, screen towers, concession stands, fire protection and automobile fires are discussed in the report, called Fire Record Bulletin FR 56-1. Copies may be obtained from the NFPA Publication Dept., 60 Batterymarch Street, Boston, at 50 cents each.

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Drive-In Theatre Explo-Items

Need some exploitation stunts for your drive-in?

TOA's Business Builders, recently circulated, has a number of suggestions for ozoner exploitation. For example, a tire changing contest, a mileage guessing contest, a hook and ladder demonstration, and a lucky license plate.

Ed Ramsey of the Playmouth Drive-in recently sent a picture of a dummy he has hanging outside his theatre to the ITOO Bulletin. On the attraction board the sign reads: "He's hanging around for our opening."

TOA also suggests, incidentally, that since drive-ins have found dilled pickles a profitable item, a gallon jar be placed on the concession counter of four-wall houses.

"You would be astounded what eating pickles can lead to," comments the TOA publication.

Oh no we wouldn't!

Spot Checking For Loss Of Projection Lightining

Hugh McLachlan, at the Allied Drive-in Convention, as quoted in the ITOO Bulletin, said that surveys show that 80 percent of drive-in theatres have one or more of the following faults, causing loss of projection light:

Poor porthole glass will lose from five percent to 20 percent of light; improper lamp and projector alignment, from 15-20 percent; improper carbons, wrong amperage and voltage, from 20-35 percent; improperly reduced shutters, from 15-25 percent; baffle plate area not cut out, 10 percent; mis-match of speed of reflectors and lenses, e.g. an f 1.7 lens with an f 2 reflector, or a slow speed lens with a high speed reflector.

Alert drive-in operators will check the possibility of these faults with resulting beneficial effects in screen lighting.

Six Redstone Theatres Instal RCA Equipment

CAMDEN.—Reflecting the opening of the "dress up" season in the drive-in field, six outdoorers of the Redstone Theatre circuit will shortly install latest RCA projection and sound equipment.

Installations of RCA Dyn-Arc lamp systems and projection lenses are underway at three Redstone theatres in Mass., The Dedham, Dedham; Neponset, Dorchester; and VHF Parkway, West Roxbury; and at The Salina, Syracuse, N. Y. Selenium rectifiers are also being installed in The Salina.

Two Redstone drive-ins in the Rochester, N. Y., area are also being refurnished; the Lakeshore, which is installing RCA-200 water-cooled projectors, a new power amplifier system to accommodate additional ramps, and in-car speakers and junction boxes; and the Washington, which is installing additional in-car speakers and junction boxes.

Modernization Plans In Pacific Northwest Usher In Innovations

SEATTLE.—Modernization plans are underway for several drive-ins in the Pacific Northwest, and one of the most novel developments will be at the Motor-Vu Drive-in, Dallas, Orgeon. This will be one of the first walk-in drive-in theatres in the Wallamette Valley, according to owners Mr. and Mrs. Don Wernli. An addition to a 200 seat auditorium will start in late spring. With the completion of this new feature, patrons who don't want to sit in their cars may watch the program from the glass-fronted addition.

Also on tap for the Motor-Vu is a new 100 foot wide screen, now 60 feet wide. An additional ramp for cars will be placed at the rear of the present one, increasing the capacity to nearly 500 cars, with room to hold 1000 eventually.

The Big Bear Drive-In, with a capacity of 500 cars will open around April 15, and according to recent reports, John Lee is contemplating the erection of a 1000-car drive-in at Moses Lake, Washington. As a result of the rapid growth of the place from a little town of a few hundred inhabitants to a city of about 20,000 people, the community has outgrown its 500-car drive-in.

Two Redstone drive-ins in the Rochester, actly 70 Drive-in theatres. However, most of these are now from two to five years old. The last drive-ins were built in 1954, none were started or completed in 1955, and there are no prospects for additional ozoners in 1956.

After an extra-heavy winter, with unusual cold and snow for this area, the owners contemplate making complete renovations. A large number are not yet equipped with large screen and CinemaScope, but some 20 theatres plan to add this equipment in 1956. Since the recent preview in Portland of CinemaScope, exhibitors have expressed the idea of adding this latest innovation.

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OMAHA

Charles Craig, projectionist at Omaha Dundee Theatre, was named business rep. of Omaha M. P. Operators Union, succeeding the late Howard Jackson. . . . George Thomas, asst. to Otto Preminger, was in checking the area for possible trouble in showing "Man With the Golden Arm" at Brandeis Theatre. . . . Variety Club, Tent #16, is seeking means to raise funds for the Variety Childrens Hearing School, for which it assumed complete financial responsibility, according to chief barker J. Robert Hoff.

Midwest premiere of "Rock Around The Clock" was held at the Omaha Theatre. . . . All but one of Omaha-Council Bluffs drive-ins are open. The Airport was the first to open. . . . National Theatre Supply installed new screen tower at Golden Spike Drive-In. . . . Capitol Theatre of Lincoln has new optical CinemaScope. . . . Announcement of a new dirve-in for Omaha area is expected shortly.

PHILADELPHIA

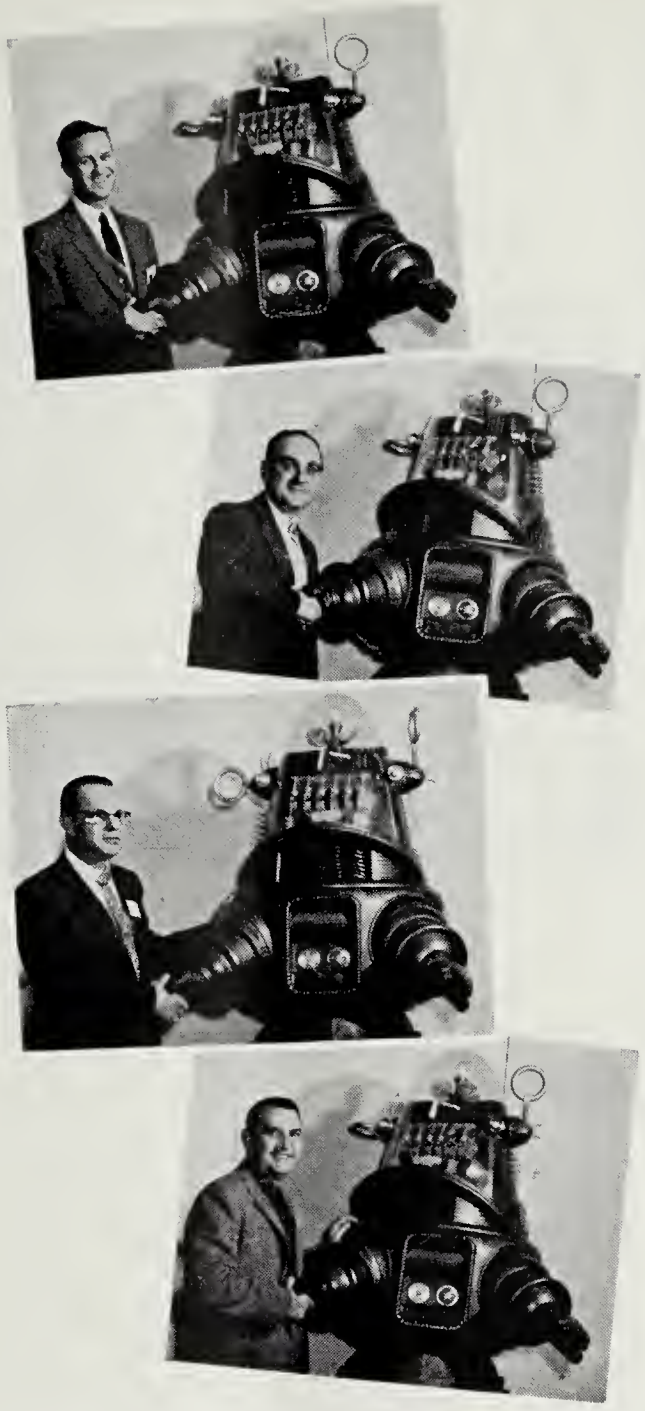
Harry Brillman, former office mgr. and salesman at Screen Guild, was upped to branch mgr.; Joseph Engel became special rep.; Ed Larson now head booker, with Mary Shodell as asst. booker. . . . The Julie Gibson stage show at the Nixon was moderately successful despite bad weather and promoters are considering taking the package show to other theatre spots in the exchange area. . . . Michael and David Rubinsky have taken over the concession stand at the Uptown Theatre in Harrisburg, owned by their father, Mark Rubinsky. . . . Elmer Yost, Colonial Theatre in Harrisburg, is recuperating in Polyclinic Hospital from injuries sustained in an auto accident.

"Cinerama Holiday" has passed the million dollar mark in receipts at the Boyd. . . . Bill Haley was judge in a "dance-off" contest in the Stanley lobby at premiere of his film, "Rock Around the Clock." . . . Comerford Circuit bought the Harvest Drive-In at Linden, Pa. from Clarence Beck. . . . Lycoming Drive-In, Williamsport, and the Starlight in Muncie dropped out of Milgram Theas. Booking Service. . . . Melvin Fox started construction of an ozoner at Oympia Lakes, N. J. on Route 130.

Irving Hulse's Tri-State Drive-In, Matamoras, Pa., was damaged extensively by fire. . . . Anthony Andrioli of Holland Theatre in Old Forge, was appointed senior state labor mediator for Lackawanna County. . . . The Thomas P. Comerfords announced marriage of their daughter, Mary Rose, to Corp. Thomas J. Hanion, a former Comerford asst. mgr. . . . World premiere of Grace Kelly's latest picture, "The Swan," will be shown simultaneously in Philadelphia and Monaco on April 14, with local honors going to Goldman's Randolph Theatre. . . . May has been designated as Bill Mansell Month at Warner's, in honor of the local dist. mgr.

PORTLAND

Northwest Releasing, with offices in Portland and Seattle headed by Jack Engerman and Zollie Volchok, now booking stage productions in addition to film features, starting with Liberace in Portland and Seattle in early June. . . . J. Carlyle Ross, Portland projectionist, who has been feuding with the AFL-CIO M. P. Operators Union over alleged loss of a relatively high salaried job to one paying less money, has made a "final appeal" for restoration of full rights of membership and restitution for losses.



Exhibitors at the National Allied Drive-In Convention in Cleveland shake hands with M-G-M's Robbie the Robot, star of "Forbidden Planet." From top down, are: George Carpentier and R. D. Davis, Memorial Drive-In, Rock Island, Ill.; Neil Beezley, Midway Theatre, Burlington, Colo.; W. E. Allen, 61 Drive-In, Maquoketa, Iowa.

Dick Colbert, U-I's new mgr., covering Oregon key cities with Archie Holt, veteran U-I sales rep. . . . John Belle, Evergreen's engineer, readying the New Fox in Portland for showing of CinemaScope 55 features. . . . Chas. Schramm is now city mgr. for J. J. Parker theatres in Astoria, Ore.

ST. LOUIS

Jablonow-Kom Theas. opened their Mounds Drive-In on Route 40 between E. St. Louis and Collinsville, Ill. The circuit's Bel-Air on State Route 111 near Grante City, Ill., has been open through the winter, and their Holiday in St. L. County is being operated under lease by Dick Fitzmaurice and associates.

Frisina Amuse. has set April 1 as tentative date for opening of its drive-ins, including in Ill. the Diane, Carlinville; Frisina Starlight, Effingham; Frisina Sky-View, Litchfield; Skyway, Mattoon; Springfield, Springfield; Frisina D-I, Taylorville; Frisina-Gordon, Robinson; Skylark, Keokuk, Ia.; Frisina Ski-Hi, Hannibal, Mo., and Frisina Little Dixie, Mexico, Mo.

Andy Dietz, gen. mgr. of Co-operative booking and buying agency and Andy Dietz Ents., announced opening dates of ozoners serviced by his office, as follows: Robert Capshaw's Home of Stars, Chaffee, Mo., Easter Sunday; Dr. D. O. Squires' Vandalia, Vandalia, Mo., April 6; Twitty and Farrell's Delta at Sikeston, Mo. and their East Prairie at E. Prairie, Mo., already open; and Easter Sunday openings for Emil Bebemeyer's Bebe, Centralia, Mo.; W. T. Zimmerman's Moto Vu at Warrenton, Mo.; new Auto Scope at La-Center, Ky., owned by Clark Smith; and Woodrow Schmidt's Arrow, Steeleville, Ill.

SALT LAKE CITY

Newest area drive-in is Leland S. Stevenson's Roosevelt in Roosevelt, Utah, a booming community, and reports are that a local druggist is planning to build another there. . . . The Autorium at 21st South & E. 3rd, owned and operated by Phil Guss, was dismantled and rebuilt a few blocks south. . . . A new theatre is being built in Baker, Mont. but operator's name is not yet available. . . . At recent meeting of Variety Tent 38, presided over by chief barker Irving Gillman, the Newhouse Hotel was under consideration for club headquarters.

James Deverous, formerly with Lou Sorensen at the Utah, is now assisting mgr. Robert Workman at the Center; also Con Huddleston, formerly with Fox-Intermountain at Billings, Mont. . . . 20th-Fox's new gen. sales mgr., Alex W. Harrison, was born and raised in Salt Lake City, according to local branch mgr. Kenneth O. Lloyd. . . . Capitol Theatre was used for Holy Week non-sectarian noontime services. . . . W. W. McKendrick, UA sales chief, announced that his group won second place in the Max Youngstein Sales and Billings Drive. . . . Republic branch mgr. James Ecker showed scenes from "Maverick Queen" in a demonstration to the trade of the new "Naturama" process.

SAN FRANCISCO

Walter Reade Theas., Inc. divested itself of its 50 percent interest in the Bridge Theatre, San Fran., an art house jointly operated with Schwarz Theas. of Calif. since 1953. . . . All proceeds from the "Alexander the Great" premiere at United Artists Theatre were donated to the Blind Babies Foundation of Variety Tent #32. . . . Chief barker Nate Blumenfeld, Blumenfeld Theas.; International reps. Al Grubstick, WB sales mgr.; Rotus Harvey, Westland Theas., and Mr. & Mrs. Al Davis will attend the Variety International convention in N. Y. C., May 9-12. . . . Among new officers of Women of Variety are Mrs. Jesse Levin, pres.; Mrs. Rotus Harvey, 1st v.p.; Mrs. Gerald Karski, 2nd v.p., and Mrs. John Parsons, treas.

George Archibald, Arch Buying & Booking Serv., will be a distributors rep. on Guam. General Theatrical will book his accounts. . . . Tory Roberts, Columbia booker, entered Notre Dame Hospital following a mild heart attack. . . . Vic Carlson, new owner of the Lux Theatre, Sacramento, will reopen the former Henry Heber hardtop. . . . Sol and John Enea, Airport Auto Movie, are opening a putting golf course in Sacramento.

SEATTLE

A. J. Trammell, office mgr. for National, announced the sale of a Miracle Lifetime Whirl to the Aurora Drive-In for use of the children. The Aurora will be in operation in April. . . . Walter Thayer, booker and publicist for United Theatres, who operate ten outdoor theatres in the state of Washington, feels that drive-ins are the answer to families with young children because of the many features slanted at their comfort and entertainment, and that future operation will include wading pools, more complete playgrounds and better product.

Independent Trade Reviews

"Alexander the Great"

(United Artists) CinemaScope-Technicolor 141 Min.

Cast: Richard Burton, Fredric March, Claire Bloom, Danielle Darrieux, Barry Jones, Harry Andrews, Stanley Baker, Niall MacGinnis, Peter Cushing.

Credits: Produced, directed and written by Robert Rossen.

The recent flurry of motion picture spectacles about the heroes and heroines of antiquity continues with United Artists' release of Robert Rossen's giant $4 million production of *Alexander the Great*, produced mainly in Spain, and starring Richard Burton, Fredric March, Danielle Darrieux, and Claire Bloom. Three years in the making, and beneficiary of a $1 million ad-publicity-exploitation campaign, this king-sized spectacle in CinemaScope and Technicolor is probably the heaviest populated motion picture of recent times, and is replete with scenes of ancient warfare.

Told literally and with strict devotion to historical fact, the film describes the short-lived career of the handsome blonde Alexander, who, spurred on by an ambitious mother, believed himself to be a God, and the force who would unite the entire world. Alexander does in fact conquer the world of the fourth century B.C., without a single defeat in battle, before his death at 33, and in effect begins the unification of Europe and Asia. As Alexander, Richard Burton is entirely admirable, as are Fredric March as his father, King Philip of Macedonia, (nearly concealed under a heavy growth of beard;) Danielle Darrieux as his scheming mother; and Claire Bloom, as a royal widow whom Alexander loves.

United Artists has gone all-out for this picture with a tremendous ballyhoo campaign; coupled with the current interest in films on a grand scale (which *Alexander* certainly is), it is safe to predict heavy returns at the box office.

WHEN ALEXANDER IS BORN INTO A BACKGROUND of unrest which pervades the Hellenic world during the fourth century B.C., his mother, Queen Olympias of Macedonia (Danielle Darrieux), proclaims him to be a God. King Philip, however, believes that the Queen's Egyptian soothsayer, (Helmut Dantine) may be the real father of the child. As Alexander grows up, and war between the Greek cities continues, he comes to rival his father—once for the heart of a young lady, Eurydice. When King Philip is assassinated at a religious ceremony, Alexander assumes command of the Army—at twenty. Finally he defeats the Persian ruler, Darius, and then prepares to invade India. When some of his closest companions rebel, longing for home and jealous of Alexander's invitation to outsiders to join his army, the young ruler kills the ring leader. Again pursuing his "divine" mission to unite East and West, Alexander marries a Persian princess, although he loves Barsine (Claire Bloom). He dies of an illness at the age of 33.



Robert Rossen's "Alexander The Great," for United Artists release, stars Richard Burton, Fredric March, Claire Bloom and Danielle Darrieux. CinemaScope-Technicolor.

"The Man in the Gray Flannel Suit"



"The Man in the Gray Flannel Suit," a Darryl F. Zanuck production for 20th-Fox, stars Gregory Peck, Jennifer Jones, and Fredric March, with Marisa Pavan, Lee J. Cobb, Ann Harding and Keenan Wynn. CinemaScope-De Luxe Color.

(20th-Fox) CinemaScope-De Luxe Color 152 Min.

Cast: Gregory Peck, Jennifer Jones, Fredric March, Marisa Pavan, Lee J. Cobb, Ann Harding, Keenan Wynn, Gene Lockhart, Gigi Perreau, Portland Mason, Arthur O'Connell, Henry Daniell, Connie Gilchrist, Joseph Sweeney, Sandy Descher, Mickey Maga.

Credits: Produced by Darryl F. Zanuck; Written for the screen and directed by Nunnally Johnson; From the novel by Sloan Wilson.

Based on one of the most popular novels of the generation, and due to benefit tremendously from a top-budgeted promotion campaign, this expensive CinemaScope-De Luxe Color production from 20th-Fox offers a superb, varied two-and-a-half hours of entertainment, including sensuous romantic episodes, rollicking family humor, biting satire about the world of business, and several action-filled war-time battle scenes.

At first glance, this Man in the Gray Flannel Suit may seem to be a rather fashionable, sophisticated sort of fellow—but nothing could be further from the truth. As played by Gregory Peck, this symbol of modern white-collar business life is a complex man who has known illicit love and harrowing fear. As an airborne officer in World War II, he killed nearly 20 men in close combat; accidentally, he destroyed his best friend with a hand grenade. And on a brief leave in Italy, he met and loved a lonely orphan girl, returning to the battle field and leaving her forever, expecting his child.

Ten years later, like millions of other U. S. bread winners, this one-time man of action is wearily trying to make both ends meet, and to arrange a safe future for his family. He has a comfortable job with no competitors, but no chance for advancement either; three young children who are hypnotized by television and slightly bored with him; and a girlish wife who is both hugely impractical and the mirror of his conscience. One day, she prods him into applying for a better job in the highly competitive, tempting world of Madison Avenue broadcasting. And during the next few months, testing his honesty and his ideals, weighing his desire for security against his desire for more money and all that goes with it, he shows he has not lost his courage at all. But we won't divulge the highly satisfactory ending of the film.

Producer Darryl F. Zanuck, writer-director Nunnally Johnson, and of course novelist Sloan Wilson, have treated a contemporary subject of great importance to countless Americans, and fashioned what will undoubtedly be one of the biggest motion picture attractions of the year. Through flashbacks and plotting cleverly varied to hold one's attention during the 152 minutes or running time, the film presents a remarkable richness of incident and characterization. And the huge cast of performers (including three recent 'Oscar' nominees) gives great performances.

Never better have been Gregory Peck, as the solid, cautious veteran at the crossroads of his marriage and career; Jennifer Jones, as his wife, compelling in the powerful episode when she is told of her husband's war-time infidelity; Marisa Pavan, as the radiant Italian girl, still headed for top stardom; Fredric March, almighty president of the broadcasting empire, unable to prevent the marriage of his spoiled 18-year-old daughter to an aging playboy.

And several others—including Ann Harding (welcome back!), Lee J. Cobb, Keenan Wynn, Arthur O'Connell and Henry Daniell (who participate in a hilarious, sardonic commentary on the high-pressure "job interview"), Connie Gilchrist, Joseph Sweeney and many others turn in expert performances that will be long talked about.

The Man in the Gray Flannel Suit is not a rosy view of the American success story, but an adult, deeply-felt and warm entertainment, critical but optimistic, that will appeal to every movie-goer in search of different, major movie entertainment.

"The Birds and the Bees"

(Paramount) VistaVision-Technicolor 94 Min.

Cast: George Gobel, Mitzi Gaynor, David Niven, Reginald Gardiner, Fred Clark, Hans Conried, Harry Bellaver, Clinton Sundberg, Milton Frome.

Credits: A Gomalco Prod.; Produced by Paul Jones; Directed by Norman Taurog; Screenplay by Sidney Sheldon and Preston Sturges.

The Birds and the Bees marks the film debut of popular television comedian George Gobel, but it's Mitzi Gaynor's show from start to finish. Undoubtedly, Gobel's TV fans will flock to view his first cinema outing, but they will be delighted to see the screen's fastest-developing musical star sing, dance and clown her way all over this lavishly-mounted, broadly-played slapstick comedy from Paramount. Produced in Vistavision and Technicolor, it spins a little story of a couple of card-sharks, Miss Gaynor and her father David Niven, who try to skin naive millionaire Gobel—and what happens when the millionaire and the lady fall in love. Although the diminutive comedian certainly provides enough fun to warrant a second fling at the medium, a good deal of the slapstick



Paramount's "The Birds and the Bees" stars George Gobel and Mitzi Gaynor. VistaVision-Technicolor.

just doesn't come off—for perhaps high-kicking farce isn't quite the right material for the charmingly intimate Gobel style. The film's best moments are Miss Gaynor's musical numbers: a pert love ballad with Gobel aboard a luxury liner, and a take-off on French music-hall style.

ABOARD A LUXURY LINER, MILLIONAIRE GOBEL is charmed into a card game by Miss Gaynor. As they set the hot-dog king up for the kill, Miss Gaynor falls in love with the little man. After some musical moments, Gobel proposes and Miss Gaynor accepts — but as the boat lands, he discovers her background. He informs her he doesn't love her, that he's been married many times before. Back in America, Miss Gaynor plans the confidence game in earnest—and she and Niven pose as French royalty at the Gobel estate. Again she sweeps him off his feet, they marry, and Gobel reveals that he was never married before. Still unrecognized, she thinks, Miss Gaynor realizes why he lied to her. Further complications separate the pair, and Gobel leaves for Africa. He meets the card-sharking Miss Gaynor aboard ship. With a sly look he takes her to his cabin, even though she protests she has gotten married. Winking to the audience, he whispers he wasn't fooled at all.

"Tribute to a Bad Man"

(M-G-M) CinemaScope-Eastman Color 95 Min.

Cast: James Cagney, Don Dubbins, Stephen McNally, Irene Papas, Vic Morrow, James Griffith, Onslow Stevens, James Bell, Jeanette Nolan, Chubby Johnson.

Credits: Produced by Sam Zimbalist; Directed by Robert Wise; Screenplay by Michael Blankfort; Based on a story by Jack Schaefer.

Letting its CinemaScope cameras roam across the beautiful Wyoming landscape, M-G-M has put together a colorful and realistic outdoor drama that should generate solid audience appeal—especially in the light of the renewed surge of interest in its star James Cagney. In *Tribute,* Cagney gives considerable depth to its tough yet sympathetic hero, Jeremy Roddick, a breeder of horses who metes out his own brand of frontier justice. Photographed in Eastman Color, this often-literate although slow-paced film paints a sharp picture of early territory days: the beauty of its land and horses, the isolation of the rancher and his need for quick and often violent justice, and the lonely boredom of the bunk-house boys. Promising acting debuts are contributed by Don Dubbins as the appealing young boy who learns manhood in "Roddick's valley," and by beautiful Greek actress Irene Papas as Roddick's devoted woman. Added interest is stirred by Stephen McNally's interestingly complex villian. *Tribute* closes with a fine dramatic sequence—a forced barefoot walk ordered by Cagney to punish horse-thieves who have slit the hoofs of his brood mares.



James Cagney stars in M-G-M's "Tribute to a Bad Man," CinemaScope-Eastman Color, introducing Don Dubbins and Irene Papas.

RIDING INTO "RODDICK'S VALLEY," YOUNG easterner Dubbins saves horse breeder Cagney's life and wins a ranch job. As Dubbins is learning the way of Wyoming life, foreman McNally is fired for making a pass at Miss Papas, Cagney's devoted friend and house guest. She is uneasy, for despite their love, she cannot control the rancher's "hanging fever." With Dubbins, Cagney catches one of the thieves feeding off his horse pack and hangs him. Dubbins returns to the ranch sickened, professes his love to Miss Papas and decides to leave. Before he can, another horse theft is discovered—and Cagney and Dubbins catch McNally and colleagues. Dubbins prevails upon Cagney to take them to the fort, many miles away—which the rancher consents to do—forcing them to walk for miles shoeless. At last he relents, frees the prisoners and returns to the ranch. Dubbins and Miss Papas bid goodbye to Cagney—but Miss Papas returns, realizing that Cagney is basically a good man. As Dubbins rides off, he narrates that he never saw either of them again but loved them both all his life.

"Gaby"

(M-G-M) CinemaScope-Eastman Color 97 Min.

Cast: Leslie Caron, John Kerr, Taina Elg, Sir Cedric Hardwicke, Margalo Gillmore, Scott Marlowe, Ian Wolfe, Gloria Wood, Lisa Montell, Ruta Lee.

Credits: Produced by Edwin H. Knopf Directed by Curtis Bernhardt; Screenplay by Albert Hackett, Frances Goodrich and Charles Lederer; Based on a screenplay by S. N. Behrman, Paul Rameau and George Froeschel, and on a play "Waterloo Bridge" by Robert E. Sherwood.

The star of *Lili*, Leslie Caron, returns to the screen more captivating than ever in M-G-M's appealing romantic love story, *Gaby,* based on the well-known play and film, *Waterloo Bridge.* Set in war-time London, the slick CinemaScope-Eastman Color production catches much of the emotional bustle of the buzz-bombed city, its heroism, gayety and sadness. Miss Caron and Broadway's John Kerr make an attractive couple in this near-tragic romance. The script is remarkably realistic and sensitive, and should interest both general and discerning viewers. It tells the story of a rigidly-disciplined and naive little French ballet dancer, her love for an American soldier, and her brief fling at promiscous love when she believes he has been killed. Miss Caron is not only pert and beguiling at the beginning of this romance, but shows great maturity in delicately developing the complex role. A tuneful Rodgers & Hart song, "Where or When" and a ballet sequence provide a bit of refreshing nostalgia. Although the film resorts to a strictly conventional resolution of the problem, it maintains very popular appeal.

ON A FORTY-EIGHT-HOUR PASS, SOLDIER John Kerr spots repressed ballet dancer Leslie Caron. He follows her to her theatre, tries to arrange a date, is rejected, pursues her, and finally takes her to a late supper club. Happy



Leslie Caron stars with John Kerr in M-G-M's "Gaby," in CinemaScope and Eastman Color.

for the first time in many years, she is taken home, where she spends a restless night—discouraged by her self-imposed discipline. The next morning Kerr arrives and proposes. Delighted at suddenly finding herself in love, Leslie accepts. Red-tape holds up their marriage—and she refuses to spend the night with her fiance. The next day Kerr's unit leaves London—and several weeks later she learns that he has been killed. Angry with herself for rejecting him during his last night in London, she rebels and begins to give herself freely to soldiers at the canteen. When she learns that Kerr is not dead, she decides that he could never love her again—but after they meet, and she is nearly killed in an air raid, he professes his eternal love.

"The Bold And The Brave"

(RKO) (SuperScope) 87 Min.

Cast: Wendell Corey, Mickey Rooney, Don Taylor, Nicole Maurey, John Smith, Race Gentry, Ralph Votrain, Wright King, Stanley Adams, Bobs Watson.

Credits: An Irving H. Levin Presentation; Produced by Hal E. Chester; Directed by Lewis R. Foster; Story and Screen play by Robert Lewin.

The term, "sleeper," is a very much misused term in Hollywood and yet it is probably the only one that can be used to describe a film like *The Bold and The Brave.* This is a fine, at times brilliant war drama, that is moving, realistic, humorous and powerful at various intervals. Done independently, the film boasts top production values for which Irving H. Levin and producer Hal E. Chester must be given credit. Mickey Rooney gives one of his best performances in years in this film, which takes place on the Italian front in World War II. Wendell Corey is excellent as a soldier who cannot kill



Irving H. Levin's "The Bold and the Brave," an RKO Radio release, stars Wendell Corey, Mickey Rooney and (shown here) Don Taylor and Nicole Maurey.

his fellow man; Don Taylor is powerful as a religious but fanatical soldier; and Nicole Maurey is outstanding as a beautiful girl who sells herself to live and send money to her destitute family. Given more films like this one, Miss Maurey should become one of the industry's top femme stars. Expertly written and directed, this human story will trigger word-of-mouth wherever this film plays.

ON THE ITALIAN FRONT, THREE SOLDIERS ARE drawn together. They are Wendell Corey, Don Taylor, who has saved Corey's life, when Corey finds that he cannot shoot the enemy in his first contact with him, and Mickey Rooney, a struggling brash youth. When Corey and Rooney find that Taylor has no girl friend and is so sinconscious that he can't enjoy life, they frame it so that he meets Nicole Maurey, a streetwalker. The scheme boomerangs when they fall in love and Taylor finds out later that she is a lady of the evening. She explains that she was a victim of circumstances and she wants a new life, but Taylor casts her aside. Rooney wins $30,000 in a camp crap game just before he, Taylor, Corey, and some others go out on a patrol to take a vantage point. Rooney loses his life, and others are killed when a tank shows up. Taylor, wounded, is about to become a failure as a soldier when Corey finds himself and destroys the tank. He gathers up Rooney's money to send to the youth's wife and carries back a more understanding Taylor to their regiment.

"Touch And Go"

(Univ.-Int'l) Technicolor 85 Min.

Cast: Jack Hawkins, Margaret Johnston, June Thorburn, John Fraser, Roland Culver, Alison Leggatt, Margaret Halstan, Henry Longhurst, James Hayter.

Credits: A JARO Presentation; An Ealing Studios Michael Balcon Prod.; Associate Producer, Seth Holt; Directed by Michael Truman; Screenplay by William Rose; Based on an original story by William and Tania Rose.

Here's a really pleasant English comedy starring Jack Hawkins, in Technicolor, about a well-to-do, harassed guy who is fed up with his job, quits, and decides to emigrate to Australia —thereby running up considerable opposition from (a) his wife; (b) his 18-year-old daughter; (c) his cat, Heathcliff. Naturally, he never leaves England. Written by William Rose (*Genevieve*) and produced by Ealing Studios, the film, despite some slow moments and overacting, is a funny item. Hawkins is known here, primarily for *The Cruel Sea*, as is Roland Culver, who plays a mellow English gentleman with a grand comedy flair. Many scenes are devoted to running gags about in-laws (appreciated in *any* country)—and the young patrons will enjoy scenes of a budding adolescent romance.

FURNITURE DESIGNER HAWKINS, AT ODDS WITH his boss for ten years over the advantages of modern design, quits in disgust and decides to begin anew in Australia. His family is decidedly lukewarm to the idea. Hawkins' first problem arises with the disposal of Heathcliff, the aged family cat, who runs away and captured, sulks. A more important problem arises when his lovely 18-year-old daughter falls in love for the first time with an engineering student two days before the ship is to sail. Badgered by his wife to take along the cat, Hawkins does; approached by the young lovers to permit a marriage and his daughter's withdrawal from the ship's roster, he refuses. Finally, he is harassed by his pessimistic in-laws and by warm farewells with his neighbors. The problem is solved to everyone's satisfaction, finally, when it develops that his former boss can't get along without him, and grants Hawkins his terms.

"Make Me An Offer"

(Dominant) 88 Min.

Cast: Peter Finch, Adrienne Corri, Rosalie Crutchley, Finley Currie, Ernest Thesiger, Meier Tzelniker, Wilfred Lawson, Guy Middleton.

Credits: A Group 3 Prod.; roduced by W. P. Lipscomb; Directed by Cyril Frankel; Screenplay by Lipscomb; Based on a novel by Wolf Mankowitz.

Make Me An Offer is a subdued and altogether delightful British comedy about a pottery dealer with a passion for wedgwood. Photographed in soft-hued Eastman Color, the film has a brightly original script and ingratiating performances by Peter Finch, Adrienne Corri, both familiar here, and a topflight supporting cast. The import runs a comfortable pace, touching on various aspects of English life. There's the dealer's simple, middle-class homelife—filled with dignity, love, humor and problems. Then the market-place, where he grew up, fell mystically in love with wedgwood and learned the art of the bargain. Finally a mysteriously-isolated cottage, inhabitied by a 90-year-old scoundrel and his beautiful and stubborn niece. Here the story reaches its climax—for the man finds the wedgwood bowl that first captivated him in a museum as a child. Trouble momentarily arises from the niece —but it all turns out happily with a clever surprise ending.

"Rock Around The Clock"

(Columbia) 76 Min.

Cast: Bill Haley and His Comets, The Platters, Ernie Freeman Combo, Tony Martinez and His Band, Freddie Bell and His Bellboys, Alan Freed, Johnny Johnston, Alix Talton, Lisa Gaye, John Archer, Henry Slate, Earl Barton.

Credits: A Clover Production; Produced by Sam Katzman; Directed by Fred F. Sears; Story and Screen play by Robert Kent and James B. Gordon.

Rock Around The Clock, is a bouncy, well-made musical that features some of the top rock-and-roll talent in the country, most of whom are top-selling recording stars in their own right. Bolstered by a credible story line, there is no doubt that this one will do good box office throughout the country, especially among the teen-age trade. Bill Haley and His Comets, one of the biggest selling recording groups in the country, sock home nine musical numbers in the film. Beautiful Lisa Gaye, who can act and is an excellent dancer, co-stars with Johnny Johnston, who also does a good job thespian-wise. As an added attraction, the film features Alan Freed, well-known emcee in rock-and-roll circles. Film is highly exploitable entry and that title is plenty familiar to tho hep movie-goer.

BAND MANAGER JOHNNY JOHNSTON LEAVES A sweet band which is doing poor business and won't make any changes, and together with Henry Slate, heads for New York. En route to New York, they stop in at a small town Saturday night dance where they discover Lisa Gaye and her dancing partner and brother, Earl Barton and Bill Haley and His Comets. In order to help Lisa and Barton as well as Haley's Comets, Johnston goes to see top booker Alix Talton, who wants to marry him by hook or crook. In order to sabotage him so he will come to her on her terms, Alix tries to ruin Lisa's act and the Comets, but they succeed with Johnston's help in spite of Alix. Lisa marries Johnston, the Comets are a success as well as Barton and Lisa, and Alix wishes everybody well and goes after John Archer, who has been wanting to marry her for years.

"Mohawk"

(20th-Fox) Widevision-Eastman Color 79 Min.

Cast: Rita Gam, Scott Brady, Lori Nelson, Allison Hayes, Ted de Corsia, Rhys Williams, Mae Clark, Neville Brand, Tommy Cook, John Hoyt, Vera Vague.

Credits: An Edward L. Alperson Presentation; Directed by Kurt Neumann; Story and Screenplay by Maurice Geraghty and Milton Krims.

Gaudy in color and rich in action and ritual, *Mohawk* is a well-produced Widevision-Eastman Color "legend of the Iroquois"—and it might be considered for top rung in some locales. Actually it's an "eastern," set in New York State's picturesque Mohawk Valley in early colonial times. Starring Scott Brady and Rita Gam, it's loosely based on the classic *Drums Along the Mohawk*—the story of a painter's efforts to understand Indian civilization, his love for a Mohawk maiden and the war he fails to prevent. Although its finale is a well-staged Indian attack on the isolated valley fort, the general tone is light-hearted, casual and humorous. Most outstanding virtue is its array of comely maidens vying for Brady's affections—Miss Gam as the Indian girl who wins her man, Lori Nelson as the blonde Bostonian fiance, and Allison Hayes as a local milk-maid. Viewing such a combination of rustic and feminine plenty, *Mohawk* audiences shouldn't mind the unconvincing dialogue and synthetic Iroquois culture.

YOUNG ARTIST BRADY IS JOINED AT FORT ALDEN in the Mohawk Valley by his Bostonian fiance Miss Nelson. While he had painted landscapes of the Indian country, Miss Hayes, a country wench, also took a fancy to him. Indian trouble seemingly is settled until selfish John Hoyt stirs up both Mohawks and the residents of the fort against each other. In the meanwhile, Brady has met beautiful Miss Gam, daughter of Chief Ted de Corsia. They fall in love as he remains in the village to paint the Indian scene, to promote better understanding between their peoples. When the chief's son is killed by Butler, war is declared by the Indians. Miss Gam frees Brady and he escapes death to warn the Fort. A vicious battle is fought, with the settlers holding out until help arrives. Indian and white man shake hands at the finale, as Butler is uncovered as the real villian behind the pointless bloodshed. With peace restored, Brady turns from Misses Nelson and Hayes, and marries Miss Gam.

"World Without End"

(Allied Artists) CinemaScope-Technicolor 80 Min.

Cast: Hugh Marlowe, Nancy Gates, Nelson Leigh, Rod Taylor, Shawn Smith, Lisa Montell, Christopher Dark, Booth Colman, Everett Glass, Stanley Fraser.

Credits: Produced by Richard Heermance; Directed by Edward Bernds; Screenplay and story by Bernds.

Here is a science fiction film which is excellently produced, well-directed, enhanced both by color by Technicolor and CinemaScope, and also aided by top performance from the entire cast. Only weak spot is the script, which though imaginative and based on the problem of cracking the time barrier, seems to lack an air of credibility. However, science fiction fans and general audiences will find the picture entertaining because of its fresh subject matter and good special effects. There is plenty to sell here and with clever exploitation, or the pairing with another science fiction or horror entry, the film should, as a bill topper, do better than average business.

FOUR SCIENTISTS, LED BY NELSON LEIGH, CIRCLE the planet Mars in 1957 aboard a space ship. En route back to Earth, their ship is caught by a force which accelerates it to an incredible speed. The ship crashes, and Leigh with Rod Taylor, Hugh Marlowe, and Christopher Dark learn that they have crashed the time barrier, and have returned to an Earth of 2508. They learn from a cave dwelling people, led by Everett Glass, that an atomic holocaust in 2188 nearly destroyed the world. The Beasts, one-eyed ape-like mutants, which Leigh's party encountered above ground, have forced Glass and his people to develop an underground civilization. Marlowe and Leigh convince Glass that his people must return to surface living and annihilate the Beasts. A way to do this is shown and a new Earth civilization is begun. Meanwhile, Taylor has a romance with Lisa Montell, and Marlowe with Nancy Gates, who is Glass' daughter.

"Emergency Hospital"

Cast: Margaret Lindsay, Walter Reed, Byron Palmer, Rita Johnson, John Archer, Jim Stapleton, Frank Fenton, George Cisar, Peg LaCentra.

Credits: A Bel-Air Production; Executive Producer, Aubrey Schenck; Produced by Howard W. Koch; Directed by Lee Sholem; Screenplay by Don Martin.

The inside story of *Emergency Hospital* and its nightly heroics gets average treatment in this short United Artists programmer—dramatizing the efforts of doctors, nurses and detectives during one typical night at the receiving hospital. There's the relentless flow of patients: the attempted suicide, the rape victim, the traffic case, the wounded criminal, the juvenile deliquent, et al. A personal touch is added when the detective's son gets involved with a hoodlum gang. Much of the production is similar to low-pressure television style—with many of its lighting and staging weaknesses. Performances are generally credible although scripting doesn't come up to par. The night's events at *Emergency Hospital* are a conventional variety, and should be slotted for second-half billing.

DR. MARGARET LINDSAY ARRIVES FOR THE NIGHT shift after a mad ride with sports-car enthusiast Byron Palmer. After the first cases of the night begin to drift in—a pregnant woman attempting suicide, a youngster injured robbing his father's store, a teen-age victim, a stab-wounded criminal—Palmer returns, asks for Miss Lindsay's hand, is rejected and leaves. As the evening progresses, more drama: detective Walter Reed's son arrives when he's injured intentionally crashing a car to prevent hoodlums from forcing him to pull a "job." When Palmer is brought in after a three-way auto wreck, Miss Lindsay learns that he crashed in order to avoid killing a motorcyclist. As morning comes, Reed vows to spend more time with his son, and Miss Lindsay decides to wed Palmer—who has emerged as more than a mere hot-rod specialist.

"Walk the Dark Street"

(Dominant) 74 Min.

Cast: Chuck Connors, Don Ross, Regina Gleason, Eddie Kafafian, Vonne Godfrey, Ewing Brown, Don Orlando, Fred Darian, LaRue Malouf.

Credits: A Valour Pictures Prod.; Produced, Directed and Written by Wyott Ordung.

Suspense fans will enjoy this latest version of the famous story, "The Most Dangerous Game." Supported by an above-average script, this programmer is realistically photographed and grimly acted—with satisfactory tension generated along the way. It relates the story of a half-mad and ailing hunter's attempt to kill his arch-enemy by tricking him into a man-to-man hunt with big-game "camera" guns—with the crazed hunter using a real cartridge in his rifle. The gimmick gives the old story an interesting twist and audience interest should be maintained as the camera follows the strange hunt through the Los Angeles parks, wharfs and alley-ways. Huge Chuck Connors comes across remarkably well visually as the hunter and Don Ross is grimly effective as his prey. A little more meat might have been supplied these creatures of the concrete jungle, but *Walk the Dark Street* is a neat little thriller.

CHUCK CONNORS, BIG-GAME HUNTER SUFFERING from a heart ailment, holds the death of his brother Tommy against former army officer Don Ross. When Ross visits Connors to explain the Korean death, he also reveals that he is in financial difficulties. Connors offers him a proposition: engage him in one last hunt, a man-to-man "camera" gun battle. Connors explains that he cannot make any more safaris because of his heart—and secretly places a real cartridge in his own gun. They separate and begin the hunt. As they wander through the designated sections of the city, Ross is warned of Connors' mad pre-occupation with his brother's death by Tommy's fiance, Regina Gleason. Not believing her, Ross continues the search, brushing past Connors several times. Accidently they switch guns when they converge on the same store. Ross finally believes Miss Gleason when she is beaten up by Connors for not aiding in Ross' murder. As he closes in, with a real bullet in his gun, Connors attempts to escape, and dies of a heart attack.

"Crime Against Joe"

(United Artists) 69 Min.

Cast: John Bromfield, Julie London, Henry Calvin, Patricia Blake, Joel Ashley, Robert Keys, Alika Louis, John Pickard.

Credits: Executive producer, Aubrey Schenck; Produced by Howard W. Koch; Directed by Lee Sholem; Screenplay by Robert C. Dennis.

An average murder mystery is this entry that should round out the program in fair fashion. There is a moderate amount of suspense engendered until the climax when the finger of guilt is pointed at the real killer. The plot unfolds at a leisurely pace, the acting is average and the direction and production fair. On the credit side is the appearance of singer-actor Julie London, who has been receiving much favorable publicity and newspaper space and this may be helpful in the final analysis.

ARTIST JOHN BROMFIELD, DEPRESSED AFTER working on a painting, goes out on a drunk. Arriving at a drive-in, he learns that Julie London, a car hop, and his friend cab driver Henry Calvin have had a fight. Bromfield tries to patch things up, fails, and meets London later at a cafe. There singer Alika Louis makes a play for him. Still drunk, he starts home and comes across sleepwalking Pat Blake and takes her home to her father, Joel Ashley. When Miss Louis is found dead, the evidence points to Bromfield, and Ashley won't alibi him. Released through Julie's help, Bromfield tracks down various suspects, and the killer turns out to be Calvin, who is captured. Julie and Brimfield clinch.

"French Cancan"

(UMPO) FRENCH Technicolor 93 Min.

Cast: Jean Gabin, Francoise Arnoul, Maria Felix, Jean-Roger Caussimon, Franco Pastorino, Giani Esposito, Philippe Clay, Lydia Johnson, with guest stars Edith Piaf, Patachou. English subtitles.

Credits: Produced, Directed and Written for the Screen by Jean Renoir.

Jean Renoir's captivating *French Cancan* is a visual delight, and is a sure bet to crash the language barrier. Combining the happy-go-lucky sentiments of *Lili* and the color and verve of *Moulin Rouge*, this French import starring the popular Jean Gabin has all the makings of a big winner for both general and select audiences in this country. It spins a gay backstage romance of the founding of the famous Paris night-spot, the Moulin Rouge, and its renowned dance, the Cancan. Lavishly produced in Technicolor, the well-paced story blends saucy wit and touching sentiment into a mixture Americans should easily appreciate—and the abundant dancing, the music hall songs, the rich color and hysterically joyous revnue at the finale are worth the price of admission alone. Gabin gracefully plays the debonair impresario with Francoise Arnoul as the pert laundry-maid he picks to lead his exurberant dancers. At the finale, Miss Arnoul learns that Gabin has picked a new mistress, and refuses to dance. At last she goes on, when the impresario explains that he can only love when he is creating new stars. Guest appearances by singers Edith Piaf and Patachou should aid at the box office also.

"Don Juan"

(Times) GERMAN Agfacolor 90-Min.

Cast: Cesare Danova, Josef Meinrad, Evelyn Cormand, Lotte Tobisch and the voices of the Vienna State Opera Company.

Credits: An Akkord Film Prod.; Directed by H. W. Kolm-Velpee; Screen adaptation by Kolm-Velpee, Alfred Uhl and Ernest Henthaler.

A beautifully-produced musical film, this international sub-titled version of Mozart's great opera is a good bet for art houses success. Although basically not an opera film, *Don Juan* is backed by a substantial number of the composer's most melodious arias and an entrancing background score by the Viennese State Opera and Orchestra. Photographed brightly in Agfacolor, staged with vigor and grace, the German-language film catches a good deal of the literal horror of the doomed courtier's story. Juan, a dashing and crafty young man, has a compulsive desire for all women, and his success is unparalleled. Laughing in the face of the Gods, Don Juan refnses to heed supernatural warnings, and thus he perishes. Aided by excellent sub-titling, characterizations emerge strongly here—and only minor lulls slow the full verve of the production. There's much dancing, sword-play, gaiety—topped with a majestic and suspended finale: a symbolic ballet of desire and pain foreshadowing Don Juan's imminent doom.

"Unmarried Mothers"

(Eden) SWEDISH 91 Min.

Cast: Eva Stiberg, Bengt Logardt, Ollegard Wellton, Gunlog Hagberg.

Credits: A President Film Presentation; Produced by Bengt Logardt; Directed by Logardt.

Unmarried Mothers represents a realistic view of the plight of a group of unwed Swedish mothers and the help given them by enlightened governmental agencies. A major part of this film, slanted toward the art house patron, transpires within a State-operated maternity home, sheltering heroine Eva Stiberg and a number of young women similarly disposed. The main story-line concerns the true love of the courageous heroine and her boy, their accidental separation and eventual reunion. Through Miss Stiberg, via flashbacks, viewers learn of a number of the romances that precipitated the girls' difficulties. Most of the stories follow a similar pattern—but some end tragically. Although the import offers some tender moments and capable performances, the emotional cliches will leave discerning audiences unconvinced.

"Inside a Girls' Dormitory"

(Ellis) FRENCH 100 Min.

Cast: Jean Marais, Francoise Arnoul, Denise Grey, Jeanne Moreau, Noel Roquevert.

Credits: Produced by Les Films E.G.E.; Directed by Henri Decoin.

This suspense mystery, filmed in the French country-side setting of a fashionable girls' school, has an exploitable title and a bevy of irrepressible Gallic damsels to its credit, but its slow pacing should limit prospects to middle-of-the-week art house presentation. Although the cast members turn in competent performances, and touches of wit appear in the dialogue, the plot resembles an old-style Charlie Chan mystery—with the killer dragged in from left field at the end. Marais plays the prudish inspector who descends upon the school to solve the murder of the prize pupil. A number of witty characters brighten the proceedings, and there's also an interesting bit of lesbianism to complicate things.

Hollywood Production

Allied Artists Productions, Inc.

Shooting

THE INTRUDER
Cast: Edmund Purdom, Ida Lupino, Ann Harding, Mimi Gibson, Eric Anderson.
Producer .....Lindsley Parsons
Director .....Irving Rapper

THE YOUNG GUNS
Cast: Russ Tamblyn, Gloria Talbott, Scott Marlowe, Wright King, Walter McCoy, Myron Healy.
Producer .....Richard Heermance
Director .....Albert Band

Cutting

MOTHER-SIR
Cast: Joan Bennett, Gary Merrill, Shirley Yamiguichi, Judy Nugent, John Craven.
Producer .....Walter Wanger
Director .....Edward Bernds

THE FRIENDLY PERSUASION
(Eastman Color) (Wide Screen)
Cast: Gary Cooper, Dorothy McGuire, Marjorie Main.
Producer-Director .....William Wyler

THE FIRST TEXAN
(CinemaScope)
Cast: Joel McCrea, Felicia Farr, Jeff Morrow, Wallace Ford.
Producer .....Walter Mirisch
Director .....Byron Haskin

CRIME IN THE STREETS
Cast: James Whitmore, John Cassavetes, Sal Mineo.
Producer .....Vincent M. Fennelly
Director .....Don Siegel

THE FOUR SEASONS
(Eastman Color)
Cast: David Wayne, Keenan Wynn, Jim Backus, James Barton, Marcia Henderson, Myrna Dell, Denver Pyle.
Producer-Director .....Josef Shaftel

MAGNIFICENT ROUGHNECKS
Cast: Jack Carson, Mickey Rooney, Nancy Gates, Jeff Donnell.
Producer .....Herman Cohen
Director .....Sherman A. Rose

THREE FOR JAMIE DAWN
Cast: Laraine Day, Richard Carlson, Ricardo Montalban, June Havoc, Eduard Franz, Maria Palmer, Regis Toomey, Marilyn Sims.
Producer .....Hayes Goetz
Director .....Thomas Carr

HOLD BACK THE NIGHT
Cast: John Payne, Mona Freeman, Peter Garves, Audrey Dalton, Chuck Connors, Robert Nichols, Robert Easton, Michael Loring.
Producer .....Hayes Goetz
Director .....Allan Dwan

Columbia

Shooting

NIGHTFALL
(Copa Productions)
Cast: Aldo Ray, Anne Bancroft, Frank Albertson.
Producer .....Ted Richmond
Director .....Jacques Tourneur

REPRISAL
(Technicolor)
(Romson Productions)
Cast: Guy Madison, Felicia Farr, Kathryn Grant, Wayne Mallory, Michael Pate.
Producers .....Lewis J. Rachmil and Helen Ainsworth
Director .....George Sherman

Cutting

IT HAPPENED ONE NIGHT
Cast: June Allyson, Jack Lemmon, Charles Bickford, Charles Gilbert.
Producer-Director .....Dick Powell

HE DIED LAUGHING
(Technicolor)
Cast: Frankie Laine, Lucy Marlow, Richard Long.
Producer .....Jonie Taps
Director .....Blake Edwards

SECRET OF TREASURE MOUNTAIN
Cast: Valerie French, William Prince, Raymond Burr.
Producer .....Wallace MacDonald
Director .....Seymour Friedman

PORT AFRIQUE
(Technicolor)
Cast: Kathryn Grayson, Phil Carey, Dennis Price.
Producer .....David E. Rose
Director .....Rudy Mate

ODONGO
(CinemaScope) (Technicolor)
Cast: Rhonda Fleming, McDonald Carey.
Exec. Producers .....Irving Allen and A. R. Broccoli
Producer .....Max Varnell
Director .....John Gilling

THE EDDY DUCHIN STORY
(CinemaScope) (Technicolor)
Cast: Tyrone Power, Kim Novak, James Whitmore, Victoria Shaw, Rex Thompson.
Producer .....Jerry Wald
Director .....George Sidney

AUTUMN LEAVES
(William Goetz Productions)
Cast: Joan Crawford, Cliff Robertson, Ruth Donnelly.
Producer .....William Goetz
Director .....Robert Aldrich

SAFARI
(CinemaScope) (Technicolor)
(Warwick Productions)
Cast: Victor Mature, Janet Leigh, John Justin, Roland Culver, Orlando Martins.
Exec. Producers .....Irving Allen and A. R. Broccoli
Producer .....Adrian D. Worker
Director .....Terence Young

GAMMA PEOPLE
(Warwick Productions)
Cast: Paul Douglas, Eva Bartok.
Exec. Producers .....Irving Allen and A. R. Broccoli
Producer .....John Gossage
Director .....John Gilling

1984
(Holiday Productions)
Cast: Edmond O'Brien, Jan Sterling.
Exec. Producer .....N. Peter Rathvon
Producer .....John Croydon
Director .....Michael Anderson

BEYOND MOMBASA
(CinemaScope) (Technicolor)
(Tondon Productions)
Cast: Donna Reed, Leo Genn, Ron Randell.
Producer .....Tony Owen
Director .....George Marshall

ZARAK KHAN
(Warwick Pictures)
(CinemaScope) (Technicolor)
Cast: Victor Mature, Michael Wilding, Anita Ekberg.
Exec. Producers .....Irving Allen and A. R. Broccoli
Producer .....Phil C. Samuel
Director .....Terence Young

PORTRAIT IN SMOKE
(Film Locations Prod.)
Cast: Arlene Dahl.
Producer .....Maxwell Setton
Director .....Ken Hughes

THE SEVENTH CAVALRY
(Producers-Actors Corp.)
(Technicolor)
Cast: Randolph Scott, Barbara Hale, Leo Gordon, Harry Carey, Jr., Jay C. Flippen, Peter Ortiz, Denver Pyle, Frank Faylen.
Producer .....Harry Joe Brown
Director .....Joseph H. Lewis

INDEPENDENT

Shooting

X—THE UNKNOWN
(Hammer Film Prods. Ltd.)
(Sol Lesser Co-Production)
Cast: Dean Jagger, Edward Chapman, William Russell, Jane Aird.
Producer .....Anthony Hinds
Director .....Leslie Norman

GIRLS IN PRISON
(Golden State Productions)
Cast: Richard Denning, Joan Taylor, Lance Fuller, Adele Jergens, Helen Gilbert, Jane Darwell, Phyllis Coates, Raymond Hatton, Mae Marsh, Diana Darrin, Luana Walters, Rita Royce, Laurie Mitchell, Mari Finley.
Executive Producer ..Samuel Z. Arkoff
Producer .....Alex Gordon
Director .....Edward L. Cahn

SCANDAL, INC.
(Bonanza Productions)
Cast: Robert Hutton, Patricia Wright, Aram Katcher, Paul Richards, Havis Davenport, Bob Knapp, Reed Hammond, Gordon Wynn, Guy Prescott, Don Kirke.
Producer .....Milton Mann
Director .....Edward Mann

HOT ROD GIRL
(Nacirema Productions)
Cast: Lori Nelson, John Smith, Chuck Connors.
Producer .....Norman Herman
Director .....Leslie Martinson

Cutting

HIT AND RUN
(Hugo Haas Prod.)
Cast: Cleo Moore, Hugo Haas, Vince Edwards.
Producer-Director .....Hugo Haas

AROUND THE WORLD IN 80 DAYS
(Michael Todd Prods. Todd-AO)
Cast: David Niven, Cantinflas, Martine Carol, Noel Coward, Finlay Currie, Luis Dominguin, Fernandel, Sir John Gielgud, Hermoine Gingold, Trevor Howard, Glynis Johns, Beatrice Lillie, A. E. Matthews, John Mills, Robert Morley.
Producer .....Michael Todd
Director .....Michael Anderson

THE WEAPON
(Alliance Films)
Cast: Steve Cochran, Lizabeth Scott, Herbert Marshall, Nicole Maurey.
Producer .....Hal E. Chester
Director .....Val Guest

DEATH OF A SCOUNDREL
(Charles Martin Productions)
Cast: George Sanders, Yvonne De Carlo, Zsa Zsa Gabor, Nancy Gates, George Brent, Coleen Gray, Lisa Ferraday, Victor Jory, Tom Conway, Celia Lovsky.
Producer-Director .....Charles Martin

GUNSLINGER
(Roger Corman Productions for ARC release)
(SuperScope) (Pathecolor)
Cast: John Ireland, Beverly Garland, Allison Hayes.
Producer-Director .....Roger Corman

WESTWARD HO, THE WAGONS
(Walt Disney Productions)
(CinemaScope) (Technicolor)
Cast: Fess Parker, Kathleen Crowley, Jeff York, Tom Woodward.
Exec. Producer .....Walt Disney
Producer .....Bill Walsh
Director .....William Beaudine

THE KILLER AND 21 MEN
(R-G Productions)
Cast: Anthony Dexter, Sonny Tufts, Marie Windsor, Charles "Buddy" Rogers, Jean Parker, Bob Lowery, Madalyn Trahey, Bob Steele.
Producer .....Robert Gilbert
Director .....Oliver Drake

Metro-Goldwyn-Mayer

Shooting

SOMEBODY UP THERE LIKES ME
Cast: Paul Newman, Pier Angeli, Eileen Heckert, Sal Mineo, Everett Sloane, Harold Stone, Sammy White, Tony Zale.
Producer .....Charles Schnee
Director .....Robert Wise

THE OPPOSITE SEX
Cast: June Allyson, Joan Collins, Dolores Gray, Ann Sheridan, Ann Miller, Joan Blondell, Vivienne Segal, Jeff Richards, Leslie Neilsen, Carolyn Jones, ,Harry James and his Band.
Producer .....Joe Pasternak
Director ..... David Miller

SOMEWHERE I'LL FIND HIM
Cast: James Cagney, Barbara Stanwyck, Walter Pidgeon, Don Dubbins, Betty Lou Keim, Dean Jones, Janet Lake, Don Burnett, Luana Lee.
Producer .....Jules Schermer
Director .....Roy Rowland

JULIE
(Arwin Productions)
Cast: Doris Day, Louis Jourdan, Barry Sullivan, Frank Lovejoy.
Producer .....Martin Melcher
Director .....Andrew Stone

Cutting

THE SWAN
(CinemaScope) (Eastman Color)
Cast: Grace Kelly, Alec Guinness, Louis Jourdan, Brian Aherne, Agnes Moorehead.
Producer .....Dore Schary
Director .....Charles Vidor

THE CATERED AFFAIR
Cast: Bette Davis, Ernest Borgnine, Debbie Reynolds, Barry Fitzgerald.
Producer .....Sam Zimbalist
Director .....Richard Brooks

THE LIVING IDOL
(CinemaScope) (Color)
Cast: Steve Forrest, Lilliane Montevecchi.
Producer-Director .....Al Lewin

THE FASTEST GUN ALIVE
Cast: Glenn Ford, Jeanne Crain, Broderick Crawford, Russ Tamblyn, Leif Erickson.
Producer .....Clarence Greene
Director .....Russell Rouse

HIGH SOCIETY
(CinemaScope- (Color)
Cast: Bing Crosby, Grace Kelly, Frank Sinatra, Celeste Holm, John Lund, Louis Calhern
Producer .....Sol C. Siegel
Director .....Charles Walters

Paramount Pictures

Shooting

THE GUNFIGHT AT OK CORRAL
(VistaVision) (Technicolor)
Cast: Burt Lancaster, Kirk Douglas, Rhonda Fleming, Jo Van Fleet, Dennis Hopper, John Ireland, Olive Carey, Lyle Bettger, Frank Faylen.
Producer .....Hal Wallis
Director .....John Sturges

THE MAVERICK
(VistaVision) (Technicolor)
Cast: Charlton Heston, Anne Baxter, Gilbert Roland, Tom Tryon, Bruce Bennett.
Producer .....Hugh Brown
Director .....Rudy Mate

Cutting

WAR AND PEACE
(VistaVision) (Technicolor)
(Ponti-De Laurentiis Prod.)
Cast: Audrey Hepburn, Henry Fonda, Mel Ferrer, Milly Vitale, Barry Jones, Jeremy Brett, May Britt.
Producer .....Dino de Laurentiis
Director .....King Vidor

THE MOUNTAIN
(Technicolor) (VistaVision)
Cast: Spencer Tracy, Robert Wagner, Claire Trevor, Richard Arlen.
Producer-Director ....Edward Dmytryk

PARDNERS
(VistaVision) (Technicolor)
Cast: Dean Martin, Jerry Lewis, Lori Nelson, Agnes Moorhead, Jeff Morrow, Philip Tonge.
Producer .....Paul Jones
Director .....Norman Taurog

: Hollywood Production :

THE TEN COMMANDMENTS
(VistaVision) (Technicolor)
Cast: Charlton Heston, Yul Brynner, Anne Baxter, Yvonne De Carlo, Debra Paget, Nina Foch, Edward G. Robinson, Sir Cedric Hardwicke, Vincent Price, John Carradine, John Derek, Oliver Deering, Peter Hanson, Baynes Barron.
Producer-Director ....Cecil B. DeMille

RKO RADIO PICTURES

Shooting

TENSION AT TABLE ROCK
(Color)
Cast. Richard Egan, Dorothy Malone, Cameron Mitchell, Billy Chapin, Joseph De Santis, Royal Dano, Edward Andrews, Angie Dickinson.
Producer .....Sam Wiesenthal
Director .....Charles Marquis Warren

BACK FROM ETERNITY
Cast: Robert Ryan, Anita Ekberg, Rod Steiger, Phyllis Kirk, Keith Andes, Gene Barry, Fred Clark, Cameron Prud'homme, Jesse White, Jon Provost, Adele Mara.
Producer-Director .....John Farrow

BEYOND A REASONABLE DOUBT
Cast: Dana Andrews, Joan Fontaine, Barbara Nichols, Arthur Franz, Robin Raymond, Sidney Blackmer, Philip Borneuf, Sheppard Strudwick, Rusty Lane.
Producer .....Bert Friedlob
Director .....Fritz Lang

Cutting

THE WAY OUT
(Todon Prods.)
Cast: Gene Nelson, Mona Freeman.
Producer .....Tony Owen
Director .....Montgomery Tully

THE FIRST TRAVELING SALESLADY
(SuperScope) (EastmanColor)
Cast: Ginger Rogers, Barry Nelson, Carol Channing, David Brian, James Arness.
Producer-Director .....Arthur Lubin

Republic

Shooting

WARRENS OF ARIZONA
(Trucolor)
Cast: Skip Homeier, Kristine Miller, George Macready, Wallace Ford, George Keymas, John Doucette, John Compton.
Associate producer-Director ..Joe Kane

Cutting

AND SUDDENLY YOU RUN
Cast: Scott Brady, Joan Vohs, Frank Faylen, John Dehner.
Assoc. Producer .....Rudy Ralston
Director .....Franklin Adreon

TREACHERY
Cast: Marie Windsor, John Archer, Nancy Gates, Patric Knowles, Jil Jarmyn, Richard Crane.
Associate Producer .....Rudy Ralston
Director .....Franklin Adreon

A SHOT IN THE DARK
Cast: Marjie Millar, Tom Drake.
Assoc. Producer..William J. O'Sullivan
Director .....R. G. Springsteen

LISBON
(Trucolor) (Naturama)
Cast: Ray Milland, Maureen O'Hara, Claude Rains.
Assoc. Producer-Director...Ray Milland

ACAPULCO
Cast: Ralph Meeker, Janice Rule, Paul Henreid. ,
Producers .....John Bash and Elizabeth Dickinson
Director .....Paul Henreid

WHITE NIGHTMARE
Cast: Joan Evans, Ben Cooper, Marla English, Jan Merlin, Nick Adams, Peter Miller.
Assoc. producer ....William O'Sullivan
Director .....William Witney

20th CENTURY FOX

Shooting

BUS STOP
(Technicolor) (CinemaScope)
Cast: Marilyn Monroe, Don Murray, Arthur O'Connell, Betty Field, Robert Bray, Casey Adams, Hans Conreid, Eileen Heckert.
Producer .....Buddy Adler
Director .....Joshua Logan

Cutting

THRESHOLD OF SPACE
Cast: Guy Madison, John Hodiak, Virginia Leith.
Producer .....William Bloom
Director .....Robert Webb

THE KING AND I
(CinemaScope) (DeLuxe Color)
Cast: Deborah Kerr, Yul Brynner, Rita Moreno, Yuriko.
Producer .....Charles Brackett
Director .....Walter Lang

23 PACES TO BAKER STREET
(CinemaScope) (DeLuxe Color)
Cast: Van Johnson, Vera Miles, Patricia Laffan.
Producer .....Henry Ephron
Director .....Henry Hathaway

THE SIXTH OF JUNE
(CinemaScope) (DeLuxe Color)
Cast: Robert Taylor, Richard Todd.
Producer .....Charles Brackett
Director .....Henry Koster

HILDA CRANE
(CinemaScope) (DeLuxe Color)
Cast: Guy Madison, Jean Simmons, Jean Pierre Aumont, Peggy Knudsen, Evelyn Varden, Judith Evelyn.
Producer....Herbert Bayard Swope, Jr.
Director .....Philip Dunne

THE PROUD ONES
(CinemaScope) (DeLuxe Color)
Cast: Robert Ryan, Virginia Mayo, Jeffrey Hunter, Robert Middleton, Walter Brennan.
Producer .....Robert L. Jacks
Director .....Robert Webb

UNITED ARTISTS

Shooting

GUN THE MAN DOWN
(Morrison-McLaglen Productions)
Cast: James Arness, Angie Dickinson, Robert Wilke.
Producer .....Robert E. Morrison
Director .....Andrew V. McLaglen

THE LONELY GUN
(Robert L. Jacks Productions)
Cast: Anthony Quinn, Katy Jurado.
Producer .....Robert L. Jacks
Director .....Harry Horner

THE SHARKFIGHTERS
(CinemaScope)
(A Samuel Goldwyn Jr. Production)
Cast: Victor Mature, Karen Steele, James Olson, Phil Coolidge, Claude Akins, Rafael Campos, George Neise.
Producer .....Samuel Goldwyn, Jr.
Director .....Jerry Hopper

BLOOD BROTHERS
(Grant Productions)
Cast: Buster Crabbe, Ann Robinson, Neville Brand, Lita Milan.
Director .....Sidney Salkow

Cutting

THE KILLING
(Harris-Kubrick Prods.)
Cast: Sterling Hayden, Coleen Gray, Vince Edwards, Jay C. Flippen, Marie Windsor, Ted de Corsia, Elisha Cook, Jay Adler.
Producer .....James B. Harris
Director .....Stanley Kubrick

TRAPEZE
(CinemaScope) (Technicolor)
(Hecht-Lancaster Prod.)
Cast: Gina Lollibrigida, Katy Jurado, Thomas Gomez, Johnny Puleo.
Producer .....James Hill
Director .....Sir Carol Reed

NIGHTMARE
(Pine-Thomas-Shane)
Cast: Edward G. Robinson, Kevin McCarthy, Connie Russell.
Producer .....Pine-Thomas-Shane

RUN FOR THE SUN
(SuperScope) (Eastman Color)
Cast: Richard Widmark, Trevor Howard, June Greer.
Exec. Producer .....Robert Waterfield
Producer .....Harry Tatelman
Director .....Roy Boulting

THE FRAGILE FOX
(Associates and Aldrich Prod.)
Cast: Jack Palance, Eddie Albert, Lee Marvin, Robert Strauss, Richard Jaeckel, Buddy Ebsen.
Producer-Director .....Robert Aldrich

FLIGHT TO HONG KONG
(Sabre Productions)
Cast: Rory Calhoun, Dolores Donlon.
Producer-Director .....Joe Newman

REBEL IN THE TOWN
(Bel Air Productions)
Cast: John Payne, Ruth Roman, J. ,Carrol Naish, Ben Cooper, John Smith.
Producer .....Howard Koch
Director .....Al Werker

THE BLACK SLEEP
(Bel Air Productions)
Cast: Basil Rathbone, Akim Tamiroff, Lon Chaney, Herbert Rudley, John Carradine, Bela Lugosi, Patricia Blake, Phyllis Stanley, Tor Johnson, Louanna Gardner.
Exec. producer .....Aubrey Schenck
Producer .....Howard W. Koch
Director .....Reginald Le Borg

Universal International

Shooting

FRANCIS IN THE HAUNTED HOUSE
Cast: Mickey Rooney, Virginia Welles, Paul Cavangh, David Janssen, Mary Ellen Kaye.
Producer .....Robert Arthur
Director .....Charles Lamont

KELLY AND ME
(Technicolor) (CinemaScope)
Cast: Van Johnson, Piper Laurie, Martha Hyer, Onslow Stevens, Douglas Fowley.
Producer .....Roert Arthur
Director .....Robert Z. Leonard

ISTANBUL
(Technicolor) (CinemaScope)
Cast: Errol Flynn, Cornell Borchers, Peggy Knudsen, John Bentley.
Producer .....Albert J. Cohen
Director .....Joseph Pevney

BATTLE HYMN
(Technicolor) (CinemaScope)
Cast: Rock Hudson, Martha Hyer, Dan Duryea, Don DeFore, Anna Kashfi.
Producer .....Ross Hunter
Director .....Douglas Sirk

Cutting

TOY TIGER
(Technicolor)
Cast: Jeff Chandler, Laraine Day, Tim Hovey, Cecil Kellaway.
Producer .....Howard Christie
Director .....Jerry Hopper

RAW EDGE
(Technicolor)
Cast: Rory Calhoun, Yvonne De Carlo, Rex Reason, Mara Corday.
Producer .....Albert Zugsmith
Director .....John Sherwood

CONGO CROSSING
(Technicolor)
Cast: Virginia Mayo, George Nader, Peter Lorre, Michael Pate, Rex Ingram, Tonio Selwart.
Producer .....Howard Christie
Director .....Joseph Pevney

A DAY OF FURY
(Technicolor)
Cast: Dale Robertson, Mara Corday, Jock Mahoney, Carl Benton Reid, Jan Merlin, Sheila Bromley, Dayton Lummis.
Producer .....Robert Arthur
Director .....Harmon Jones

SHOWDOWN AT ABILENE
Cast: Jock Mahoney, Martha Hyer, Lyle Bettger.
Producer .....Howard Christie
Director .....Charles Haas

JOHNNY SALVO
Cast: Ray Danton, Leigh Snowden, Grant Williams.
Producer .....Albert J. Cohen
Director .....Jack Arnold

BEHIND THE HIGH WALL
Cast: Tom Tully, Sylvia Sidney, Betty Lynn, John Larch.
Producer .....Stanley Rubin
Director .....Abner Biberman

WARNER BROS.

Shooting

THE BURNING HILLS
(Warner Color) (CinemaScope)
Cast: Tab Hunter, Natalie Wood, Skip Homeier, Eduard Franz, Claude Akins.
Producer .....Richard Whorf
Director .....Stuart Heisler

TOWARD THE UNKNOWN
(Toluca Productions)
(Warner Color) (Wide Screen)
Cast: William Holden, Lloyd Nolan, Virginia Leith, Charles McGraw, L. Q. Jones, Paul Fix, James Garner.
Producer-Director .....Mervyn LeRoy

Cutting

THE BAD SEED
Cast: Nancy Kelly, Patty McCormack, William Hopper.
Producer .....Mervyn LeRoy

A CRY IN THE NIGHT
(Jaguar Productions)
Cast: Edmond O'Brien, Natalie Wood, Brian Donlevy, Richard Anderson, Raymond Burr.
Producer .....Jaquar Prods.
Assoc. Producer .....George Bertholon
Director .....Frank Tuttle

GIANT
(WarnerColor)
Cast: Elizabeth Taylor, Rock Hudson, James Dean, Jane Withers, Chill Wills, Mercedes McCambridge, Judith Evelyn, Paul Fix, Caroll Baker.
Producers .....George Stevens and Henry Ginsberg
Director .....George Stevens

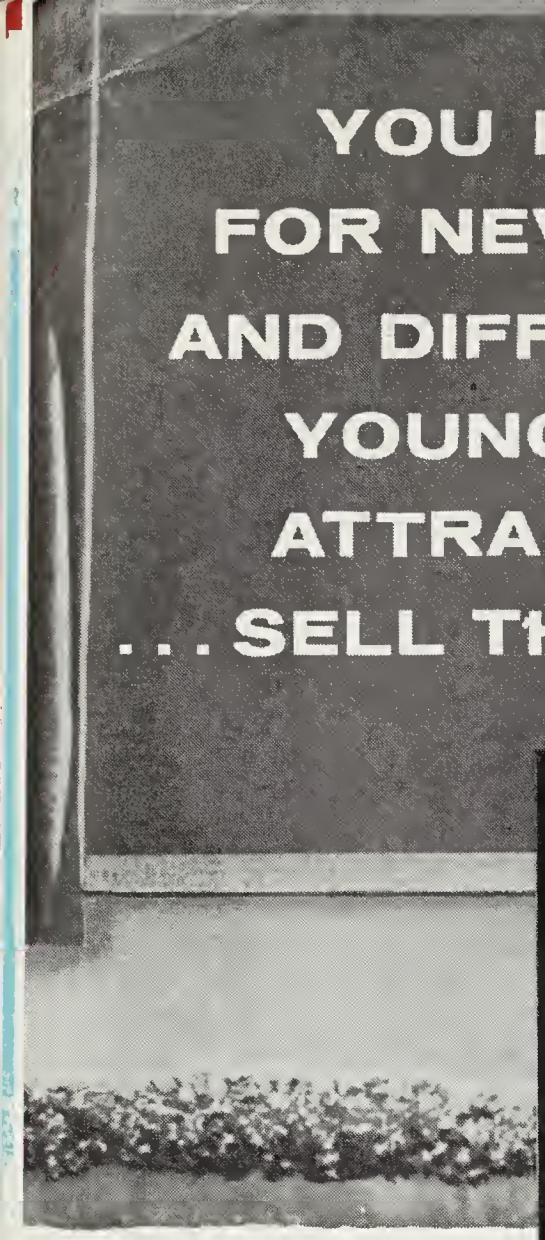
SEVEN MEN FROM NOW
(WarnerColor)
Cast: Randolph Scott, Gail Russell, Lee Marvin, Don Barry.
Producer .....Batjac
Director .....Budd Boetticher

BABY DOLL
(Newtown Productions)
Cast: Karl Malden, Carroll Baker, Eli Wallach.
Producer-Director .....Elia Kazan

THE SPIRIT OF ST. LOUIS
(CinemaScope) (WarnerColor)
Cast: James Stewart.
Producer .....Leland Hayward
Director .....Billy Wilder

YOU EXHIBITORS HAVE ASKED FOR NEW TALENT THAT'S DYNAMIC AND DIFFERENT! HERE ARE 3 GREAT YOUNG STARS IN ONE EXCITING ATTRACTION! GET BEHIND THEM ...SELL THEM...PROFIT WITH THEM!

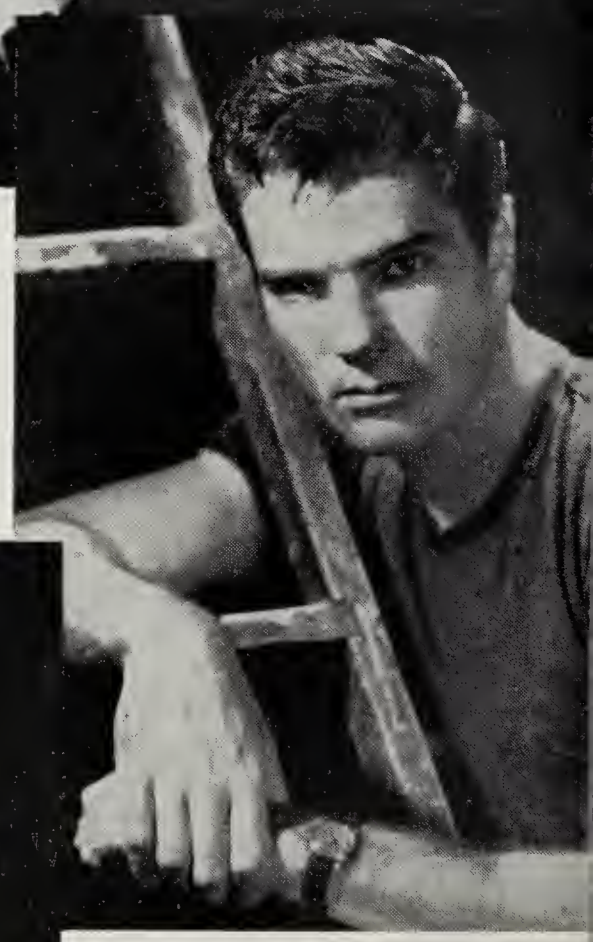




Confidently presented to your boxoffice by PARAMOUNT with a bow to star-discoverer and Academy Award Director MICHAEL CURTIZ



CAROL OHMART
TOM TRYON
JODY LAWRANCE



THE SCARLET HOUR



VISTAVISION
MOTION PICTURE HIGH-FIDELITY

Guest Star
NAT "KING" COLE
Produced and Directed by
MICHAEL CURTIZ
Screenplay by
RIP VAN RONKEL, FRANK TASHLIN
and JOHN MEREDYTH LUCAS

THE Independent FILM JOURNAL

DEVOTED *to the* BEST INTERESTS *of the* MOTION PICTURE INDUSTRY

In this issue

WS

G TAX BILL GETS
INDUSTRY SUPPORT

DE INTEREST WHETTED
SENATE HEARING RENEWAL

INSTON BULLISH
N FOREIGN MARKETS

M RENTAL ARBITRATION
OSSIBLE: ARTHUR

GER BLASTS DISTRIBUTION
ORE MICHIGAN ALLIED

MAHA DRIVE-INS CHARGED
TH PRICE-FIXING

OIDY SEES BEST YEAR
EAD FOR EXHIBITION

VIEWS:
ges 30-32

. No. 7 April 14, 1956

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Dollar Bill!!

H. R. 9875

THE steering Committee of the National Tax Campaign made the big news this week with its recommendation that the industry put its entire weight behind Rep. Cecil King's measure (H.R. 9875) which would make the 10 percent Federal admissions tax on tickets applicable *"only with respect to that portion of the amount paid for any admission which is in excess of a dollar."*

The Steering Committee, on the basis of the information available to it, is convinced that H.R. 9875 has the best chance for adoption by Congress and the Administration.

All signs are encouraging. As Sam Pinanski, COMPO co-chairman, optimistically stated last week,

(See Page 3)



THEY'RE WAITING FOR "GABY"

Photo of Trans-Lux 52nd St. front. It is fitting that "Gaby" has its N.Y. Premiere here where M-G-M's "Lili" ran for almost 2 years.

GOING AFTER "GABY" NATIONWIDE!

Telling the nation! Billboards, Newspapers, Magazines, Radio, TV!

POSTING CAMPAIGN — 24-sheets blanket America coast to coast: Buffalo, Bosto Cleveland, Houston, Los Angeles, Memphis, New Orleans, Philadelphia, Pittsburgh, Portland, Ore., S Lake City, St. Louis, San Francisco, Seattle.

NATIONAL MAGAZINES — Full pages in 4-colors in Life, Redbook, Cosmopolita Seventeen. Look *(two facing ½ pages in 4-colors)*. "PICTURE OF THE MONTH" COLUMN in Loo Collier's, Good Housekeeping, McCall's, Woman's Home Companion, Cosmopolitan, Parents', Americ "LION'S ROAR" COLUMN in Saturday Evening Post.

AND NEWSPAPERS! AND RADIO! AND TV!

M-G-M presents in CinemaScope "GABY" starring LESLIE CARON • JOHN KERR • with Sir Cedric Hardwicke Taina Elg • Screen Play by Albert Hackett & Frances Goodrich and Charles Lederer • Based on a Screen Play by S. N. Behrman, Paul H. Rameau and George Froeschel • From the Play "Waterloo Bridge" by Robert E. Sherwood Photographed in Eastman Color • Print by Technicolor • Directed by Curtis Bernhardt • Produced by Edwin H. Knopf

★

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

April 14, 1956
Vol. 37 No. 7

THE Independent FILM JOURNAL

Editor: MORTON SUNSHINE

DEVOTED TO THE BEST INTERESTS OF THE MOTION PICTURE INDUSTRY

H. R. 9875

(Continued from cover)

"There is a great deal going on in Washington that does not get into the papers. As a consequence, some people in our industry do not realize the possibilities for tax relief that can be developed if we only work hard enough."

Accordingly, it now becomes the responsibility of every exhibitor in the nation to immediately contact his Congressman and urge him to support H.R. 9875 and to request their colleagues on the House Ways and Means Committee to do likewise!

Nor would it be amiss for the legislators to hear from their constituents employed in motion picture theatres, the labor unions and theatrical guilds, distribution executives and personnel in all the exchanges, equipment manufacturers, supply dealers, concessionaires, neighboring storekeepers and tradesmen, real estate interests and many other affected industries.

The fairness of this measure to all concerned will be readily apparent to the veteran eye and the industry will probably be able to enlist the support of the legitimate theatre, sports and other affected enterprises.

There will undoubtedly be a public hearing before the House Ways and Means Committee. A healthy climate exists for the sympathetic consideration and favorable reception of H.R. 9875 but final Congressional action will depend on the presentation of the industry's case which is in extremely competent hands . . . and Congressmen will be doubly impressed when they hear the story first-hand from the people they represent.

As far as the Administration is concerned, it is likewise a hopeful sign to know that Treasury officials have been studying COMPO figures showing the effect on revenues if exemptions were set above 50 cents.

Thus, the industry is presented with a golden opportunity to rid itself of this destructive and discriminatory tax and *it is up to all of us to see that our Congressmen get the picture.*

An Objective Poll

Citing the poor results of its recent questionnaire, TOA has seconded the suggestion before the Senate Small Business Subcommittee that it conduct a nationwide poll of exhibitors to gauge their opinions on vital issues.

Allied's leadership states that it is not in favor of the Senate referendum—not because it is fearful of the results—but because, Allied maintains, it would only delay the report of the Subcommittee beyond the summer recess of Congress. Besides, Allied insists, it is unnecessary because it knows what exhibition wants —either arbitration of film rentals or government regulation thereof.

We are convinced that a completely objective poll conducted by the Subcommittee in which the issues were squarely put would prove otherwise.

Distress Loans

The recent report of the Small Business Administration discloses disaster loans to several theatres in the New England area affected by the hurricanes and floods this past winter.

This information should give impetus in exhibitor and theatre equipment circles to endorsement of the suggestion before the Senate Small Business Committee that it rcommend broader legislation so that theatre owners now in business (and in distress) may obtain reasonable mortgage money through the Small Business Administration when loans are otherwise unavailable on fair market value from the regular financial institutions.

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Fireworks Continue

Trade Interest Whetted For Renewal Of Senate Hearing

WASHINGTON.—With the Subcommittee on Retailing, Distribution and Fair Trade Practises of the Senate's Small Business Committee in recess, trade interest nevertheless remained whetted for the early resumption of the hearings into exhibitor complaints.

Latest series of developments revealed the following:

- Distribution is preparing a careful rebuttal to exhibitor complaints.
- TOA has seconded the suggestion that the Senate Subcommittee conduct a poll of the nation's exhibitors in order to get their views on matters under consideration.
- A militant reply by Abram F. Myers, Allied general counsel, to the charges of Harry Brandt, ITOA president, placing the responsibility for exhibition's current plight at the former's doorstep.
- An equally affirmative response substantial Brandt's position by Max A. Cohen, ITOA board chairman and former Allied board member.

Counsel Meet

Last week, Jack Flynn and Charles Noone, attornies for the Subcommittee, met in New York with Adolph Schimel, vice-president and general counsel of Universal and chairman of the MPAA's Law Committee, for a discussion of procedural questions which would facilitate the testimony of distributor witnesses before the Senate group.

Discussion is known to have centered about those matters in which the Small Business unit wishes to delve more fully when the film companies representatives appear. This includes the arbitration draft provisions including the refusal to arbitrate film rentals; pre-releasing practises; production in varying millimeter widths; artificial shortage complaints; etc. It is indicated that distribution not only expects to rebut what Schimel referred to as "half-truths" but level some cross-complaints against exhibition.

Distribution rebuttal will be heard by the Subcommittee "sometime in May," it was revealed this week by Kenneth Clark, MPAA vice-president.

TOA For Poll

In the interim, the Subcommittee was requested by TOA to poll exhibitors all over the country and obtain first-hand their views on matters such as a desire for arbitration or government regulation of film rentals, permission for divorced circuits to enter production with pre-emptive rights to their own theatres, etc.

The TOA request seconded the suggestion for a national exhibitor referendum advanced earlier by Harry Brandt, ITOA president, and pointed out that its recent efforts to get answers from its exhibitor members by means of a questionnaire and three follow-up letters had been unsuccessful and "not nearly enough to make a useful analysis." Because of the Committee's stature, the TOA letter pointed out, there would be a greater response.

The Allied leadership has expressed opposition to such a proposal as needless since it conducts its own surveys. There is a denial that Allied is fearful of the results and adds that the conduct of such a poll would virtually preclude any findings of the Subcommittee before July 1, the tentative date for adjournment of Congress.

Myers, in a supplemental page, single-spaced statement filed with the Subcommittee, pointed out that a rebuttal to the ITOA leader would not have been needed "had not the witness Brandt abused his privilege by consuming more than two hours of the Subcommittee's time in a tirade against Allied and other exhibitor associations and their leaders."

Myers vs. Brandt

"This policy of holding our peace with Brandt would be followed now if it were not for the fact that this is a public record which will be studied not only by members of the Subcommittee and its staff, but by interested members of the public as well, including the many students who annually write theses on the motion picture business, the antitrust laws and related subjects," he stated.

Saying "the impression prevails in exhibitor circles that ITOA is primarily a buying and booking group," Myers went on to declare that Brandt theatres represented "massed buying power with a vengeance." The Allied board chairman added, however, that buying groups, properly conducted "constitute a form of cooperative enterprise that appears to be legally and economically justified."

Taking sharp issue with the ITOA president, Myers said that the troubles of independent theatre owners are not due to the abolishment of compulsory block-booking or to theatre divorcement. He explained that selling pictures in groups is not prohibited under the terms of the consent decrees and that several companies are now selling that way but without conditioning the sale of one film on another.

"Brandt," he said, "credits me with far greater potency than the facts warrant or my modesty will admit when he proclaims that I am entitled to the highest recognition for the provision in the Paramount decrees which he does not like and for results allegedly flowing thereform.

"This Committee can render a valuable service to exhibitors by dealing with this

(*Continued on page* 22)

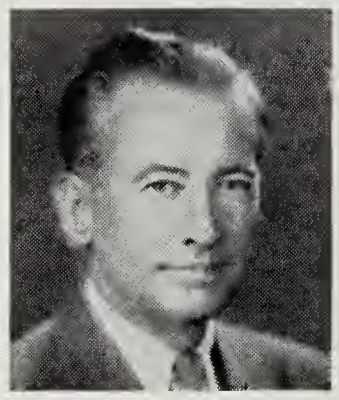
No SSBC Decision Yet On Poll

The Senate Small Business Subcommittee has not yet arrived at a decision on the request that it poll exhibitors to ascertain their opinion on issues before the Senate unit. Sen. Hubert Humphrey (D.-Minn.), chairman of the group, has indicated that he will confer with other members of his Subcommittee before a decision is made.

It was Humphrey who originally suggested during the hearings that the exhibitor associations poll their own members. The TOA seconded an ITOA suggestion that the Subcommittee could accomplish the poll with better results.

Johnston Bullish On Foreign Marts, DomesticSituation

Just returned from an extensive tour of Southeast Asia, Eric Johnston, president of the Motion Picture Export Association, told a press conference held at MPEA offices this week that the annual revenue of this area to U.S. film exporters (now estimated at $24-25 million) could be doubled in the next five years. On the other hand, Johnston warned, our income could be halved, depending on what happens politically in this area, and on what we do to influence the market.



ERIC JOHNSTON

The countries that Johnston visited are Pakistan, India, Burma, Thailand, Indonesia, Vietnam, The Philippines, Hong Kong, and Japan. "This area represents one-third of the world's population," Johnston noted. "And movies get a larger share of the consumer dollar in these countries than elsewhere in the world."

Ambitious Programs Underway

Many of these countries have ambitious programs to increase gross national product, Johnston said. "India, for example, has increased its national product three percent during the past five years—a remarkable gain—and the goal for the next five-year period is five percent." The MPEA president believes that further increases are "inevitable." And when they come, a disproportionately large share of that new income will go to motion pictures, preferably those from the U.S.

Among his recommendations to a meeting of MPEA member companies earlier in the day, Johnston said, were these:

- **To establish new MPEA offices in the Southeast Asia area. (A representative has been appointed in Manila, Johnston said, and plans are afoot to make the MPEA office in Djakarta, Indonesia, now temporary, a permanent headquarters.**
- **For U.S. distributors to understand the growth of the economy of this area, to be "sympathetic" to its problems, and to help these countries form long-range plans for the growth and development of their own theatres and markets.**

Gross Higher

Estimating the overall foreign gross for 1956, Johnston declared that "The gross should be slightly higher, say $2-4 million, but not much higher." Domestically, Johnston sees a spirit of optimism and healthy competition in the air. "Business is definitely up from the first of the year," he said.

Quizzed about the possibility of U.S. film sales to Russia, Johnston revealed that the Russian Ambassador has promised to inform him whether Russia definitely wants film, and at what price. When the reply is forthcoming, the MPEA members will decide collectively whether to sell. Johnston pointed out that there is no ban against selling to Russia.

"Wonders" Premiere



Shown at the gala opening night performance of Lowell Thomas' Cinerama adventure, "Seven Wonders of the World," at the Warner Theatre in New York this week are (l. to r.) Hazard Reeves, president of Cinerama Inc., and Sam Rosen, executive vice-president of Stanley Warner Corp. Review appears on page 31.

Film Dividends In Dip

WASHINGTON.—Cash dividends paid out by film companies in Feb. totaled $1,740,000, as against $2,143,000 in the corresponding month last year, the Commerce Dept. reported this week. The discrepancy was largely accounted for by Columbia Pictures having split dividend payments into two sections. In 1955, Columbia paid out $461,000 in Feb.; this year it paid $297,000 in January and $63,000 in Feb.

Actors Approve Pact

HOLLYWOOD.—The membership of the Screen Actors Guild, by one of the largest majorities in its history, approved the new collective bargaining contract negotiated with the major producers of theatrical films. A secret mail ballot totalled 4226 affirmative votes as against 59 in the negative, according to John L. Dales, the guild's executive secretary. Pact raises minimums an average of more than 30 percent and sets a five-day week for studio work in addition to further improvements in working conditions.

Best Chance For Adoption

King Tax Bill Gets Industry Support As Optimism Grows

Expressing the belief that Representative Cecil King's tax bill, H.R. 9875, has the best chance of adoption both by Congress and the Administration, COMPO announced this week that the tax campaign steering committee was throwing its full support behind the King measure.

H.R. 9875 is "A Bill to amend the Internal Revenue Code of 1954 to provide that the tax on admissions shall apply only with respect to that portion of the amount paid for any admission which is in excess of $1."

Copies of the bill are being sent to all members of COMPO's Tax Campaign Committees with the request that they write their Congressmen at once, urging them to support H.R. 9875 and to urge their colleagues on the House Ways and Means Committee to do likewise.

Robert J. O'Donnell, national chairman of COMPO's Tax Campaign Committee, in a letter being sent with the reprint of the bill, says:

"Since the $1 exemption applies to all admissions, we believe the bill is fair to motion picture theatres charging higher admissions. In addition to that, the exemption should enlist the support of legitimate theatres, sports interests and other enterprises that have admission charges over a dollar.

"We intend to urge the House Ways and Means Committee to hold hearings on this measure as soon as possible and to pass it on without delay for consideration by the full House.

"Accordingly, we urge that you write your Congressman at once, asking him to support H.R. 9875 and to urge his colleagues on the House Ways and Means Committee to support it," O'Donnell concluded.

Continued confidence in the eventual success of the tax repeal drive was expressed by Samuel Pinanski, COMPO co-chairman.

In a press conference, Pinanski stated that he is "more confident than ever" over the outcome of the drive. Calling for universal exhibitor support for the drive, the COMPO official declared that "anybody in this industry who fails to push this campaign is doing himself and his family a disservice he will always regret."

In elucidating his remarks, Pinanski said, "I mean that theatremen at the grass-roots level must keep after their Congressmen and Senators until the lawmakers realize that tax relief is absolutely necessary immediately if this great industry is to continue in existence." The COMPO co-chairman labeled selfishness and lethargy as the greatest roadblocks to the success of the campaign.

Earlier Robert O'Donnell, national tax chairman urged those exhibitors now free of excise obligations on admission below $.50 to support the campaign. He warned they will find themselves affected when roadshow pictures come along, and they must raise their prices above the half-dollar mark.

Added support to the national drive was reported with the backing by Michigan Allied and Independent Theatre Owners of Arkansas at their recent annual conventions.

Admissions Tax Hearing Assured According To Mason

WASHINGTON.—Rep. Noah Mason, Illinois Congressman, indicated that an admissions tax hearing before the House Ways and Means Committee was a certainty.

Mason declared that more than a dozen members of the House have requested hearings on the film tax repeal or reduction bills. The hearings are assured and the chances for a favorable report appear good, Mason said. The only obstacle seems to be the matter of timing, he added.

Although the Administration is adamant in its opposition to excise reductions, Mason noted that sentiment seems to be shifting from outright repeal to elimination of excises on admissions under $1. Although the campaign for full repeal continues, the Congressman said, such relief would be "far better than no bill at all."

Exhibs Local Tax Plea Gets '57 Consideration

CINCINNATI.—Local theatre owners, urging repeal of the city's three percent admissions tax, were told by the City Council finance committee this week that little could be done this year, but that their plea would be considered in the preparation of the city's 1957 budget. Exhibitors appeared recently asking aid in their competition with tax-free TV film exhibition.

City spokesmen indicated that the local government would have to seek some way of making up the $250,000 collected on the admissions excise. The local movie industry contributed $134,000 in 1955, $14,000 more than 1954. In 1953, the City Council eliminated the tax of admissions below $.50, but exhibitors have cited higher operating costs and keener TV competition in their request for complete excise repeal.

Challenge Ozoner Appeal To Keep Without City

FALL RIVER, MASS.—J. Edward Lajoie, attorney for Nathan Yamin Enterprises which operates five drive-ins beyond the city limits, told a hearing of the Planning Board here that drive-ins are "noisy, not clean from a physical or moral point of view regardless of the claims of the proponents that drive-ins are a family institution." He urged that the ozoners should be forced "to remain out in the country where they belong."

Hearing was on a petition of Norman Zalkind, local exhibitor, and Hyman E. Lepes, realtor, seeking a change in the zoning law to permit the construction of a drive-in and supermarket within the city limits on unused land, which petitioners described as a dump.

SCTOA Board Chairman Arthur:

Arbitrate Film Rentals? No; National Sales Policies? Yes

Voicing strong support for arbitration on "a two-way street," Southern California Theatre Owners Association president Harry C. Arthur has also taken major exception to recent positions adopted by National Allied and TOA. Arthur labeled film rental arbitration impossible and called for the arbitration of national sales policies.

"You cannot arbitrate film rentals to the satisfaction of both the buyer and seller," Arthur said. Stating that the sales policy set for a film by the distributor could be arbitrated, Arthur cited the old M-G-M policy under William F. Rodgers.

"At that time," the exhibitor noted, "the distributor set up a test-run for a top picture in a selected situation and used this as the basis in setting his sales policy and rental limits." Arthur advocated such a program to alleviate many problems brought about by film rental disagreement.

In regard to the M-G-M policy, the SCTOA executive said that "after the test run, the film rental would be set and would be adjusted upwards or downwards if found necessary during the regular run of the picture."

Upward Revision

In the case of *Marty,* United Artists would have the right for an upward revision of rentals, if such an arbitration system were in effect. "In this case, the distribntor would have arbitration working for him," Arthur said.

The California exhibitor also noted that if voluntary establishment of a fair trade practices commission fails, then the SCTOA will take steps to have one created by legislative action. SCTOA recently suggested such a commission to the Senate Small Bnsiness subcommittee during the March hearings in Washington.

Declaring that arbitration "has the same meaning to the exhibitor as liberty has to an American," Arthur also urged circuit production and cultivation of foreign film tastes to combat the product shortage. To eliminate "forced runs," Arthnr indicated that there "is a vast need to double the number of films now produced and shown in all classifications."

Arthur also urged exhibitors to lower their prices, labeling the theatre owner "his own worst enemy." Attributing high prices as a major cause of lowered attendances, Arthur declared that lower prices would cure "a lot of the ills of production as well as distribution." He emphasized that he meant lower prices for top product, "not with the cheap stuff."

Arkansas Exhibs Back Tax Repeal Campaign; Reelect All Officers

Hot Springs.—The Independent Theatre Owners of Arkansas has re-elected James Carbery president and heavily backed a resolution pledging full support to the fight for complete admissions tax repeal.

Labeling the product shortage as the "one major problem" facing all exhibition, Theatre Owners of America secretary Robert R. Livingston declared that divorced circuit production is "the only way to get more films."

Addressing the Arkansas convention, Livingston told delegates that the divorced circuits have both the means to provide and the need for additional and better product.

At one time, he pointed out, patrons came for the easy chairs and the air conditioning. "Today, they have all that at home," Livingston said. "To entice him back to the theatre, we have got to give them more and better product," the TOA official advised.

Calling for new ideas to "separate the men from the boys in show business," Livingston also indicated the need for exhibitor unity and strength at the local unit level.

Re-elected at the annual exhibitor convention include: J. Fred Brown, Secretary-treasurer; Nona White, executive secretary-treasurer; K. K. King, board chairman; and the following district vice-presidents: Orris Collins, Bill Headstream, E. W. Savage, Charles Revely, Roy Cochran and Terry Axley.

Charge Omaha Drive-Ins With Price-Fixing, Other Violations

Washington.—Three civil anti-trust suits have been filed in Federal District Court in Omaha against operators of several drive-in theatres in the area, according to attorney-general Herbert Brownell. The suits charge violation of the Sherman anti-trust law.

Defendants listed in the pending suits are: Central States Theatre Corp., Des Moines, Iowa; Center Drive-in Theatre Co., Lincoln, Neb.; and Midwest Drive-in Theatre Co., Omaha. Theatres involved in the suit are located in Omaha, Council Bluffs, Iowa, and Carter Lake, Iowa.

The complaint alleges that commencing Feb. 1955 the defendants conspired to fix prices for admission to their theatres as well as for food and beverages sold at the ozoners. In addition, they are charged with conspiring to agree on their newspaper advertising allotments, and to refuse to deal with distributors who provided films to other drive-ins whose prices were lower than their theatres. The complaint asks appropriate injunctions preventing these practices.

Myron Blank, TOA president and head of Central States Theatre Corp., declared afterwards that the theatres cited in the suit were not operated by his circuit. Blank noted that Central States does handle the booking for the Omaha and Council Bluffs drive-ins, but that they are under the management of the Philip Smith Management Corp.

Berger Enlivens Michigan Confab With Distrib Blast

Detroit.—Resolution of Michigan Allied to back the COMPO Federal tax repeal campaign and a vigorous blast at distribution's philosophy of extortion" by Minneapolis exhibitor Benjamin Berger highlighted the annual convention of the exhibitor association in Detroit. At the conclave, Milton London was elected president, succeeding Alden Smith.

Urging exhibitors to personnally contact their Congressional representatives on behalf of the repeal drive, state tax campaign chairman Harold Brown stressed that the next two weeks were of vital importance because of the resumption of Congressional sessions. Brown is now organizing the details of the Michigan effort.

Attacking the film industry "monopoly," Berger declared that "film companies have gone amok lately in asking percentages. They sell abroad for less that at home."

In his keynote address, the exhibitor noted that there are at present film legislation in Europe and South America, and that "we have definite plans for legislation here."

"We would prefer not to have that kind of legislation," Berger declared, "but the distributors cannot ignore the demands of the populace, and they cannot prevent millions of people from seeing top motion pictures."

Berger concluded by expressing his belief that the recent Washington hearings and the Allied-TOA joint stand on arbitration and circuit product will bring benefits to the industry. He also predicted that a badly-needed code of ethics would be established.

Elected at the Detroit convention were: Alden Smith, vice-president; William Wesman, treasurer; Bernard J. Kilbride Jr., recording secretary; and Ernest T. Conlon, executive secretary.

'Not Optimistic': Yates On Theatre Pix Future

Republic President Herbert J. Yates took a dim view of theatrical production at the annual stockholders meeting in New York, frankly stating, "I cannot be optimistic about producing pictures for theatres and distribnting them." It marked the only note of pessimism in an otherwise optimistic report. Last year, Yates had opined at a stockholders meeting that the company might consider dropping from theatrical production entirely.

Soon after, however, Yates announced that Republic was planning an expanded program of theatrical product.

The company president noted that the situation was being studied very closely, and that the company would make any move necessary to avoid financial losses. Yates cited his optimism over Republic's laboratories, its television production and sales, and its studio rentals for TV filming. Republic expects a $5 million yield from its MCA deal turning over more than 100 Roy Rogers and Gene Autry films to TV.

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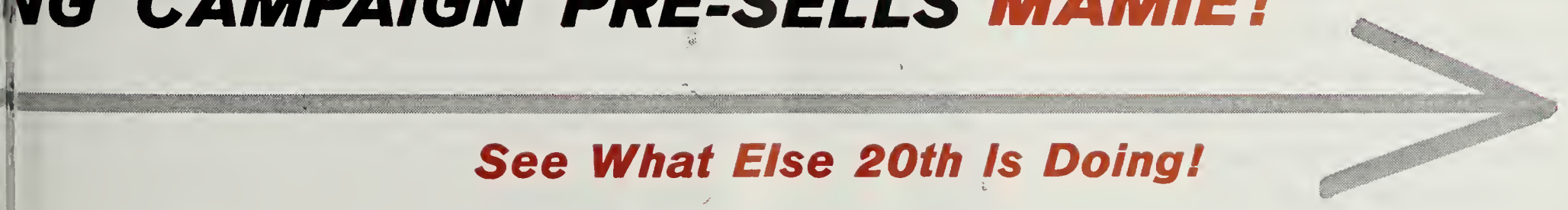
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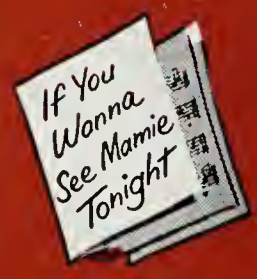
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Allied Artists' Broidy:

AA Grosses Up; No Merger; Sees '56 Exhibs "Best Year"

Scotching rumors that Allied Artists has merger plans in the fire, president Steve Broidy expressed his confidence in both the future of the industry and his own company at a recent press conference. Declaring that "good product should be available through this Summer, Winter and perhaps even into the next Summer," the executive held that "exhibitors will have their greatest year in 1956."

Broidy revealed that AA's domestic gross billings for the first 39 weeks of the fiscal year were up 42 percent, exceeding grosses for the entire previous fiscal year. He also predicted that foreign grosses would rise even higher. However, this increase is not as yet indicated in the AA net, due to staff and production expansion, he added.

Cites Up-Graded Product

Allied Artists will increase its product output as soon as it can get a turn-over of its present film distribution, the executive said. Broidy indicated that AA is depending upon exhibition to "keep its promises" to facilitate the company's increased flow of up-graded product. AA plans to release 36 films this year, with plans calling for a $25 million investment in production. Citing forthcoming up-graded product, Broidy referred to William Wyler's *Friendly Persuasion,* John Huston's *Typee,* and Billy Wilder's *Ariane* and *Notre Dame of Paris,* AA's only co-production deal.

Broidy frankly pointed out that the company still has problems, especially in regard to capital limitations and studio facilities. Commenting on the Allied-TOA joint platform, he noted, "Up till now, I have not seen any industry able to legislate itself into success." He also blasted recurring anti-trust litigation involving the company since it joined the MPAA. "I cannot recall a single verdict against us," he noted, pointing out that the suits "are primarily aimed at the major companies."



Attending Allied Artists three-day sales meeting in Chicago are: Morey Goldstein, vice-president and general sales mgr.; Martin Davis, eastern ad-pub director; president Broidy; and Roy M. Brewer, supervisor of exchange operations. At the sales sessions, Goldstein discussed release of forthcoming AA product.



Steve Broidy, Allied Artists president, takes an optimistic view of the future of the industry and his company at a trade press conference upon his return from AA's Chicago sales meeting. Broidy reported that the company's production staff is "standing by" ready to produce considerably more films as soon as turn-over of current product and capital is complete.

Minimum Wage Order Protested

BOSTON.—Heavy exhibitor resistance to the proposed minimum wage order for the Commonwealth of Massachusetts was offered this week at public hearing here. A large number of exhibitors, theatre managers and circuit heads attended to protest the new wage hike schedule set by the department of Labor and Industries' Minimum Wage Commission. The wage order would raise salaries from 75 cents to 90 cents per hour for cashiers and other personnel, and from 65 cents to 80 cents per hour for ushers.

Attorney E. Curtis Mower, representing the local industry, declared, "I am speaking for a sick industry . . . this raise would mean an increase of 26 percent for part-time help, and . . . it could easily follow that there would be a general pyramiding of wages above the status of the part-time worker thus forcing the economic structure all out of proportion." Although two members of the three-man Minimum Wage Commission spoke in favor of the proposal, no decision was voiced by the Commonwealth unit after the hearings.

Amalgamated Formed

Amalgamated Productions, Inc. has been formed by Richard Gordon and Charles F. Vetter, Jr. First on the company's schedule *Requiem for a Redhead,* in which Richard Denning and Carole Mathews will star. Maclean Rogers has been signed to direct the picture, which is set to roll this month in London. Amalgamated has acquired an original screenplay, *The Crooked Sky* for its second production, and negotiations are now underway for two added properties, one a best-selling mystery novel.

Diversification Set For RKO Theatres; Schwartz Gets Pact

The RKO Theatres-Gera Corp. merger question will be placed before the special meeting of the RKO Theatres stockholders at a special meeting set for May 8. At that time, stockholders will be asked to approve acquisition of all assests of the Cleveland Arcade Co., owner of 84.4 percent of the outstanding Gera common stock, in exchange for 1,043,706 shares of RKO Theatres common stock and the assumption of liabilities.

Gera Corp. engages in textile finishing, electronics research and manufacture, real estate and synthetic fabrics. The RKO Theatres board will also ask approval on acquisition of the remaining Gera stock in exchange for an additional 216,294 shares at the rate of 354 shares of Gera stock.

Schwartz Contract Extended

Sol A. Schwartz's contract as president of RKO Theatres was extended in another company development. The corporation, controlled by the Albert A. List interests, announced that Schwartz will continue as president and chief executive officer of the theatre end of the business, after the company diversifies by acquiring the assets of the Cleveland Arcade Co. List, now board chairman of RKO, is president and board chairman of Gera.

RKO Theatres' net income after "special items" was $1,772,500 in 1955 as against $1,059,300 the preceding year, according to the circuit's annual report to stockholders. The net before "special items," was $1,950,-200, which compares with $1,933,500 in 1954, "allowing for Federal income taxes which would have been payable on such income."

"Special items," stockholders were told, "consisted of gains and losses from the disposal of theatre properties, a loss in connection with a lease in 1955 and an increase in the reserve for taxes and contingencies in 1954."

Better Times Ahead; "Orphan Period" Gone According To Goldenson

Exhibitors can expect better times this May and June, according to American Broadcasting-Paramount Theatres vice-persident Edward L. Hyman. Those months, cited as one of the major "orphan periods" in the AB-PT January proposal for orderly distribution throughout the year, "will show a substantial improvement in quality product," the executive declared.

In their January report AB-PT president Leonard Goldensen and Hyman had listed the irregular distribution pattern as the major grievance of U. S. exhibition. They also urged exhibitor to conceive and fulfill ad-exploi campaigns during May and June above and beyond the normal. Hyman reported that evidence of such exhibitor response has been witnessed by distribution, and that distribution will be convinced to continue orderly releasing schedules on the basis of the May-June results.

NEW POSITIONS . . . .

FRED GOLDBERG has been appointed head of the New York office of the Arthur P. Jacobs Company, Inc. and coordinator of the firm's European activities. Goldberg had been I.F.E. ad-pub. mgr., and previously vice-president of the Norton & Condon public relations firm and assistant publicity mgr. for RKO Pictures.

DONALD LA BADIE has been appointed executive assistant to Joseph Maternati, head of the Office du Cinema Francais, formed to expand the market for French films in the U. S. LaBadie was formerly TV editor and film reviewer for The Film Daily.

A. E. BOLLENGIER has been appointed vice-president and treasurer of Magna Theatre Corp., succeeding Malcolm Kingsberg, resigned. From 1951 to 1955 Bollenger was associated with United Artists.

BETTY DOOLITTLE, formerly TV assistant at the NARTB and later director of home-marking service, P. Ballantine & Sons, has joined Paramount Pictures as promotion specialist for *The Ten Commandments*.

LEE GOLDSMITH has been appointed I.F.E. sales representative for the Detroit exchange area. He recently resigned from Universal Pictures.

LOTHAR WOLFF, editor and producer for Louis de Rochemont Associates, has been retained as a part-time consultant by The Ford Foundation to advise on motion picture documentation of Foundation activities.

CHARLES HANDEL has been appointed publicity mgr. of I.F.E. Releasing Corp., succeeding Sam Friedman, resigned. Handel served with United Artists from 1947 to 1954 and recently had his own office.

SEYMOUR I. FEIG, formerly with RKO has joined the legal staff of Walt Disney Productions, as assistant to Franklin Waldheim, eastern counsel.

ROBERT RILEY, vice-president in charge of Technicolor Hollywood sales, has been elected a member of the board of directors of Technicolor Motion Pictures Corp. at its annual shareholders meeting.

GOTTHARD DOERSCHEL has been appointed managing director of 20th-Fox in Germany, succeeding the late Robert A. Kreier. Doerschel was formerly general sales mgr. of the organization under Kreier.

HARRY B. FRENCH, formerly president of the Minnesota Amusement Co., has become chairman of the board. Succeeding French to the presidency is CHARLES W. WINCHELL, vice-president of the company since 1947. In further promotions, JOHN R. BRANTON, GEORGE C. SHEPHERD and CHARLES W. PERRINE were appointed vice-presidents.

RICHARD C. BROWN has been appointed vice-president of Formosa Productions, Samuel Goldwyn Jr.'s independent production company. Brown has served as assistant to the producer for the past two years.

IRVING N. MARGOLIN, treasurer of Cinerama Prods. Inc., has been elected vice-president and member of the board of directors of the company.

WALTER A. ZIEGLER and WILLIAM S. HOFFMAN have been appointed to ASCAP district managerships of the Minneapolis and Portland, Oregon, offices respectively. Ziegler formerly served as the Society's field representative in Rochester, and Hoffman previously was a member of ASCAP's Station Relations Division.

HERB STERNE has been appointed Allied Artists European press representative. He recently resigned from Columbia after 13 years with that studio.

HAROLD J. SALEMSON, formerly assistant to the I.F.E. executive vice-president, has been appointed Continental Distributing sales promotion mgr. Salemson will concentrate at present on follow-up of key-city release of *The Ladykillers*, *Adorable Creatures* and *The Night My Number Came Up*.

ED THORNE has joined Sindlinger & Co. as head of the new Client Service department. Thorne previously served as city mgr. of the Cooper Foundation Theatres in Oklahoma City, and is a past president of the United Theatre Owners of Oklahoma. Conducting clinics with Sindlinger clients throughout the country, Thorne will service clients in the fields of television, publishing, film exhibition and production. By June 1, Sindlinger & Co. will supply coverage to all 48 states.

RAYMOND A. KLUNE, veteran film production mgr. for Selznick and 20th-Fox for the past 20 years, has been named RKO studio operations executive mgr.

Schwalberg's A-PA In Gold Medal Pact

Artists-Producers Associates has concluded an agreement this week under which A-PA will direct all sales, distribution and advertising activities of the new production organization, Gold Medal Prods. Inc., it was announced by A-PA president, A. W. Schwalberg. Gold Medal will concentrate on the production of feature films and special subjects for theatres.

Gold Medal was organized last month, and is headed by Martin H. Poll. Schwalberg recently was elected to the Gold Medal board of directors. Gold Medal includes in its ranks varied personnel from television, including directors, producers, technicians, writers and actors.

Continental Has Million Available For Foreign Pix

Representing "the largest figure committed by a so-called 'independent' in the film import field," a sum of $1 million has been made available by Continental Distributing Company for the appropriation of new European product, it was jointly announced by chairman of the board Walter Reade Jr. and president Frank Kassler, Reade also revealed that Continental is in the process of stepping up its co-production activities both here and abroad. Reade departs this week for a month's trip overseas to settle product acquisitions.

Commenting on the enthusiastic response to the "Continental Plan," the company official noted that 14 exhibitors and exhibition groups are participating financially in the fund for acquisition of new product. The million-dollar fund will be used for both outright purchases and purchase of distribution rights as well as for co-production.

Reade expects several "top-grade" picture acquisitions for Continental—since the distributor has completed its national organization, and has garnered high figures with *The Ladykillers*, expected to hit a $1 million gross. Continental now has five regional offices in New York, Boston, Minneapolis, Dallas and Los Angeles, with 11 field representatives operating in other territories. This company plans to release eight films this year.

District Honors Walsh

"Labor, Management and Government—Working Together" will be the theme of the IATSE District 10 banquet honoring president Richard F. Walsh. The banquet, set for May 5 at the St. George Hotel in Brooklyn, will celebrate Walsh's election to the executive council of the AFL-CIO. Russell Downing, Radio City Music Hall managing director, will be guest of honor representing management.

RKO Will Release "Oklahoma" Abroad



Meetings were held during the week at the RKO Home Office by (left to right) Charles L. Glett, executive vice president in charge of studio operations; Daniel T. O'Shea, president of RKO, and Thomas F. O'Neil, chairman of the board of RKO, to formulate plans for agreements with independent producers and for RKO's own production projects

Rogers & Hammerstein's *Oklahoma!* will be released abroad by RKO for projection in Todd-AO or Cinemascope, with standard projection prints available later on, it was announced by Daniel T. O'Shea, President of RKO. On Monday O'Shea and George P. Skouras, President of Magna Theatre Corp., jointly announced that RKO would distribute the Technicolor musical in all parts of the world excluding the United States and Canada.

O'Shea also revealed that RKO is considering the early production of properties in the Todd-AO process to be exhibited on a roadshow policy. In connection with the announcement, Skouras stated that under O'Shea's leadership, RKO will have the "strength and imagination necessary . . . to fulfill the expectations of such a great production as Rodgers' and Hammerstein's *Oklahoma*.

Report From Britain:

By F. C. Livingstone

"Exhibitors' Last (Tax) Stand"

As Budget Day draws near exhibitors have made their last main effort to put over their arguments for a reduction in Entertainment Tax. A deputation from the trade has seen groups of Members of Parliament from both sides of the House and put the case to each in turn.

Actual details of the appeal are still secret, but it is known that both Conservative and Socialist M.P.s have voiced the view that the trade deputation would have done a lot more good had it come to them with detailed facts and figures. The chairman of the Conservative Films Committee, who admitted that "in and out of season" he had always pressed for a reduction in the Tax, suggested that the trade should have a firm of accountants prepare full statistical information on the need for a change in the Tax structure.

Tuesday, April 17, will show how successful the appeal has been.

Another Sore Point

Second only to Entertainment Tax comes the Sunday levy, which is imposed by local authorities on all cinemas which open on Sundays. In its way it is as big a grievance as the Entertainment Tax and feelings are running particularly high at the present time, partly because of the almost inevitable intrusion of the Lord's Day Observance Society and partly as the result of an appeal which Coventry exhibitors made to their local council for the levy to be lifted.

The LDOS scream their heads off over the opening of cinema doors on the Sabbath, but one of the best retorts to the Society, made by Kine Workers Union Secretary Sir Tom O'Brien, has been widely circulated here: "You ought to know," advised Sir Tom, "that a sin isn't mitigrated by a cash tribute on the part of a Sabbath breaker or by its acceptance by a Sabbath observer." The LDOS is apparently still trying to think up an answer.

Exhibitors have also learned that they can except little help from some local authorities. Take the case of Coventry exhibitors: requesting the Sunday levy be abolished, they learned that the City Fathers—notorious in Britain for their refusal to take part in Civil Defense activities—have decided that the exhibitors shall pay nearly double the present levy. It's enough to make even Godiva blush!

Miscellany

Reports show that shortened version of early U. S. classics—re-edited for TV—have been drawing immense audiences here. Both 20th-Fox and Warners, realizing the film's value, are releasing them as theatrical second features and are reaping unexpected revenue. . . . The Association of Cinematograph Technicians just won one of the biggest wage boosts achieved in any branch of British industry getting up to £4 ($11.20) a week additional. . . . The Rank Organization has withdrawn its Cannes Festival entry, A Town Like Alice, in regard to the Festival's Rule 5, relating to films which might wound national susceptibilities.

* * *

Anita Ekberg will be the leading lady in the first of a series of films planned by Warwick Prods. starring the British comedian Norman Wisdom, *An Englishman in Las Vegas*. Wisdom has signed what is probably the best contract ever offered to a British comedian, with the exception of Chaplin. For his first film he will receive $100,000 plus a percentage of the profits. A unit of 60 will be flown to Las Vegas to shoot exteriors and local color for the lm, which is to be started on Nov. 1.

* * *

Victor Hoare, deputy chairman of Lion International, will visit the U. S. soon with a number of new British films. One will be "Loser Take All," in CinemaScope, starring Rossano Brazzi and Glynis Johns. Included will be "Private's Progress," which has been doing fabulous business here. . . . Sir Laurence Olivier is to make a film of Shakespeare's "Macbeth" with Vivien Leigh as Lady Macbeth. . . . H. Victor Green has been appointed director of sales of Republic Pictures in Great Britain. He has been general manager for the company in Australia, New Zealand and South Africa. Green arrived in London just after Easter to take up his new post.

* * *

Sam Spiegel, executive producer of Horizon Pictures, flew into London just before Easter for a few days' discussion in connection with his forthcoming production, *The Bride Over The River Kwai*, which David Lean is to direct for Columbia release. . . . And after a long pre-release run in London's West End, Disney's "Davy Crockett" is settling down to magnificent business all over Britain. "Davy Crockett" is one of the most outstanding figures in Britain today —any comedian on the radio or stage, at a loss for a laughmaker, has only to mention the name or put on a fur hat to get all the laughter he can possibly want!

"Alexander" Is Great!



Robert Rossen (left) writer-producer-director of "Alexander The Great," a United Artists release, and Roger H. Lewis, UA national ad-pub-exploi director, in a happy mood outside the Capitol Theatre on Broadway, where the CinemaScope epic premiered for the benefit of the National B'nai B'rith Agencies. Now playing to capacity crowds, the spectacular "Alexander's" opening was televised nationally on the Steve Allen show over TV.

Herbert Wilcox Sets M-G-M, Col. Deals

Plans for four independent productions with major company financing were announced this week by one of Britian's leading indie filmmakers, Herbert Wilcox. During his two-and-a-half week visit to New York, Wilcox arranged deals with M-G-M for a three-picture deal and with Columbia for one feature. He also finalized plans for three TV spectaculars starring his wife, actress Anna Neagle, to be directed by Noel Coward.

Columbia is wholly financing the production of *HMS Sitting Duck*, the story of a British frigate in the Far East, while M-G-M has arranged to partially back *Eastern Approaches*, *The Battle* and a third product left to Wilcox's discretion. The producer's company, Imperadio, has a total of $3 million of major company backing in the four-picture deal, 75 percent of the quartet's total cost.

American Int'l Preps Major Foreign Sales

The industry's newest distributing company, American International Pictures, was organized this week and announced that it will handle 14 features in the 12 months commencing June 1. Five independent production units have been signed to produce for AI, and a world-wide distribution set-up has been established. Foreign sales representative Phil Lewis has set up franchises in South America, and Nat Cohen, Anglo-Amalgamated, will distribute in England.

The five production units include: Golden State Prods., Sunset Prods., Angel Prods., Nacirema and Roger Corman. First titles include *Girls in Prison*, *The She Creature*, *It Conquered the Earth*, *Hot Rod Girl*, *The Invisible Monster* and *Dead Man's Gun*.

Day-Melcher Schedule Six Theatrical Films

HOLLYWOOD.—Doris Day and husband Marty Melcher have announced a $12 million production schedule for the independent company, Arwin Prods. Inc. The outlay includes film, television and radio production for the coming year. According to Melcher, the indie unit will produce at least six top-budget features for theatrical release during the next two years. The first film, *Julie*, will star Miss Day and will be released by M-G-M. Arwin is also negotiating distribution deals with Warner Bros. and RKO. Four of the features will be made in Hollywood and two in Europe, with Miss Day starring in at least one other Arwin film. Also schedule is *Lady and the Bandit*, a musical play based on a Horace McCoy screenplay.

New York Court Overrules Censor

ALBANY. — The controversial Hallmark Prods. film *Mom and Dad* will receive a Board of Regents license by order of the Appellate division of the New York Supreme Court. The Regents had ruled that a sequence in the film depicting a human birth was "indecent." However, the Court refused the opportunity to determine the constitutionality of the N. Y. film licensing statute.

In his brief for Capitol Enterprises, the film's distributing company in New York, Aphraim S. London conceded for the purposes of the appeal that the film was pornographic. He sought to show that the censor law imposed an unconstitutional prior restraint on freedom of communication and that the present law is vague and indefinite, depriving the distributor of property rights without due process. The Court ruled that it was not required to accept London's assertion for the purpose of reaching a constitutional question not otherwise presented. The court ruled that the birth sequence was portrayed "under restrained and controlled conditions, . . . scientific in level and tone," and was not "indecent."

Puerto Rico Seeking Company Production

The Puerto Rican government is outlining a major program to encourage American film producers to bring film activities to the island, it was reported this week in *Cine-Variedades-TV*, a publication covering the Latin-American film world. Puerto Rico plans to co-sponsor the construction of a studio and to participate in the financing of indie production. Under the tentative plan, the government would contribute 50 precent of construction costs and would assist producers on a 50 percent financial basis.

"Plans are underway," the publication revealed, "for the formation of a film company, adequately staffed in personel and equipment for the production of feature length motion pictures and television packages in both English and Spanish." The article also noted that as a further inducement to film producers, the government plans to extend its present tax holiday, which has proved instrumental in the establishment of U. S. firms on the island.

NFMPC Picks 'Demon'

The National Federation of Motion Picture Councils, Inc., composed of over 90 film councils in major cities of the country, has selected the Japanese color feature *Golden Demon* as the "outstanding foreign film of the year" to be shown at its annual convention, April 19-20, at the Hotel Jefferson, St. Louis. The showing will be followed by a symposium on "Evaluating a Motion Picture," that will be addressed by Arthur DeBra, MPAA director of community relations, and a representative of the Eastman Kodak Company, who will speak on the color effects in the film. Edward Harrison is releasing *Golden Demon* in the U. S.

Cinerama In Nine More Cities: Kranze

Major advancement in the distribution of the Cinerama process was reported this week by B. G. Kranze, company vice-president. Kranze declared that nine cities will be added to the present total of 15 permanent installations in this country and Canada. The cities include: Atlanta, opened this week, Oklahoma City, slated for May 21, Kansas City, Omaha, Salt Lake City, Toronto, Cleveland, Denver and Miami Beach.

No uniform policy has been set for tho expansion program, but Kranze revealed that his negotiations have ranged from outright theatre leasings to participation-of-profit deals along the lines of normal film contracts.

'Conqueror' Shows Drawing Power

The drawing and staying power of Howard Hughes' *The Conqueror* continues to be in evidence as the $6 million RKO spectacle begins hold-overs in all the major situations of its 158 Easter dates, according to Walter Branson, RKO's vice-president in charge of world-wide distribution. Leading the way is the New York run at the Criterion Theatre, where the first week's gross of $82,360.67 set a new house record. *The Conqueror* broke the previous week-long high in six days after setting new receipt records for opening day and every following day.

At the same time Branson revealed that 77 per cent of the first wave of "Conqueror" pre-release engagements were extended for a minimum of three weeks. In Chicago, the film stayed for six weeks at the Oriental Theatre, while the Mastbaum, Philadelphia, held the production for five-and-a-half weeks.

Among the four-week runs were the Pantages, Hillstreet and Wiltern Theatres in Los Angeles; Keith's, Washington, D. C., and the Orpheum, New Orleans. In Seattle, *The Conqueror* moved to the Music Box for nine days after playing at the Orpheum, another downtown house, for three weeks.

'Popeye' To Video Firm

The television film sales market continued to remain active this week with the consumation of another major film cartoon deal, the sale of 200 Popeye shorts by Paramount Pictures and King Features Syndicate to PRM Inc. for $2,400,000. Prior to the sale Allied Artists and NBC had been negotiating for the short subjects. One hundred and sixty-eight of the Popeye cartoons are in color.

Walsh Signs For Five

Raoul Walsh was signed this week by executive producer Buddy Adler to a contract with 20th-Fox calling for five more pictures. Walsh, who celebrated his 100th motion picture with the recently-completed CinemaScope Jane Russell-Richard Egan starrer, *The Revolt of Mamie Stover,* has been set by Adler to direct *The Iron Butterfly,* a short story by the late Lee Rogow, as the first picture in his five-picture pact.

Mundo To Assist TOA Membership

Encouragement of increased membership and more enthusiastic local programs are on the agenda for Claude Mundo, newly-appointed administrative assistant to TOA president Myron Blank, it was revealed this week in the former Little Rock, Ark.'s exhibitor's first press conference. Mundo announced that foremost among his duties would be assistance to State units, as well as aid in the planning of the TOA convention in New York and in the improvement of the exhibitor association's national finances.

Although no specific plans have yet been set, Mundo predicted that greater enthusiasm at the local level can be generated. The main theme of any TOA convention at the present, Mundo pointed out, is "let's get more people to the theatres," and it's a theme no exhibitor can ignore.

By using more animated bulletins, by giving conventions greater publicity and by getting "all the exhibitors into the act," local units should be able to stimulate considerably more exhibitor interest. The public relations trouble-shooter will serve local units in an advisory capacity toward this end.

Referring to the recent TOA poll, which received a 25 percent response, Mundo declared that he considered this return very favorable compared to many other national polls.

Braunagel Speaker At Capitol Convention

WASHINGTON.—Jack Braunagel will spearhead the theatre operation discussion at the Washington Motion Picture Exchange Area Convention, April 17-19 at the Shoreham Hotel. He is executive assistant to the president in charge of operation, United Theatre Corp. of North Little Rock, Ark.

Full discussion of current trends of the motion picture industry by Albert E. Sindlinger and concession developments by Ralph Pries are also promised. Also slated to participate is Jay Emanuel, exhibitor and publisher.

The convention, which will feature exhibits, clinics and forums—in addition to open house and prizes—is being staged by the exhibitors of Virginia, Maryland and District of Columbia, and is expected to draw theatre men from 500 to 700 miles away.

'King Kong' Back Again

HOLLYWOOD.—Based on its excellent showing on television during past weeks, *King Kong* will again be released for theatrical presentation by RKO, according to company vice-president Walter Branson. It has been withdrawn from future video airings and will be released in June. The adventure classic has been seen on two stations, WOR-TV in New York and WHBQ in Memphis, both General Teleradio outlets. *King Kong* has been successfully re-issued several times since it stirred industry circles in the early 1930's. A special campaign is being prepared to launch the re-release which will be coupled with *I Walked With a Zombie.*

United Artists

proudly congratulates

The Hecht-Lancaster Companies

and

Producer Harold Hecht

on the

ACADEMY AWARDS





to **HAROLD HECHT**

"Best Motion Picture of the Year"



to **ERNEST BORGNINE**

"Best Performance by an Actor"



to **DELBERT MANN**

"Best Achievement in Directing"



to **PADDY CHAYEFSKY**

"Best Screenplay"



for

"MARTY"

echt-Lancaster presents "Marty" starring Ernest Borgnine and Betsy Blair

Story and Screenplay by Paddy Chayefsky • Directed by Delbert Mann

Produced by Harold Hecht • Associate Producer: Paddy Chayefsky



"Americana, Nature Drama, Fantasy"

Faithful Portrayals Of Life Goal Of Whitney's Pictures

HOLLYWOOD.—The continuing vitality of independent production in the film industry was re-affirmed this week by C. V. Whitney, president of the newly-formed C. V. Whitney Pictures. Whitney has embarked on a far-reaching and ambitious program of film-making which promises to produce top product in three main areas: Americana, nature drama, and fantasy.

A member of a distingnished American family, Whitney has had a varied career as industrialist, flier, soldier, cabinet member and sportsmen embarking on the production of films. An early investor in Technicolor, he was associated in the financing of *Gone With the Wind*, and was instrumental in the establishment of Cinerama and its first production, *This is Cinerama*.

Declaring that his company would "compete actively" for quality story, acting and technical talent, Whitney revealed that the new company would serve as a permanent organization with salaried staff of artisans and personalities.



WHITNEY



COOPER

First in the American category is the forthcoming Warners' release, *The Searchers*, in Technicolor and VistaVision, which received unanimous praise from the trade press critics. Whitney declared that when he formed the production company in November 1954, he planned "an American series, to show our own people their country, past and present, and so that the rest of the world, too, might learn more about us . . . our deeds and our heritage."

Latest acquisition of C. V. Whitney Pictures is the motion picture, television and dramatic rights to "The Missouri Traveler," a novel by John Burress. The book, published by Vanguard Press, will be adapted for the screen by Frank Nugent, and may be the next Whitney production planned as part of the company's five-year program of portrayals of America.

In setting as his major goal as "the faithful portrayal of life," Whitney added that motion pictures "can be as respected an art as any other," and that "art cannot be turned out on an assembly line." Producers must strive, he declared, to create "finer entertainment to appeal to the finer taste of our growing audiences."

In the same vein, Whitney has also acquired *The Valiant Virginian*, a Civil War story by James W. Bellah; the story of Maj. Charles E. Yeager, the first human to break the sound barrier; and "William Liberty," the forthcoming novel by Frank Clemensen, which Whitney declared "would be to the West what *Gone With the Wind* was to the South." The producer is also negotiating for a story of the Middle Western farmlands, and will continue to acquire film material for a five-year program.

Summing up, Whitney declared, "We may not always succeed in our aims, but I will promise you that no C. V. Whitney picture will ever misrepresent or paint a false picture of the United States or its people."

In the nature drama category, the new firm has plans to re-produce *Chang*, made many years ago by Whitney's present vice-president and executive producer, Merian C. Cooper. The original was filmed in the jungles of Siam. With Ernest B. Schoedsack, Cooper produced, directed, wrote, photographed and edited the adventure.

Whitney also plans to utilize Cooper's talents for fantasy. The producer pointed out that Cooper and Schoedsack were also responsible for *King Kong*, "the most re-issued film in history." Cooper and Whitney first joined forces in the production of *This is Cinerama* before the establishment of C. V. Whitney Pictures.

At present, *Chang* and the Middle Western farm drama are in preparation, and it is likely that one of the two properties will mark the first follow-up of the John Wayne starrer set for May release. *The Valiant Virginian* will probably be filmed in the fall of 1957, with Frank Nugent scripting and Ted Tetzlaff directing. Tetzlaff directed *The Window* and the Vatican sequence in *Seven Wonders of the World* in Cinerama.

C. V. WHITNEY

C. V. (Cornelius Vanderbilt) Whitney, president of C. V. Whitney Pictures, Inc., farmed by him and Merian C. Caaper in November 1954, was barn in New Yark City, February 20, 1899 af a distinguished American family. Amang his progenitars were Eli Whitney, inventar of the cottan gin, Commadare Cornelius Vanderbilt, giant af the natian's transpartation industry, and W. C. Whitney, Cleveland's Secretary af the Navy. *The Searchers*, a spectacular Technicalar VistaVisian productian starring Jahn Wayne, and directed by John Ford, far Warner Bras., is the initial picture turned out by the new organization.

Educated at Crotan and at Yale, where he graduated with a B.A. degree in 1922, after taking time out fram his Yale studies ta serve as a pilot in the Air Corps in Warld War I, Whitney began his career in mining, and later became chairman of the baard af the Hudsan Bay Mining and Smelting Company. He was also one of the founders and far many years board chairman af Pan American Airways. He is currently president, Whitney Industries, Inc., C. V. Whitney Farms; trustee, American Museum of Natural History; chairman of board, Marineland; directar, Whitney Museum of Art, and the Metrapolitan Opera Campany. One of America's finest harsemen, Whitney was an international polo player and headed ane of the strongest pala teams ever assembled.

Air Force Colonel

During Warld War II Whitney again served with the Army Air Farces as a Calanel, serving as cambat intelligence afficer in a Flying Fortress baund ta bamb Takya; active service with a bombing base in India; serving during the Battle of Alamein an the sands af North Africa; and the invasian of Iwa Jima. He was awarded the Distinguished Service Medal and the Legian af Merit.

Whitney cantinued his public service after the war, being a Demacratic naminee far Congress. He later held two pasitians in the Truman cabinet, Assistant Secretary of the U. S. Air Force, 1947-1949, and Undersecretary of Commerce, 1949-1950.

Formatian of the new C. V. Whitney Pictures Company is by no means his initial activity in the film industry.

In the early depression hit Thirties, when, because of its higher cost, the movie makers were taking a dim view of color Whitney was a heavy investor in Technicolor and was instrumental in making color practically a prerequisite ingredient of most top films.

He helped to finance Gane *With The Wind*, and still retains his financial interest in that picture.

He invested in Cinerama and became a member of the board of directors at the time when his now associate, Merian C. Caaper, was making *"This Is Cinerama,"* first production in the new medium.

Whitney is married to the former Eleanor Searle of Plymouth, Ohio, who was a concert singer, and lives on the family estate at Old Westbury, New York. He is one of the most important figures in American horse breeding and horse racing, scores of famous thoroughbreds have raced through the years in the C. V. Whitney colors.

MERIAN C. COOPER

Merian C. Cooper, vice-president and executive producer of the recently farmed C. V. Whitney Pictures, Inc., recently was given an Academy Award "for his many innovations and contributions ta the art of mation pictures." Cooper is a man of many "Firsts" in motion picture annals.

In association with Ernest B. Schoedsack, he burst upon the film scene early in the Twenties with an epic natural adventure drama, Grass, the thrilling and courageaus story of the annual trek of Persian mountain tribesmen and their families for pasturage. The picture created a furore. In 1925 Cooper and Schoedsack made anather thrill-packed adventure drama, Chang, gaing deep into the jungles of Siam to show the hazardaus lives of natives trying to rear their families and raise their rice craps while confronted with the menace of man-eating tigers, rampageous elephants, snakes and other natural enemies.

Anather Cooper first was *The Faur Feathers*, a picturization of A. E. W. Mason's classic novel of British caurage, which was the first pre-fabricated picture. The gripping and perilous animal shots of crocadiles, rhinaceroses and hippapotamuses were shot in Africa and the closeups were made later with actors in a Hollywood studio.

Teamed Astaire-Rogers

Another Cooper achievement was the formation of the screen's first and still mast famaus dance team, Ginger Rogers and Fred Astaire, whom he paired in *Flying Down to Ria*, while he was executive producer af RKO Studio in the early Thirties.

He produced *King Kong*, first great science-fiction spectacle, a productian which has been issued aver and over again, always with big grosses.

And he was the chief pragenitor of Cinerama, being the producer of *This is Cinerama*, which cost less than a million dollars, and has grossed almost $20 million in just 13 theatres.

In the early Thirties, when motion picture producers were taking a dim view of color because of economy reasons, Cooper persuaded C. V. Whitney and his cousin, John Hay "Jack" Whitney, to invest heavily in the new Technicolor three-color process. After inducing the Whitneys to invest in Technicolor, he persuaded them to aid in the financing of *Gone With The Wind*, which was filmed in Technicolor, and the amazing financial success of that picture re-sold color to the film industry.

In 1946 Cooper and his long time friend, John Ford, formed Argosy Pictures, the result of the partnership being a number of notable and financially successful pictures, among them *Fort Apache*, *She Wore A Yellow Ribbon*, and *The Quiet Man*.

Cooper, a native of Jacksonville, Florida, resides in the Pacific Palisades, not far from the great movie making studios. He is married to the former motion picture actress, Dorothy Jordan. They have three children, Mary Caroline and Richard Merian and Theresa.

HOLLYWOOD

...on the wire

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Production Spurt Set By 20th-Fox To End On June

HOLLYWOOD.—By the end of June, 20th-Fox will have 14 films completed or in production, representing an investment of more than $30 million, according to President Spyros P. Skouras, production chief Buddy Adler and general sales manager Alex Harrison in a recent joint announcement.

"This production spurt is within the framework of the $100 million program announced at the beginning of the year," Skouras declared. Skouras added that large exploitation budgets have been set for *The Sixth of June* and *The King and I*, second CinemaScope 55 feature, set for Decoration Day and Independence Day release repectively.

The 14 pictures to go before the cameras in the next three months are: *Bus Stop, The Last Wagon, One in a Million, The Day the Century Ended, The Best Things in Life are Free, Solo, Anastasia, A Room Full of Roses, Bernardine, Roy on a Dolphin, The Wayward Bus, Can-Can, The Chasanow Story*, and *Iris*.

Net Earnings

20th-Fox has reported a decline in its consolidated net earnings for the 53 weeks ending Dec. 31, 1955, from $8,044,524 or $3.04 per common share in 1954 to $6,025,-039 or $2.28 per share during the past year. Earnings in the final quarter dipped to $1,578,188 or $.60 per share as compared to $2,312,461 or $.87 per share in the corresponding quarter.

Income last year stood at $120,807,208, compared to $115,715,815 in 1954. Film rentals amounted to $109,566,851 during the year, an increase of more then $3 million, while other operating income totaled $10,-308,263, an increase of nearly $2 million. Dividends paid during the year added up to $932,094, as against $835,140 in 1954. Provision for foreign and U. S. taxes was $5,539,6704 compared to 1954's sum of $10,-205,161.

"Run Of The Arrow"



William Dozier (left), RKO vice president in charge of production, and writer-producer-director Samuel Fuller inspect a genuine American Indian lance to be used as a prop in Fuller's forthcoming "Run of The Arrow," first of a quartet of Fuller films for RKO.

Universal has acquired from Ralph Wheelwright and James Cagney the screen rights to "The Man With A Thousand Faces," the life story of the late Lon Chaney, and has signed Cagney to play the title role in the film version. . . . C. V. Whitney Pictures Inc. has signed Max Steiner to compose the musical score for its contemplated reproduction of the jungle thriller, "Chang," C. V. Whitney announced. . . Fred Feldkamp Productions signed Genevieve Page for the feminine lead in "The Silken Affair," in which she will co-star with David Niven. Roy Kellino is directing.

* * *

Doe Avedon and William Bishop were inked for "The Boss," John Payne starrer, which is being produced as a joint venture by Payne and Seltzer Films for United Artists release. Gloria McGhee is the female star in the film, which rolls Apr. 16 with Byron Haskin directing. . . . Sterling Hayden has been pacted as the lead in the Edward Small production, "The Steel Mirror," which rolls Apr. 23rd. Henry Kesler will direct from his own screen play. . . . M-G-M bought the film rights to the Saturday Evening Post novel, "The Mystery of Misty Creek," by Marvin De Vries and Nicholas Nayfack has been set as producer.

* * *

Jack L. Warner announced the completion of a deal for a Warner Brothers presentation of the film, "Three Leaves of the Shamrock," a Four Provinces Production, which is now being shot in Ireland with John Ford directing. The picture, based on a script by Frank Nugent stars a cast of top Irish players such as Noel Purcell, John Crowley, Dennis O'Day, Mai Craig, and Maureen Connell. Lord Michael Killanin is the producer, who is in with Ford project.

* * *

Cecil B. DeMille announced that he will take an active interest in the production for Paramount of a musical dramatization of one of his hit film's in the 30's, "The Buccaneer," and that associated with him will be Yul Brynner, who will play the role of Jean Lafitte as well as direct the feature. Henry Wilcoxon will be full producer on the film. . . . Diana Brewster has been signed to co-star with Mark Dana and Ziva Shapir in "Pharaoh's Curse," a Bel Air production, which is being directed by Lee Sholem for UA release. Aubrey Schenck is executive producer and Howard W. Koch is producing.

* * *

Mona Freeman signed for a starring role in "The Great Man," adapted from Al Morgan's best selling novel, which Jose Ferrer will direct as well as head the cast composed of Ed Wynn, Joanne Gilbert, Keenan Wynn, Julie London and Russ Morgan. Aaron Rosenberg is producing the feature. . . . Producer Sol Baer Fielding has signed Charles Marquis Warren to write and direct "Trooper Hook," which will co-star Joel McCrea and Barbara Stanwyck. The film will go before the cameras in early Sept. It will be released by United Artists.

* * *

Starring lineup for "Public Pigeon No. One," which Harry Tugend is producing for RKO release and Norman McLeod directing, is Red Skelton, Vivian Blaine and Janet Blair. . . . "The White Squaw," a Western novel by Larabie Sutter, has been purchased by the S.G.S. Corporation at Columbia and assigned to producer Wallace MacDonald for a tentative May 15 starting date. Les Savage, Jr. has completed a treatment of the book and has been assigned to write the screen play.

* * *

Out at M-G-M, Eddie Albert was inked to appear in "The Teahouse of the August Moon." He joins the cast of Marlon Brando, Glenn Ford and the top Japanese feminine star, Machiko Kyo. Jack Cummings is producing and Daniel Mann directing. . . . William F. Broidy put "Yaqui Drums," before the cameras for Allied Artists release. The film, which stars J. Carrol Naish and Rod Cameron is being directed by Jean Yarbrough. . . . Composer Ned Washington has been signed by Alan Ladd, head of Jaguar Productions, to write a set of lyrics based upon the title of Jaguar's next release, "A Cry In The Night," which co-stars Edmond O'Brien, Natalie Wood and Brian Donlevy. Film goes into Warner Brothers release this spring.

* * *

Fred Zinnemann, outstanding Academy Award winning director, concluded a deal with Paramount Pictures to produce and direct three pictures for Paramount over a period of years. He hopes to get his first picture under the new non-exclusive contract in production this fall. . . . Paramount also announced the purchase of "Joey," the TV play starring Anthony Perkins, and revealed that Perkins will also star in the film version. Louis Peterson, who wrote the tele-

(Continued on page 20)



They're here to sell a book—honest! A "premiere" for Producer Joe Pasternak's new book "Easy The Hard Way" was staged at the May Company Department Store in Los Angeles. In traditional MGM style and to plug "Meet Me In Las Vegas" currently playing at the Paramount Theatre, these not-too-hard-to-look-at young starlets pictured above with Mr. Pasternak paraded in front of and inside the store. The gals are, left to right: Susan Brown, Dorothy Abbott and Coleen Vico.

PARAMOUNT'S SPRING TORRENT OF HITS

IS SENDING

GROSSES

SOARING TO

NEW HIGHS

!

ANYTHING GOES

Starring

BING CROSBY

DONALD O'CONNOR

JEANMAIRE

MITZI GAYNOR

PHIL HARRIS

VISTAVISION AND TECHNICOLOR

Music and Lyrics by Cole Porter • Produced by Robert Emmett Dolan
Directed by Robert Lewis • Screen Story and Screen Play by
Sidney Sheldon • From the Play by Guy Bolton and P. G. Wodehouse
(Revised by Howard Lindsay and Russel Crouse)

Five magnetic stars singing great Cole Porter tunes—in the picture that's delighting the crowds from coast to coast.

THE SCARLET HOUR

Starring

CAROL OHMART

TOM TRYON

JODY LAWRANCE

Guest Star

NAT "KING" COLE

Produced and Directed by Michael Curtiz
Screen Play by Rip Van Ronkel, Frank Tashlin and
John Meredyth Lucas

VISTAVISION

Showmen, here's the answer to your S.O.S. for new talent. *Three* Michael Curtiz star-discoveries in a chiller of a thriller.

THE BIRDS AND THE BEES

Starring

GEORGE GOBEL

MITZI GAYNOR

DAVID NIVEN



VISTAVISION AND TECHNICOLOR

Co-starring
REGINALD GARDINER • FRED CLARK
Produced by Paul Jones
Directed by Norman Taurog
Screen Play by
Sidney Sheldon and Preston Sturges
Based on a Story by Monckton Hoffe

George Gobel's boxoffice tour of selected first dates is building up nationwide interest —while the title song soars to popularity.

THE LEATHER SAINT

Starring

PAUL DOUGLAS

JOHN DEREK

JODY LAWRANCE

CESAR ROMERO

Co-starring ERNEST TRUEX • RICHARD SHANNON • with Ricky Vera
Produced by Norman Retchin • Directed by Alvin Ganzer
Story and Screen Play by Norman Retchin and Alvin Ganzer
VISTAVISION

This one's dating fast! Word is out that it's a "Going My Way" type of story, headed for the same type of business.

GRACE KELLY FILM FESTIVAL



Best Actress
"The Country Girl"

TODAY'S HEADLINE STAR IN 4 TOP PICTURES

THE COUNTRY GIRL

A Perlberg-Seaton Production • Starring BING CROSBY
GRACE KELLY • WILLIAM HOLDEN • Produced by
William Perlberg • Written for the Screen and Directed
by George Seaton • From the Play by Clifford Odets

ALFRED HITCHCOCK'S

TO CATCH A THIEF

Starring
CARY GRANT and GRACE KELLY • with Jessie Royce Landis
John Williams • Directed by Alfred Hitchcock • Screen Play
by John Michael Hayes • Based on the Novel by David Dodge
VISTAVISION AND TECHNICOLOR

ALFRED HITCHCOCK'S

REAR WINDOW

Starring JAMES STEWART • Co-starring GRACE KELLY
WENDELL COREY • THELMA RITTER • with Raymond Burr
Directed by Alfred Hitchcock • Screen Play by John Michael
Hayes • Based on the Short Story by Cornell Woolrich
TECHNICOLOR

JAMES A. MICHENER'S

THE BRIDGES AT TOKO-RI

A Perlberg-Seaton Production • Starring WILLIAM HOLDEN
GRACE KELLY • FREDRIC MARCH • MICKEY ROONEY
with Robert Strauss • Charles McGraw • Keiko Awaji
Produced by William Perlberg and George Seaton
Directed by Mark Robson • Screen Play by Valentine Davies
From the Novel by James A. Michener
TECHNICOLOR

• • • • • • • • AND • • • • • • • • •

save that Decoration Day date for

ALFRED HITCHCOCK'S THE MAN WHO KNEW TOO MUCH

VISTAVISION and TECHNICOLOR
Starring

JAMES STEWART · DORIS DAY

Directed by ALFRED HITCHCOCK
Screenplay by JOHN MICHAEL HAYES
Based on a Story by Charles Bennett and D. B. Wyndham-Lewis

Independent Producers Can Solve Film Shortage Problem: Gannaway

By Richard Bernstein

"With the challenge of television met and the product shortage on its way out, the motion picture business is out of the doldrums," declared producer-director Albert Gannaway recently. Head of his own newly-formed indie production company, Gannaway believes he has entered the production field at the prime moment.

Gannaway Productions has two features under its belt, *Hidden Guns*, now in release, and *Dan'l Boone*. Both films introduce one of the nation's promising young crooners, Faron Young, Capitol Records recording star. Young is under a seven-year contract with Gannaway, and at present making personal appearances on behalf of the Bruce Bennett-Richard Arlen-John Carradine starrer, *Hidden Guns*.

A strong believer in the value of p.a. tours, Gannaway also feels that good music adds both entertainment and promotional values to a motion picture. "I believe that the public wants to see their favorites in person and hear film songs on record," he declared.

In the forthcoming *Dan'l Boone*, Young does a good deal of vocalizing, including the title song, plus "The Long Green Valley," "Yankee Fiddle-dee-dee," and "Stand firm in the Faith." Bruce Bennett co-stars in the pioneer adventure classic.

Gannaway, who wrote the original story of *Hidden Guns* and collaborated on the screen play with Sam Roeca, also produces the TV series, "Grand Old Opry," which he



ALBERT GANNAWAY

plans to convert into a feature film. Gannaway also has two films in preparation: *Tramp Steamer*, for June production, and *Jungle Girl*. The producer believes that his company should not make more than four features a year.

Jungle Girl will be shot by RKO Churubusco studios in Mexico City, who were responsible for *Dan'l Boone*, with exteriors filmed in Acapulco. Photographed in Eastman color, the script was written by Thomas G. Hubbard. Release on the jungle story has not yet been set. It stars Gloria Mestre with Freddie Fernandez and Eduardo Noriega.

Believing that the influx of indie production on the film scene will practically eliminate the product shortage, Gannaway also noted that he is planning a variety of film fare. "I believe that the exhibitors need this variety and that the public now demands novelty all the time," he said.

Close Contact

As a showman keenly interested both in the tastes of the public and in exploitation, the producer pointed out that he is careful to keep in close contact with the publicity and exploitational ends of the film industry.

"But you cannot substitute for entertainment," Ganaway notes, "and you've got to know what the people want, if you're going to be a successful producer."

Gannaway also heads his own music publishing outfit, the Mark Warnow Music Publishing Co., which is handling the songs from both *Hidden Guns* and *Dan'l Boone*. Gannaway wrote the music for both features with lyrics provided by Hal Levy. He feels that this co-ordination gives his films an excellent exploitation angle—which is a vital aspect of indie production.

Re-affirming his faith in the industry, Gannaway declared, "The public wants to see good films, just as much as we want to make them."

Five-Year Production Peak At Metro: Schary

HOLLYWOOD.—A five year production high will be reached this month on the M-G-M studio lots, it was announced this week by production chief Dore Schary. The film line-up includes six new features and three carry-overs from March. New productions are *Raintree County* in the new 65mm. process, *The Barretts of Wimpole Street*, *Tea and Sympathy*, *The Power and the Prize*, *Teahouse of the August Moon* and *The Painted Veil*. Work continues on *Somebody Up There Likes Me*, *The Opposite Sex* and *Somewhere I'll Find Him*, while two additional features possibly will be added to the April schedule.

The company's policy of purchasing story properties before they appear in print has brought the studio an all-time high of fresh material with 16 stories or treatments ready or in preparation, according to Schary.

Latest acquisitions are an option for purchase of *The Big Dream*, novel by Leon Uris; *The House of Numbers*, *The Sergeant*, *Don't Go Near the Water*, *Robert Ruark's Something of Value*, *Raquel*, *The Amazing Nellie Bly*, *The Year of Love*, *Designing Woman*, *Number Four With Flowers*, *The Wreck of the Mary Deare*, *How High Is Up*, *The Power and the Prize*, and *Pattern of Malice*.

HOLLYWOOD...

(*Continued from page 17*)

play, has been signed to write the screen play and Robert Emmett Dolan will produce.

* * *

Lowell Farrell will act as producer of the trio of real life dramas to be filmed in Turkey, Greece and Iran by C. V. Whitney Pictures Inc., it was announced by Merian C. Cooper, vice-president and executive producer. Farrell is production manager of the C. V. Whitney organization, and functioned as such on "The Searchers," directed by John Ford and starring John Wayne. Farrell will also function as co-director with Winton Hoch, Academy Award winning cinematographer, Cooper also amounced. Hoch and Alfred Gilks will photograph the picture. All are presently in Turkey.

* * *

Tab Hunter and Natalie Wood will be continued as a romantic combination in Warner Brothers' "The Girl He Left Behind," which will be directed by David Butler and produced by Frank Rosenberg, from a script by Marion Hargrove. The twosome recently finished co-starring in "The Burning Hills." . . . "Underdog," which will be Walter Wanger's initial production at RKO, will roll May 28. W. B. Burnett is writing the screen play based on his own novel of the same name. The picture will be released in the fall simultaneously with the publication of the book by Alfred Knopf.

* * *

As his first assignment under his new long term contract at M-G-M, Jeffrey Hayden will direct "The Vintage," a dramatic love story set among the vineyards of South France. Edwin H. Knopf will produce from the screen play by Michael Blankfort and the novel by Ursula Kier. "The Vintage" is the story of two brothers, the elder of whom is protecting the younger from being exposed as a murderer. The conflict that results is heightened when each falls in love with a different girl from the vineyards where they work. The film will go into production this summer.

* * *

John Wayne has been signed by RKO Radio Pictures to star in "Pakistan," it was announced by William Dozier, vice-president in charge of production. Stanley Rubin will produce "Pakistan," and Stirling Silliphant, who has just completed writing the Clark Gable Russ-Field starrer, "The Last Man In Wagon Mound," will do the screen play. The new picture is an adventure romance based on an original story by Robert Hardy Andrews and will be filmed in color. It will be filmed almost in its entirety in Lahore and in the mountainous country adjacent to Pakistan's capital city.

"Funny Face" Shooting

After two months of pre-production rehearsal and pre-recording, the VistaVision cameras began turning this week on Paramount's *Funny Face*, the large-scale musical in which Audrey Hepburn makes her singing and dancing debut co-starred with Fred Astaire. Kay Thompson and Robert Flemyng are other cast toppers. *Funny Face*, with music by George and Ira Gershwin, will shoot two months in Hollywod before moving to Paris where an additional four to five weeks photography is slated. Then the company returns to Hollywood for a final production routine.

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Produced by PHILIP YORDAN • Directed by MARK ROBSON • A COLUMBIA PICTURE

Trade Interest Whetted For Renewal Of Senate Hearing

(*Continued from page* 4)

matter in its report and calling upon the film companies to take a more liberal attitude toward selling in groups whenever they can do so. Also, the Committee might inquire of the distributor witnesses why they refuse to sell Brandt more than one picture at a time in his non-competitive situations," he continued.

Myers declared that "those who are lamenting the orders of the Court requiring the film companies to divorce themselves from their theatres should pause and reflect upon (a) the intolerable conditions of favoritism towards the affiliated theatres and discrimination against the independents which prevailed prior to those orders, and (b) the remoteness and improbability of any causal relationship between theatre divorcement and the current film shortage."

"Judicial Legislation"

Referring to the arbitration draft, the Allied spokesman said, "the effect of the approval of this draft by the Attorney General and the Court, and its entry as an order in the Paramount Case, would constitute judicial legislation of the worst possible kind."

Suggesting an alternative to government regulation of film rentals, Myers called for the adoption of needed reforms in selling policies and adoption of Allied's arbitration suggestions. If the sales managers and film company lawyers maintain their unyielding attitude so that there is no hope for relief by voluntary action, he added, the Committee will either have to recommend the enactment of regulatory legislation or abandon theatres to their fate.

Congress has already regulated to some degree banks, railroads, trucks, light and power, radio and TV, petroleum, shipping and merchant marine and meat products, Myers stated. If regulation is in the public interest, the industry becomes a public utility and it should not have terrorizing significance, he added.

"The American way is first to give the monopoly or oligopoly that controls an industry an opportunity to put its own house in order. If that opportunity is spurned, then legislation is in order to protect other industry members against their would-be masters and protect the whole for the use and benefit the American people. It would be a monstrous thing if after spending billions to promote democracy in the far corners of the earth, we should tolerate economic despotism at home," Myers concluded.

Cohen Challenges

Max Cohen, ITOA board chairman, immediately challenged Myers' retort that Brandt's accusations are "mere vicious piffle about events occurring long ago which have little or no bearing on matters now before the Subcommittee."

Cohen, former president of the disbanded Allied Theatres of New York, referred back to industry efforts in 1938-39 to establish a fair trade practise code and stated that "it was Allied's actions in those years that dug the grave for exhibition today."

"I attended the meeting of the National Allied board at the Congress Hotel, Chicago, in November, 1938, as a member," Cohen stated. "Delayed in arrival by the weather, Cohen found that the board had already adopted a motion to go forward with the move for Government anti-trust litigation.

"I took the floor and warned that the abolition of block-booking and divorcement could only mean high rentals, and served notice that New York Allied would walk out of Allied if the motion was not rescinded and Allied did not go forward with fair trade practices, the ITOA board chairman recalled.

"Myers himself moved to reconsider. The motion was carried, and I left the meeting believing that Allied would support the code move.

"However, the next morning, there was a star chamber session of which I knew nothing and at this meeting, the decision was made to press for Government action.

"I never was informed, and my first knowledge of it was when I attended the June, 1939, board meeting in Minneapolis. Meanwhile, it appears, the late Al Steffes had been supplied, unofficially, with the text of the code, although the understanding was that it was not to be available until the distributors had an opportunity to present it to a meeting of exhibitors.

Unanswered Question

"When I asked at the board meeting, 'What happened to the motion to go forward with trade practices?', the board quickly adopted a motion to adjourn, and the question went unanswered.

"The minutes of the 1938 board meeting should show the resolution to go forward with the trade practice code.

"It was Allied's actions in those years that dug the grave for exhibition today. If Allied had supported the code instead of running to the Government, there now would be no shortage of pictures and sky-high rentals. Nor would the companies be selling their pictures to television, because they would still be operating their own circuits. And because they would be, they'd be making more pictures. We'd still have the benefits of block-booking, too," Cohen concluded.

The Justice Department and the Subcommittee in the meantime are known to have received many copies of resolutions from regional Allied and TOA units endorsing the joint platform for production by the divorced circuits and the arbitration of film rentals. Some of the resolutions made no reference whatsoever to film rental arbitration, it was reported.

Trans-Lux Net $143,879

Trans-Lux Corp. reported a net profit of $143,879 during 1955, according to board chairman Percival E. Furber. The figure marked a drop from the 1954 net of $184,-612. The profit figure represents net after $52,604 in income taxes and $101,073 for amortization and depreciation. In 1954, income taxes amounted to $51,670 and amortization-depreciation reserve to $82,998.

Lambs Club Awards At Annual Gambol; Nominations All In

The committee in charge of the Lambs Awards, which will be presented for the first time in the theatrical organization's 82-year history at the annual Gambol on April 21 at the Waldorf-Astoria, has now completed its nominations. They are, in alphabetical order:

Joseph Anthony, Ed Begley, Shirley Booth, Gladys Cooper, Morton DaCosta, Robert Dowling, Anthony Franciosa, Andy Griffith, Josephine Hull, Patricia Jessel, Richard Kiley, Peter Larkin, Lunt and Fontanne (as a team and separately), Marcel Marceau, Siobhan McKenna, Paul Muni, Edward G. Robinson, David Ross, Joseph Schildkraut, Susan Strasberg, Gwen Verdon, and Ray Walston.

Of these, nine will be chosen. The annual Award, to be known as the Lambs Cup, will be in the form of a silver mug, representing the traditional pewter mug of the Lambs Club. The Awards will not be conveyed upon the recipients in categories, but will be given for noteworthy over-all contributions to the theatre.

The Award Committee comprises the following: Walter N. Greaza, Harry Hershfield, Gilbert Miller, Clarence Derwent, Joseph Kipness, Bernard Sobel, Michael Abbott, William Gaxton, Max Gordon, Vinton Freedley, Emil Friedlander, Marcus Heiman, and Louis Lotito.

McEldowney Produces

The producer of the successful international film, *The River,* announced his return to film-making this week. Kenneth McEldowney has re-activated Oriental International Films Inc. and plans to produce three films a year. He is currently negotiating for rights to "The Pearl King," by Robert Eunson. The producer announced that his films would be filmed in color and wide-screen process, with the first production possibly produced in Todd-AO.

Special TV Material For "Pride And Passion"

MADRID.—Stanley Kramer is setting up his own department under company supervisor Dick Condon to produce, write and photograph TV specials on his production for UA's *The Pride and the Passion,* Roger Monteron, French cinematographer, most recently on *Foreign Intrigue,* has been signed for sixteen weeks to head up this department.

While committments have not been made to any special American outlets, Monteron will be filming not only special subjects for use by UA exploiteers, but also film to be submitted to networks for use on such shows as "Adventure," "Omnibus" and others. It is believed this is the first time a motion picture company has ever entered this deeply into TV exploitation.

GREAT TALENT MAKES GREAT PICTURES!



Elia Kazan, winner of two Academy Awards as best director, frames triangle scene for his new picture "Baby Doll." Powerful drama by famed author-playwright Tennessee Williams stars three of Broadway's most gifted players *(right)* Karl Malden, Carroll Baker, Eli Wallach. Produced, directed by Kazan, "Baby Doll" is now in final editing stage.





Flanked by supersonic jet plane, producer-director Mervyn LeRoy confers with star William Holden on Beirne Lay Jr.'s exciting screenplay, "Toward the Unknown" on location at Edwards Air Force Base. Picture is Holden's first Toluca production for Warner Bros. *(WarnerColor.)*



Suspense master Alfred Hitchcock, convinced he has the right man for "The Wrong Man" in Henry Fonda, confers with star on upcoming production based on original screen drama by noted playwright Maxwell Anderson.



Brilliant young stars Natalie Wood and Tab Hunter find romance in drama-charged western, "The Burning Hills," scripted by Irving Wallace from Louis L'Amour's novel, directed by Stuart Heisler, produced by Richard Whorf. *(In CinemaScope and WarnerColor.)*



Jack L. Warner presents key to studio to Marilyn Monroe in welcoming star to Warner Bros. for Marilyn Monroe production, "The Sleeping Prince." Miss Monroe will co-star in picture with Sir Laurence Olivier, who will also co-produce and direct.



James Stewart, Spencer Tracy, Leland Hayward discuss prize productions. Stewart stars in Hayward-Billy Wilder production of Charles Lindberg's Pulitzer Prize book, "The Spirit of St. Louis," directed by Wilder. *(CinemaScope, WarnerColor.)* Tracy stars in Hayward production of Pulitzer-Nobel Prize author Ernest Hemingway's "The Old Man and the Sea," which Fred Zinnemann directs. *(WarnerColor.)*

REGIONEWS

ALBANY

An informed source estimates that approval of the Noonan-Zaretzki film fees bill by Gov. Harriman might reduce the total revenue collected by the M.P. Div., State Education Dept. from more than $400,000 to $145,000 per year. The measure, which passed the Assembly and Senate, would increase the rate for licensing an original film but would decrease the charge on copies. The Education Dept., whose Picture Div. operates on a budget of $120,000, planned to notify the Governor of the fiscal change enactment of the bill would cause, while the Budget Div. was expected to file a memo in opposition. Surplus now goes to the State's General Income Fund.

Resignation of Al La Flamme as mgr. of the Stanley-Warner Strand, effective May 5, to become a partner of John Gardner in the new 300-car theatre under construction at Unadilla, was announced. . . . Dick Young, 20th-Fox booker, has a new son, his second child. . . . Al Kosoff, 20th-Fox salesman, will be married in Oct. to Dorothy Bunkin of Philadelphia. . . . Joe Mirasola, operator of the Warren in Warrensburg, hopes to open his New Beach Drive-In at Lake George Village about May 1, which has been inactive for three years. . . . Bernard W. Vane, a projectionist here for 35 years, died at the age of 59.

ATLANTA

Metropolitan Atlanta's newest neighborhood theatre, the 600-seat Belmont Hills, located in the shopping center on old U. S. Hyway 41, was opened. It boasts reclining seats, stereophonic sound and CinemaScope, and will operate on Sundays with one afternoon and one evening show. . . . Ala. Theatres Assn. and MPTOO of Ga. will again hold a joint convention at the Dinkler Plaza Hotel in Atlanta, May 27-29. This year's main theme will be "Gold Mining in your Concession Stand." . . . Date of the third annual convention of WOMPI has been changed from Oct. 5-7 to Sept. 28-30, reports Laura Kenny, chairman. . . . Homer Clark, former Howco Films office mgr., took over the territory of Jay Waters, who was killed several weeks ago in an auto accident. Mrs. Bernice Fricks was appointed head booker.



Harold Hecht (center), Academy Award-winning producer of "Marty," voted the best picture of 1955, is welcomed by United Artists president Arthur B. Krim (right) and v.p. Max E. Youngstein at a New York Press cocktail reception tendered by UA in his honor.

Commodore Dennis sold his Skyline Drive-In, Jay, Fla., and will run for Sheriff of Santa Rose County. . . . Irving Trencher, Brooklyn, N. Y. theatre owner, and Dennis Carlin, former adv. mgr. for Republic in N. Y., are new owners of the Carefree Theatre, W. Palm Beach, Fla. . . . Other new owners include L. E. Searcy, Jolin Theatre, Ariton, Ala.; B. G. Hudson, Hudson Drive-In, Macon, Ga.; James Trammel, Twin City and Tri City drive-ins, Johnson City, Tenn.; Garland Davenport, Fox Theatre, Smithfield, Tenn.; John Burke, Beach Theatre, Fairhope, Ala. . . . R. C. Mullins opened a new theatre in Cedar Key, Fla., with George Daniels as operator.

Loren Jackson will install CinemaScope and new sound in his recently acquired Erin Theatre at Erin, Tenn. . . . C. E. Boyd, former theatre mgr. in N. Y. and Philadelphia, was appointed mgr. of Fla. State's Ritz and Sarasota theatres, Sarasota, Fla. . . . Buffalo Drive-In, Tampa, Fla., built several years ago for Negroes, has been divided two parts, to also accommodate white patrons. . . . Janie Allison was upped to booker at National Screen, succeeding Billie Arp, who resigned. . . . Reese Carver is now operating the Skyline Drive-In, Johnson City, Tenn., formerly operated by owner Bernie Wylie. . . . Twin City Theatre, Gray, Ga., will close for extensive remodeling.

Some $20,000 will be spent by Joe Hendren on improvements to his Capital Theatre and Holiday Drive-In, Erwin, Tenn. . . . A 20-ton air conditioning system was installed in the Lake Theatre, Clermont, Fla. . . . Prichard Hobson, former Republic booker, was appointed head booker-office mgr. of Capital and Astor Exchanges, replacing Don Hassler, now head booker for UA in Jacksonville. . . . Al P. Allen, owner of Dan Dee Drive-In, Columbia, Tenn., was killed in an auto accident. . . . Grand Raulerson, theatre owner in Clearwater, Fla., will marry Genevieve Conway, a nurse at Bay Pines. . . . Paul Maddox, U-I booker, has a new baby daughter. . . . Victoria Theatre, Algood, Tenn., has closed again. Other recent closings include John Power's Star at Cedar Bluff, Ala. and Fla. State's Palace, Jacksonville, Fla.

BOSTON

Nashua, N. H. Drive-In passed from Joe Bronstein, Kessler and Lifman to the Nathan Yamins circuit in a deal which constitutes an outright purchase of the property, with Yamins interests to operate it after major improvements including a new playground area. Built five years ago, this 500-car acquisition marks the seventh drive-in for Yamins and the third in New Hampshire. . . . Ellis Gordon, New Eng. rep. for Continental Films, moved his office to 20 Winchester, in the building recently taken over by Joe Levine for his Embassy Picts. Corp. . . . Richard R. Green, son of Maurice Green of Middlesex Amuse., became engaged to Barbara Buckstein of N. Y. . . . Mal Green, head booker for Interstate, broke his leg in a skiing accident.

Maurice "Bucky" Harris, veteran press agent who claims to have traveled more than a million miles in his industry career, was upped to permanent publicist for Boston and New Haven at Universal. . . . Joe DeCarlo was named mgr. of Louis Richmond's Kenmore Theatre, Boston, replacing Al Donovan who resigned. . . . A first son, their third child, was welcomed by the Lawrence Laskeys, partner in E. M. Loew Theas. . . . George Roberts, Allied Artists treas. and also of the Rifkin Circuit, was elected pres. of the Greater Boston Council of B'nai B'rith, the first industryite to enjoy this honor. . . . Levine Chapel was filled to overflowing with mourners and friends of Albert Swerdlove, 58, who died suddenly in N. Y. He was pres. of Federal Film Co., Screen Guild of New Eng. and Classics of New Eng.

BUFFALO

The need for previewing films before local showings was stressed at an informal meeting of 15 men and women interested in forming a Greater Buffalo Film Council. Mrs. Harold T. Crowe, acting chairman, announced a central meeting for April 25 in Katherine Pratt Horton Chapter, DAR, 477 Delaware Ave. . . . Central Drive-In on Long Pond Rd. near Rochester opened with a new "super-speed snack bar." It is the Central's

(*Continued on page* 26)



Lee Katz (right), appointed to the newly created post of Allied Artists' European executive production representative, is shown here at the studio with executive producer Walter Mirisch. Katz will make his headquarters in Paris.



Man becomes own best friend . . .

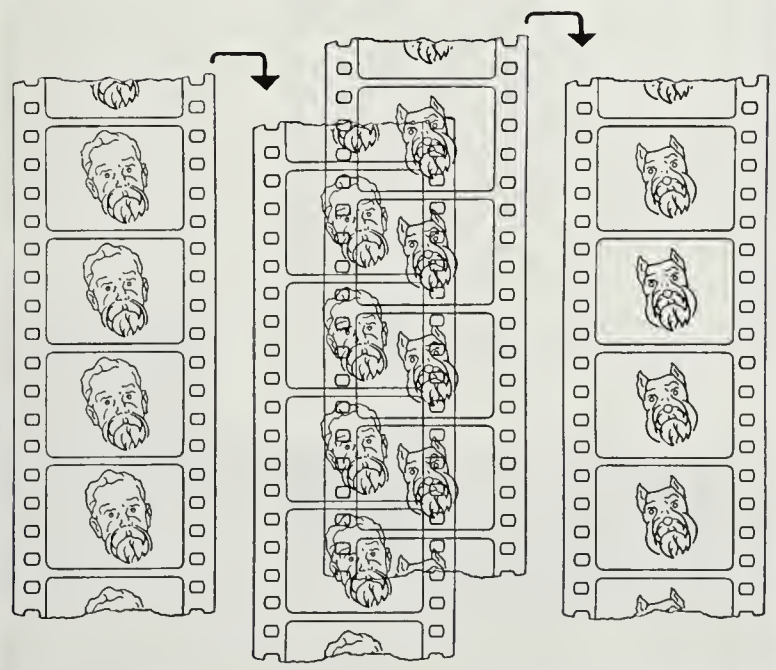
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BUFFALO (cont'd.)

10th anniversary. . . . Industry friends of Ben Wallerstein, one time mgr. of the Broadway Theatre in Buffalo, were shocked to hear of his death in France.

White Cloud, Indian knife thrower and a girl asst., will be in a half dozen western N. Y. cities and towns the middle of April to help exploit "Mohawk," which opens at the Paramount here on April 27. The Paramount has booked "Dr. Jekyl and his Weird Show" for one performance on stage at midnight, April 27, with "Mighty Joe Young" on screen. Same show will play the Regent in Rochester at midnight on April 28. . . . Mrs. Frank Wyckoff, formerly asociated with her late husband in operation of the Independent Poster Exchange, is back in the industry as booker for National Screen.

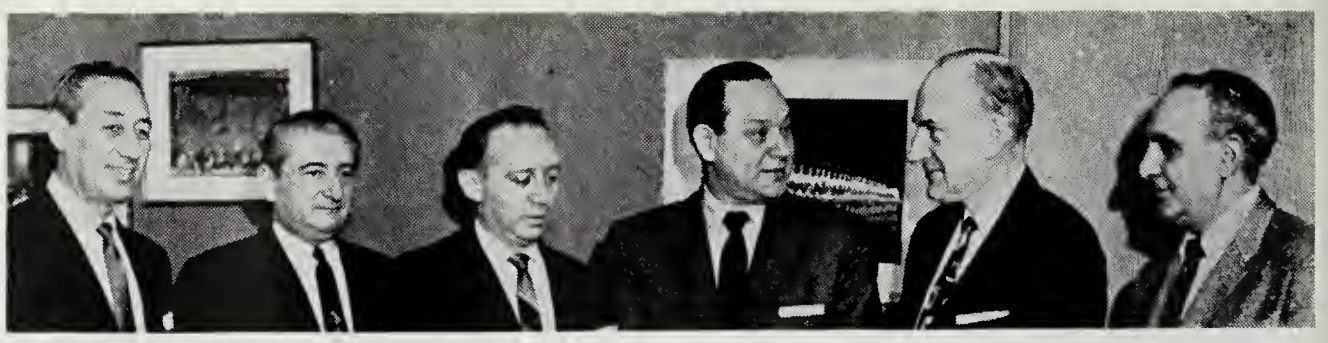
Sloan Wilson, author of "Man in the Gray Flannel Suit" who was unable to attend its opening at the Center, will be in Buffalo, his former home, on April 25 as guest of honor at a reception sponsored by the libraries of Eggertsville and Snyder. . . . Wm. R. Raikin and Peter G. Becker are founders of the Foundation for the Preservation of the Legitimate Theatre of Western N. Y., which takes over the Erlanger Theatre on July 1.

CHARLOTTE

Herman Meiselman, owner of a chain of theatres in the Carolinas, will soon start work on a conventional theatre in Fayetteville, N. C. . . . Stewart & Everett will shortly open four theatres in N. C.—the fire-damaged Drake in Wilson, N. C., and the Morehead in Morehead City, which were rebuilt; the new Bragg in Fayetteville, and the Center in Jacksonville. . . . The local WOMPI Club celebrated its first anniversary with a party at the home of Mrs. W. H. Hawkins, Jr. . . . Clyde Carr was appointed mgr. of Marine Drive-In, Jacksonville, N. C. . . . Columbia moved into its new quarters on S. Church St., while Allied Artists moved into the old Columbia quarters.

CHICAGO

A new million dollar project, including an outdoor theatre with space for 3800 cars in a twin drive-in setup, a motel, bowling alleys and restaurant, is planned for an 85-acre tract in Stickney township on the west side for Samuel Levin of Dayton, O., operator of an eastern chain of outdoor theatres. Nathan Stagman and Associates are architects and general contractors for the huge project. . . . Chicago offices of B&K are now handling the accounting for Minnesota Amuse. Co. of Minneapolis. . . . Van Nomikos, Allied of Ill. v.p., reports that Senator Estes Kefauver favors removal of amusement taxes.

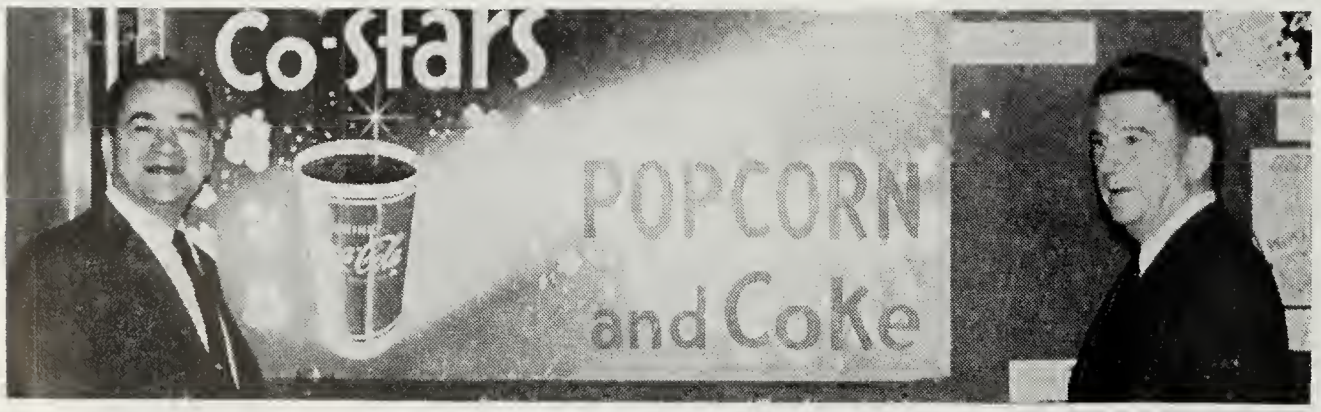


Broadway showmen prepare welcome for Barkers and their wives attending the forthcoming 20th annual convention of Variety Clubs International at the Waldorf-Astoria, May 9-12, by donating tickets to convention chairman Martin Levine (center). L to R: Robert Shapiro, Paramount Theatre; Harry Greenman, Capitol; Larry Morris, Criterion; Levine; Russell Downing, Radio City Music Hall; Jim Bruno, Loew's State.

Barney Kramer, McVickers Theatre, was elected business agent, Theatre Treasurers Union, succeeding the late George Rochford. . . . Frank Lingenfelser, Warner head booker, is grandfather of a baby girl, also Peter Paxel, M-G-M head shipper. . . . Rose Rutter of Columbia's film inspection dept. was awarded a gold watch on her 25th anniversary with the company and at the age of 72, is dean of inspection services on film row. . . . Chicago theatre amusement tax for March totaled $103,091 as compared with $102,071 last March. First quarter this year garnered $294,117 as compared with $206,011 in 1955. . . . Isadore Stein, retired B&K mgr., passed away.

Sixteen-week promotion plans are being laid out by Alliance for its 15 outdoor theatres in the Ind.-Ill. territory, with prizes to be awarded mgrs. and employees for the best film promotions and concession sales plans undertaken during this period. . . . Abner Mikva, atty. for "Game of Love" film court battle to secure permit for Chicago showing, is running for state representative in the 23rd district. . . . Crawford Theatre, Chicago, has been modernized throughout and reopened for the spring season. . . . Wm. Hummel, new 20th-Fox country salesman, came on from the N. Y. offices of the company.

Starting April 16, United Artists Theatre will try out a two-film program, following long loop run of "Rose Tattoo," which brought in more than $130,000. . . . Cinema Lodge will tender a dinner to Jack Kirsch, its founder and first pres., at the Covenant Club on June 30, the 10th anniversary of the organization. . . . Sam Shiner and Michael A. Reese, promoters of the outdoor theatre planned for a site next to O'Hare International Airport, may sell the land to the city of Chicago because of complaints that height of the screen tower would be a peril to planes using the airport. . . . Two projectionists invoked the fifth amendment in refusing to testify on possible misuse of welfare funds of Operators Union 110, which is supported by theatre owners payig 6 percent of projectionists salaries. Union financial statement showed $1,417,064, in fund.



Special popcorn and Coca Cola point-of-sale advertising material shares the spotlight with Charles Okun (left), special representative of the Coca Cola Co., and Harold Sharp, v.p. in charge of fountain sales, at the recent regional meeting held in New York at the Hotel Roosevelt.

CINCINNATI

Charles E. Williams, formerly affiliated with Lloyd Rogers in operation of the theatre at Welch, W. Va., has taken over the Iaeger Drive-In, Iaeger, W. Va., from J. M. Whaley. . . . The Lyric Theatre, Beckley, W. Va., taken over by G. C. Porter who also owns the Palace there, reopened after complete redecoration. . . . With leasing of the Mt. Hope Theatre, Mt. Hope, W. Va., from the Keesling Circuit, Floyd Bonaficio now operates both theatres in the town. . . . Convalescing Williamsburg, Ky., exhibitor Foster Lane became a grandfather for the first time with arrival of a baby girl.

Frank Weitzel is now booking and buying for the Corning Theatre, Corning, O., recently reopened by Lewis H. Orey after purchasing it from C. E. Davie, also the Fountain Theatre, Smithers, W. Va., operated by W. T. Ellswick. Incidentally, Weitzel celebrated his silver wedding anniversary on Palm Sunday. . . . Edna Ossege, M-G-M secretary for some 30 years, resigned to take life easy. Mrs. Sam Cirn, former U-I secy., is her replacement. . . . U-I office mgr. Sam Sherman left the company to join his family in Florida. . . . Jack Needham took over buying and booking for the Ritz and Rivoli, Columbus, operated by George Pekras.

The Ladies' Auxiliary of Variety is sponsoring a buffet supper at the clubrooms on April 21 for male and female members. Pres. Mrs. Herman Hunt appointed Mrs. Robert Jacobs to fill vacancy on the board of directors left by Mrs. Sam Weiss moving to Cleveland. . . . Tom Farrell transferred from Cleveland to cover the W. Va. territory for M-G-M in the post vacated by Art Adams, who left to go into another line of business. . . . Jerry Shinbach, Columbus exhibitor, has taken over the City Drive-In, Lancaster, from Frank Nolan.

DENVER

Compass Drive-Ins, operated by Wolfberg Theas., opened for the season with three holdover mgrs. and the following new ones: Lauren Vernon, North; E. L. Hammack, South; R. J. (Dick) Holland, Monaco. . . . Robert Herrell, United Film Exch. owner, was in for conferences with office mgr. Laura Haughey and following his visit, salesman Joe Clark resigned. . . . Wm. Claiborne named his new drive-in, south of Colorado Springs, the Vista View. . . . Clarence Batter moved his booking and buying office to 925 21st St., taking the space vacated by Black Hills Amuse. when they moved to 822 21st St.

Jack Berwick, with Fox-Intermountain in several jobs, the latest as house mgr. of the Esquire, was named publicity and adv. mgr.

(*Continued on page* 27)

DENVER (cont'd.)

for Columbia Picts. here. . . . Robert Smith, partner in the Chief, Steamboat Springs, Colo., was elected Mayor of Steamboat Springs and the next day became the father of a son named Robert Jerome. . . . Frank Monaco, Universal booker named his newborn Frank Joseph, Jr. . . . Tom Knight, Riverton, Wyo. theatre owner flew a man suffering from blood poisoning to a Denver hospital on another of his many mercy flights.

DES MOINES

Mr. & Mrs. Dutch Young have started a "telephone game" at their Hardin Theatre in Bedford to promote business. They call a number at random and those able to name the film playing at the theatre win two free tickets and two dinners. . . . High winds damaged a recently constructed screen at the Bel-Air Drive-In, Davenport. The center section remained intact and the scheduled showings were not interrupted. . . . King Theatre in Ida Grove reopened after several weeks closing. . . . Recently disclosed sales tax figures indicate a decline in movie attendance in Iowa and a rise in spending for athletic events and other amusements.

Bob Hutte, mgr. of the Lyric in Osceola, announced his candidacy for the Demoeratic nomination for state representative. . . . John McKee Heffner, 81, for more than 25 years mgr. of the Palace and Bijou theatres in Mason City, passed away. . . . The Lorimore Theatre in Lorimore, which was closed for about a year, reopened under management of Mr. & Mrs. Don Williams. . . . Family Nights have been inaugurated at the Bagley Legion Theatre in Bagley for some Saturday and Sunday nights. . . . Howard Brookings closed his theatre at Oakland because of lack of business.

DETROIT

As a result of some shrewd upstate and out-of-state promotion, Dillon M. Krepps, mng. dir. of United Artists Theatre, has been enjoying an out-of-town patronage double that of his local attendance for "Oklahoma!" Max J. Gerstman, adv. dir. of Detroit News, announced a 5¢ per line increase in adv. rates. . . . Floyd Chrysler is taking over booking formerly handled by Lester Millard for his Star Theatre at Gladwin and his Budd at Harrison. . . . Elton Samuels, owner of the Pontiac Drive-In, is making some important additions to his Playland. . . . Dr. Abraham Eiseman, past pres. of the old MPTO of Mich. and owner of the Michigan Theatre at Flint, died at the age of 71.

Mrs. Verle Charles, mgr. of the Warfield, and Thomas Tannus, night mgr. of the Loop, reported weekend holdups. . . . Wayne University is releasing "A Professional Career" on nursing as a career, and Ford Motor is releasing "Freedom of the American Road" for distribution. . . . Jack Sturm, well known to upstate exhibitors, has been shifted to city salesman for 20th-Fox. He is son of the late Lester Sturm, who had been Fox mgr. for many years. . . . Tom Allen, div. mgr. for United Film Service, is at Providence Hospital where he may undergo surgery for ulcers.

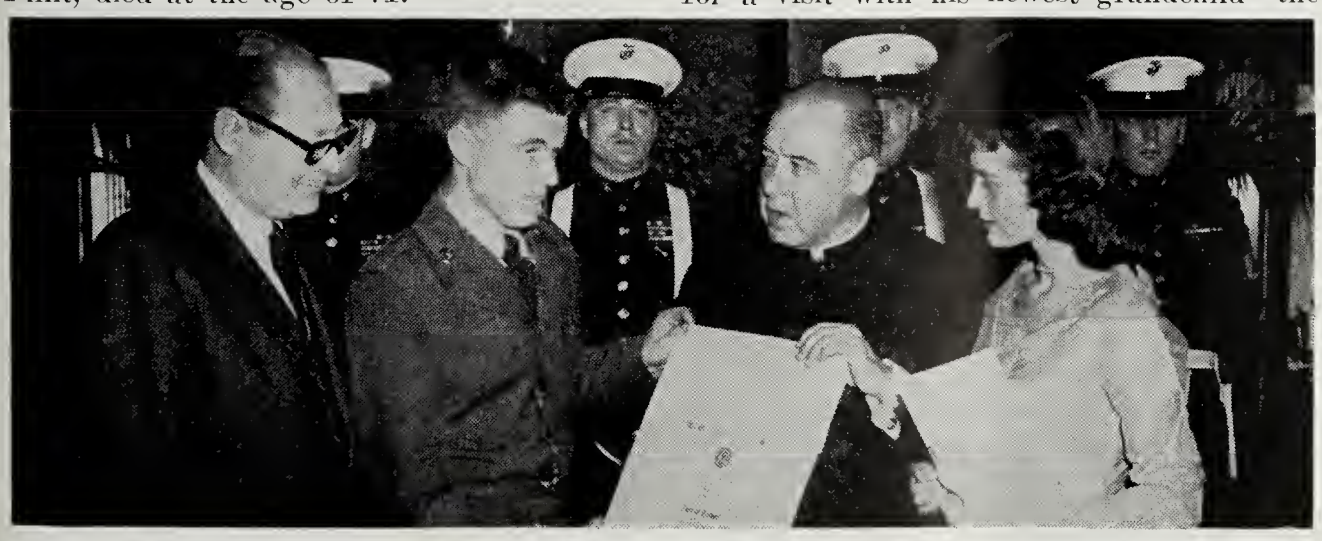
Affairs of the late J. Oliver Brooks, Butterfield Circuit booker for quarter of a century, are being wound up by Clark Townsend, salesman for Allied Film Exchange. . . . Wm. Vogler of the Ferndale Theatre in Ferndale is recuperating from surgery. . . . Ben Wachnansy, supervisor for the Nick George Circuit, entered Mt. Carmel Hospital for treatment, and Betty Robbins of the Film Bldg. returned to St. Johns Hospital for additional surgery.

HOUSTON

The Kirby Theatre, recently purchased by McKinney Ave. Realty Co. from the Jesse Jones interests, will close shortly and rumors are that it will be used for the new Thrillarama process. Projectionist Jessie E. Hogue has been with the theatre since it was opened in 1927. . . . Latest report is that Interstate will close the Almeda Theatre. . . . Screen which burned down at the Trail Drive-In, Aransas Pass, managed by Tom Davis, has been rebuilt. . . . Pine Grove Drive-In at Navasota is getting new installation by Southwestern Thea. Equip. of Hilus #264 anamorphic lenses, CinemaScope and widening of screen.

New drive-ins are the Twin Pines at Longview, owned by Jimmy Wyche, and one at Burnet, owned by T. J. White. Both have all RCA equipment from Southwestern. . . . New Bandero at San Antonio has RCA equipment with Bausch & Lomb anamorphic lenses and one of the very few aluminum Manco-Vision screens in Texas. . . . Universal is again said to be making plans for a Houston exchange. . . . Capitol Theatre in Brownsville reopened with Ed Brady as mgr. after remodeling and installation of CinemaScope and wide screen. It had been closed since early in 1955.

Dickey Sheridan, one time asst. at Jefferson Amuse's King Center Twin Drive-In, is now mgr. of a theatre in Henderson. . . . Air View Drive-In, Houston, folded in mid-March. . . . Columbia's Jim Hudgens left for a visit with his newest grandchild—the eighth and only girl—daughter of his son Gene, who is office mgr. for RKO in Jacksonville, Fla. . . . Willie Ratcliff, Epsom Drive-In owner, offered land in Houston for use as a dragstrip to help the effort of Houston Ind. Theatre Assn. to alleviate teenage theatre problems.



Loew's State Theatre in N. Y., where Warner's "Miracle in the Rain" is currently showing, was the scene of a gala benefit for Cardinal Spellman's Cathedral Canteen. Picture is first to film interior of St. Patrick's Cathedral. L to R: Eugene Picker, Loew v.p.; Private John Nielson, 1 millionth Canteen serviceman since Korean War; Most Rev. Bishop James H. Griffiths and hostess.

Watch These Dates!

April 17-19: Washington—Virginia Motion Picture Theatre Assn. meeting for the Washington exchange area—Shoreham Hotel.

Apr. 29-May 4: New York—SMPTE Convention—Hotel Statler.

May 8-9: Omaha—Allied ITO of Iowa-Nebraska annual convention — Hotel Fontanelle.

May 9-12: New York—Variety Clubs International convention—Waldorf-Astoria.

May 15-16: Minneapolis — North Central Allied ITO annual convention—Nicollet Hotel.

May 27-29: Atlanta—MPTOO of Georgia and Alabama Theatre Owners Assn. joint convention—Dinkler Plaza Hotel.

May 29-31: Atlanta—Theatre Owners of Atlanta and Georgia annual convention

June 4-6: Albuquerque—New Mexico Theatre Assn. annual convention—Hilton Hotel.

June 17-19: Edgewater Park, Miss.—Mississippi Theatre Owners Assn. 16th annual convention—Edgewater Gulf Hotel.

June 25: Albany—Variety Club, Tent #9, golf tournament—Shaker Ridge Country Club.

Aug. 20: Kansas City, Mo.—IATSE annual convention—Muehlebach Hotel and K. C. Municipal Auditorium.

Aug. 20: Milwaukee — Variety Club, Tent #14 annual golf outing—North Hills Country Club.

Sept. 20-24: New York—Theatre Owners of Ameriea national convention and industry trade show—New York Coliseum.

Sept. 28-30: Atlanta—Women of the Motion Picture Industry (WOMPI) annual convention—Dinkler Plaza Hotel.

Oct. 7-12: Los Angeles — SMPTE Convention—Ambassador Hotel.

Oct. 15-16: Winchendon, Mass. — Independent Exhibitors, Inc. and Drive-In Theatre Assn. of New England annual regional convention—Toy Town Tavern.

Oct. 23-24: Indianapolis—Allied Theatre Owners of Indiana fall convention—Marott Hotel.

Nov. 25-28: Dallas — Allied States Assn. fall board meeting and national convention—Hotel Statler.

INDIANAPOLIS

Indiana residents will have an opportunity to express their preference for official time at the fall elections. In order to properly inform the public about the referendum, Ted Granlich of Evansville will serve as chairman of an ATOI time study committee, with Dale McFarland as a committee member in Indianapolis. Exhibitors in the state are asked to give time and effort to this campaign. . . . Advertising "Carousel" as the perfect show for teen-agers, Keith's Theatre, managed by John Stearns, set a special price of 60¢, matinee or night Monday thru

INDIANAPOLIS (cont'd.)

Friday, for students during spring vacation, with great success.

Monthly bulletins by the local National Screen Council of the Federation of Women's Clubs, which lists movies you will want to see, devoted a page in the current issue to Indianapolis theatre men, giving brief biographies of John Stearns of Keith's, Dean Brown of the Lyric, Howard Rutherford of Loew's and Dale McFarland of Ind. Amuse. Co. . . . Walt Disney's "Song of the South" held over for a second week at the Circle Theatre despite increase in children's admissions from 20¢ to 35¢. . . . Benjamin Brumley, projectionist at the Lyric and also owner of Ben's radio and TV service, passed away.

KANSAS CITY

Ray Watkins transferred from Yankton, S. D. to mgmt. of Cass County Drive-In and Lee Theatre at Harrisonville, Mo. . . . Glen Jones installed new lenses in Gravois Mills, Mo. ozoner. . . . Dave Mangus added speaker and lenses to Silver Star Drive-In, Kirksville, Mo. . . . L&L Popcorn Co. has developed a new aluminum foil family-size bag for popcorn to sell at 25¢. . . . March of Dimes collections in Jackson Co., Mo. theatres netted $5,668. Paramount exec. Arthur Cole was head of the committee. . . . Recent closings include Gayety at Ash Grove, Mo.; Fordland at Fordland, Mo., and Doric by Leon Pugh of Erie, Kans.

Columbia Picts. planned an April 18 luncheon in its new recreation room for KMTA officers and board members, with div. mgr. Ben Marcus and exchange mgr. Tom Baldwin as hosts, and office mgr. Bill Jeffries making the arrangements. . . . Paul Ricketts went to Ness, Kans. to take over operation of Ness Theatre and Star Drive-In for Mr. & Mrs. Bernard Hoss. Ricketts was mgr. of Charm Theatre, Holyrood, Kans. for a number of years. . . . Anne Theatre at Maysville, Mo. now open week-ends, with Howard Meek as mgr. . . . Mrs. Iva Lou Coffman, film inspectress at Universal, died.

Larry Breuninger, Topeka, Kans. mgr. for Fox Midwest, resigned after 24 years on the job. His successor is Carl A. Stewart, mgr. of the Grand, Topeka, since 1942. . . . Elmer Rhoden, Jr. was elected pres. of Commonwealth, Inc. . . . Beverly Miller, KMTA pres., is one of 11 committee members planning a 1957 international trade show for K. C. in behalf of the local commission for international relations and trade. . . . CinemaScope was installed in the Centre Theatre, Oakley, Kans., and in new Oakley Drive-In.

LOS ANGELES

With recent acquisition of management control of the Alladin Drive-In Theas., headed by Jack Y. Berman and partners, Pacific Drive-In Theas. increased the circuit to 38 ozoners, leaving only 12 independents in this area. Berman will continue to operate conventional houses in the original circuit. . . . William T. Wall, who retired as salesman for 20th-Fox after 29 years with the company, was guest of honor at a luncheon hosted by the L. A. Motion Picture Salesmen. . . . Milton L. Frankel, office mgr. for Favorite Film of Calif., has been upped to the post of salesman.

Sid Pink, who operates a number of theatres in this area, has acquired the Corona in Corona, Cal. from James Harper. . . . Na-



L to R: RKO sales execs. Walter Branson, v.p. in charge of world-wide distribution; Harry Gittleson, domestic exec. asst. to Branson, and Herbert H. Greenblatt, western sales mgr., visit the Criterion in N. Y. on the seventh day of the first record-breaking week of Howard Hughes' "The Conqueror." Starting with the biggest opening day in the 19-year history of the theatre, the $6,000,000 RKO spectacle set a new house record for each day throughout the week.

tional Theatre Supply transferred Bob Smith from the sales dept. to the company's subsidiary operation, Bevalite, in charge of the speaker div. . . . A fire which broke out in the air-conditioning unit shed of the Park Theatre, Huntington Park, caused minor damage and patrons were permitted to return to their seats after blaze was extinguished by firemen.

Back from Manhattan, where they lined up some new releases for their Sunset and Cinema theatres, are Lou Federici and Sol Cohen. . . . Alex Cooperman, former western sales mgr. for IFE here and now head of his own distribution office, is back at his desk after a business trip to N. Y. . . . Burglars rifled desk drawers to steal $370 from the El Monte Theatre in El Monte, managed by Arthur Sanborn, after the house had closed at midnight.

MEMPHIS

Thomas J. Wolfe was appointed city mgr. of the Paramount and Malco theatres in Helena, Ark. . . . Claude C. Mundo of Little Rock was named administrative asst. at the 37th annual convention of Independent Theatre Owners of Ark. in Hot Springs, at which Myron Blank was principal speaker. . . . "Richard III" will open at the Malco Theatre on April 19. . . . George C. Hoover, International chief barker, was guest speaker at the recent annual membership dinner of the local Variety Club.

MIAMI

Charles Wittaker, mgr. of the Paramount, and his asst. Bill Morrison kept the theatre open around the clock and at 7 A.M. served breakfast to patrons in conjunction with opening of "Rock Around the Clock." . . . Jack Caplan, owner-mgr. of the Roosevelt at the beach, will change his policy from Yiddish stage shows to art pictures exclusively. . . . Hal Stanton, mgr. of the Florida Theatre opened with "Alexander The Great" after 14 weeks of "Guys and Dolls," the longest run in the area for any picture. . . . Carl Jamouga, mgr. of the Miracle, is on leave of absence. . . . Roger Throne advanced from usher to asst. mgr. at the Surf Theatre.

Midnight shows starring shimmying burlesque queens, features of the W. Hollywood Drive-In, Hollywood, Fla., for several weekends and advertised "for adults only," started a wave of protests. Owner Frank Krickler appeared before the county solicitor in response to a subpoena, and although it was found that Krickler was not breaking any laws, he agreed not to put on any more of the objectionable films or shows.

MILWAUKEE

The five drive-ins in and around Milwaukee, which include the Starlite, Bluemound, 41 Twin Outdoor, 15 Outdoor and Victory, are running cooperative newspaper and radio ads. . . . 750 Electramode car heaters, mounted to the speaker posts, will be installed at the Bluemound. . . . Fox-Strand is temporarily closed for a Todd-AO installation. The 1,000-seat house will have a 50 ft. curved screen and new draperies besides the new projection equipment. Al Frank, gen. mgr. of Fox Wisconsin, reports "Oklahoma" will open around May 4. . . . CinemaScope has been installed in the Pastime Theatre at Horicon, Wis., operated by Ray Lenz.

Wisconsin Theatre here used its new 6-track Hi-Fi installation for the first time when "Carousel" opened there. . . . The local Violet Theatre is now operated by Peter Doctor. . . . Theatre Service is booking and buying for Mrs. Irene Zeni's Realto Theatre, Norway, Wis. . . . Recently closed are the Unity Theatre at Mineral Point and Grand at Clintonville. . . . Jack Frackman, Republic branch mgr., is home from the hospital after minor surgery.

Mat Donohue, formerly from Chicago, is new salesman at Paramount. . . . Wisconsin Variety Club, Tent #14, will hold its annual golf outing on Aug. 20 at North Hills Country Club. . . . John Mednikow is selling tickets for two Variety nights at the Milwaukee County Stadium. They are for June 4, when the Braves play the Brooklyn Dodgers, and for the July 6 game between the Braves and Chicago Cubs. . . . Mgr. William Ruben got his 800 patrons, mostly children, to file out of the Fox-Bay in orderly fashion when fire broke out in the projection room.

MINNEAPOLIS

A tentative list of speakers for the annual convention of North Central Allied at the Nicollet Hotel, May 15-16, includes Myron Blank, TOA pres.; Al Sindlinger, tax consultant for National Allied, Jack Kirsch, pres. of Allied of Ill.; Sen. Hubert H. Humphrey of Minn., and Wm. C. Gehring, v.p. of 20th-Fox. . . . Ione Toffner, bookers' steno at Universal, was married to Larry Lavalle. . . . Ray Lehrman, salesman in northern Minn. for United Artists, resigned.

RKO Orpheum, Mpls., is being modernized with a new foyer and lobby, including new carpeting and lighting, reports Harry Weiss, RKO dist. mgr. . . . Robert Gordon, asst. mgr. of the RKO Pan, resigned. . . . In a promotion arranged by mgr. John McCashin and his asst. Robert Thill, Radio City Theatre had two carousels parked outside on which children were given free rides at opening of "Carousel." . . . Fire which originated and was confined to the marquee did about $10,000 damage to the Chief Theatre, Red Wing, operated by Jack Wright, including smoke damage to the projection booth and equipment.

Navarre Drive-In at Lake Minnetonka was

MINNEAPOLIS (cont'd.)

the first Twin Cities ozoner to open for the season. Outdoorers operated by Minn. Entertainment Ents. were scheduled to open April 13. . . . Reno Wilk, mgr. of Triangle Outdoor Theas., is back in Mpls. after working in Florida during the winter months. . . . James Swift is the new asst. shipper at M-G-M.

NEW HAVEN

Ernest Dorau, who managed the New Haven Drive-In at North Haven, was named mgr. of the Newington Theatre, Newington, by Paul Tolis, to succeed Walter Kordek, resigned. . . . Offices of Bereal Theatres are now located in the Parsons Bldg., 1087 Main St., Hartford. . . . Doug Amos, L&G gen. mgr., reports promotion of Robert Duffy from asst. mgr. of E. Windor Drive-In to mgr. of the Pix Drive-In, Bridgeport. The circuit reopened its Strand, Winsted, following a $55,000 remodeling job, with Mrs. Hazel Florian back as mgr. . . . Phil Simon and Robt. Gloth, who purchased Lou Rogow's interest in the Pike Drive-In, Newington, have changed name of the controlling corporation from Turnpike Theatre Corp. to Pike Theatre Corp.

With the Film Center Bldg. doomed for destruction within a year, first to shift quarters is Barney Pitkin of RKO, who took temporary space on the street level of the Film Center annex. . . . Pioneer circuit exec. Peter Perakos will be honored by the New Britain Press Club as "Man of the Year" with an award to be presented in May. . . . A. J. Bronstein interests of Hartford leased their 650-car E. Hartford Family Drive-In on Route 5 to L&G for undisclosed terms, removing the Bronsteins from active management of Conn. theatres. . . . Adolf Schwartz, 85, former owner of the West End Theatre, Bridgeport, passed away. Since his retirement several years ago, the theatre was operated by his son Jack.

Salvatore Saraceno and Michael Adorno, associated with M&D Theatre Operating Co. which controls the Middlesex and Palace theatres, Middletown, have filed suits against each other—Saraceno on behalf of Middlesex Bldg. Corp. for $3,083 back rent allegedly owed by M&D, and Adorno against Middlesex for $4,500 claimed due him on an outstanding note. . . . Samuel P. Cornish, who sold his interest in the Niantic Theatre, Niantic, to his partners, Socrates Deligeorges and Alphonse Dubreuil, after some 45 years in exhibition, is planning to live in Calif. . . . George H. Wilkinson, Jr. of Wlkinson Theatre, Wallingford, was reelected pres. of MPTO of Conn. Also renamed were Irving C. Jacoks, Jr., treas., and Atty. Herman M. Levy, gen. counsel. New board members are James M. Darby, Paramount Theatre, New Haven; John Perakos, Perakos Theas., New Britain.



Mayor Bill McAfee (center) of Albany, Ga., discusses plans for world premiere of Warner's "Goodbye, My Lady" with George Eitel (left), city mgr. for Gortatowsky Theatres, and Bill Broome, executive head of the Chamber of Commerce. Opening at the Albany Theatre there launched 370 theatre-saturation playdates in the southeast area.

NEW ORLEANS

The Variety Club hosted an informal open house to display its new quarters at 920 Gravier St. and keys to the clubrooms were distributed by property master D. M. Brandon to all paid up members. A formal opening will be held when the dining room is completed. . . . Al Lehman sold his interest in the Alamo and Booker T theatres in Jackson, Miss. to Bijou Amuse. Co. . . . I. M. Gauthier closed his Castle Theatre at White Castle, La. . . . Home from the hospital are Sammy Wright, Southern Thea. Serv., and Edgar Ansardi, Buras Theatre, Buras, La.

John Luster of W. W. Page Theas. in Leesville, La., will soon start work on a new drive-in. . . . Neal Robinson took over the Park Drive-In at Crestview, Fla. from L. C. Robinson. . . . S. Guillory closed the Melba Theatre at Elton, La. . . . Bill Houston, new office mgr. at Universal, comes from the company's Dallas office. . . . B. F. Johnson closed his Fox Theatre, LeCompte, La. for general repairs.

NEW YORK

The Regent Theatre property at 385-387 Third Ave. has been purchased by film producer Nicholas Farkas and will be converted into a studio. Realtors Berk & Krumgold, who participated in the negotiations, have also concluded a long term lease in behalf of circuit exhibitors Max A. Cohen and Mark I. Finkelstein on the Town Theatre in New Rochelle to Morris Goldman and Gilbert Josephson, who plan to reopen with an art policy. Goldman and Josephson recently leased the Gem in Far Rockaway, which they also reopened as an art theatre.

To enable the installation of CinemaScope and stereophonic sound, a new projection booth has been built on the balcony of the Trans-Lux 52nd St. Theatre. The former rear projection could not be adapted to these systems. . . . Variety Club of N. Y., Tent #35, appointed Martin Starr, Hollywood commentator for the Mutual Broadcasting System, as "Mister Showman" and to act as official greeter at the forthcoming 20th annual convention of Variety International at the Waldorf-Astoria, May 9-12. Convention chairman Martin Levine announced a plan to reward barkers who get their reservations in early. Their names will be drawn from "A Lucky Barker Barrel" and winners will receive tickets to hit shows.

OMAHA

Five-state convention of Allied Ind. Theatre Owners of Iowa, Neb., and Mid-Central will be held here May 8-9. Convention chairman Elmer Hunke, Minne Lusa Theatre mgr., reports about 300 expected from



Shirley Jones, star of 20th-Fox's "Carousel," enlivened the New York premiere of the company's "On The Threshold of Space" by personally appearing at Brandt's Globe Theatre in New York. L to R: Morton Sunshine, editor of the Independent; Miss Jones; Les Dinoff, Motion Picture Daily.

Ia., Neb., Mo., Ill. and S. Dak. . . . New CinemaScope 55 at Orpheum Theatre, with "Carousel," netted scores of appreciative comments, according to mgr. Don Shane. . . . Mrs. Esther Green, Fepeo Theatre Advertisers, stood in line 45 minutes for autograph of Kim Novak at Drive-In Theatre Convention, Cleveland.

PHILADELPHIA

Some $100,000 will be spent in modernizing the Colonial Theatre in Lancaster which A. R. Boyd acquired from the Charles F. Widmyer estate for a reported $200,000. House will reopen as the Boyd Theatre. . . . Irving Theatre in Wilkes-Barre has been sold by Sheldon L. Greenbaum for a reported $20,000. . . . The local Federation of Women's Clubs created a 3-member committee to formulate a resolution calling for reinstatement of motion picture censorship board and asking for adequate legislation to back up the board's decisions. . . . Harry Bache was upped from M-G-M sales mgr. here to the post of branch mgr. in St. Louis.

Nelson Wax took over operation of the Senate Theatre. . . . Shirley Duglin, secy. to 20th-Fox branch mgr. Sam Diamond, is resigning after 15 years service to settle down to household chores. . . . Tri-State Theatre Service is now booking and buying for Percy F. Carr's Orient Theatre in Dunmore. . . . Colonial Theatre in W. Phila., shuttered permanently. . . . Bill Butler is managing Dupont Drive-In this year and Al Farrell the Mid-Valley. Other new managerial posts in Comerford include Jack McCloskey at the Comerford, Clarks Summit, with George Morris taking over for McCloskey at the Rialto, Scranton.

Wolf Theatre in Mount Wolf, Pa. has been taken over by J. L. Aughenbaugh. . . . Stanley Squaresky took over the New Broadway in Phila. Abe Sundberg, formerly at Lincoln Drive-In, is now managing Perry Lessy's Diamond Theatre, Phila. . . . Mayor Dilworth accepted the titular chairmanship for Armed Forces Day on May 19, with exhibitor William Goldman to serve as vice-chairman and working head. . . . Reported that the Dell Theatre, owned by Wm. Fishman and George Resnick, was sold. . . . Wm. V. Bethell, 64, formerly a salesman for M-G-M, DeLuxe and Columbia, passed away.

(*Continued on page 35*)

Independent Trade Reviews

"The Swan"

(M-G-M) CinemaScope-Eastman Color 112 Min.

Cast: Grace Kelly, Alec Guinness, Louis Jourdan, Agnes Moorehead, Jesse Royce Landis, Brian Aherne, Leo G. Carroll, Estelle Winwood, Van Dyke Parks, Christopher Cook, Robert Coote, Doris Lloyd, Edith Barrett.

Credits: Directed by Charles Vidor; produced by Dore Schary; screenplay by John Dighton based on the play by Ferenc Molnar.

Showmen-exhibitors couldn't ask for anything better from a publicity viewpoint than this finely produced M-G-M film in CinemaScope



Louis Jourdan (back to camera), Grace Kelly and Alec Guinness in M-G-M's "The Swan," CinemaScope-Eastman Color.

and in Eastman Color of a princess and her romances. Especially is this true because the princess on screen happens to be Grace Kelly, who in real life also happens to be entering the realm of royalty as newspapers and other media of expression the world over have so fully noted. Since Miss Kelly's off-screen romance has so stirred and excited the public, it would stand to reason that *The Swan* with its pertinent subject matter should be big at the boxoffice.

Once again Miss Kelly demonstrates that she has a rare talent, subtly changing from a cold and shy young lady at the start to an exciting and attractive woman in love as the climax arrives. Alec Guinness, master interpreter of roles comic, displays a variety of emotions and stances in keeping with his role of a prince of the royal household seeking a suitable bride to share his throne in the future. The two stars are ably supported by a cast well-versed in their art and such veterans as Agnes Moorhead, Jessie Royce Landis, Brian Aherne, Leo G. Carroll and Estelle Winwood contribute mightily to the overall charming effect. Handsome Louis Jourdan makes the role of the youthful instructor at the palace who falls in love with the princess entirely believable.

Rarely has a romance stimulated as much word-of-mouth as has the courtship between Miss Kelly and Monacan Prince Ranier. For this reason alone, *The Swan* should be an exhibitor's delight.

THE EVENTS DEPICTED TAKE PLACE IN HUNGARY in 1908 where Princess Jessie Royce Landis is intent on arranging a suitable match for her Princess-daughter Grace Kelly and she is highly pleased that heir to the throne Prince Alec Guinness agrees to visit them. He ignores Grace for the most part which drives Miss Landis to the desperate measure of attempting to make him jealous via the intervention of Louis Jourdan as a romantic pawn. Since he is secretly in love with Kelly anyway, the arrangement is not difficult to complete unbeknownst to him. When Guinness finally does discover Kelly's attractions, he finds Kelly and Jourdan in love and while she is convinced that a future with him would not be in her best interests, he is not so easily convinced. Jourdan departs full of anger and frustrated romance. Guinness convinces Kelly that her rightful place is beside him as his wife and future Queen.

"Good-bye, My Lady"

(Warner Bros.) 95 Min.

Cast: Walter Brennan, Phil Harris, Brandon De Wilde, Sidney Poitier, William Hopper, Louise Beavers.

Credits: A Batjac Prod.; Directed by William A. Wellman; Screenplay by Sid Fleischman; From the novel, "Good-by, My Lady," by James Street.

This is an exceptional family picture that deserves exceptional selling effort on the part of all exhibitors. Despite the title, which may suggest a romantic melodrama, *Good-bye, My Lady* is a captivating outdoor drama, set in the Mississippi swamplands, about a poor orphan boy (Brandon De Wilde), his toothless uncle (Walter Brennan), and a rare and puzzling dog found by the youngster. One of an expensive African breed, the Basenji, the little dog changes the lives of the simple people, as they observe its intelligence, hunting ability and grace. And by the fact that the dog doesn't bark, but laughs, and also cries, shedding real tears. When the boy, who has trained his beloved dog, finally must decide whether to return her to the rightful owners, he reaches his manhood.

William Wellman, who is responsible for this splendid achievement, has developed his characters superbly, and performances are on a uniformly high level, including that of Phil Harris, a delightful surprise as a local storekeeper. There are excellent jobs also from Negro performers Sidney Poitier and Louise Beavers. To say that this is a heart-warming picture that will appear tremendously to children is belaboring the obvious. *Goodbye My Lady* will entrance all of those who see it.

SKEETER (BRANDON DE WILDE), WHO LIVES with his old uncle, Jesse Jackson (Brennan) in the Mississippi swamplands, finds a doglike creature, unlike anything he has ever seen or heard. The boy, anxious to become a man, accepts responsibility for the dog, trains it, and is proud when the dog can out-hunt and outfight any dog in the area. After Skeeter has become thoroughly devoted to the dog, neighbor Cash Evans (Phil Harris) discovers a lost-and-found ad which reveals that the dog is a valuable Basenji—with a reward for its return. Told by his uncle to make his own decision, Skeeter decides to return Lady. After he hands the dog over to the owner, Skeeter is asked if he will train Cash's setter; Skeeter reluctantly agrees. Then he spends his reward money on store teeth for his uncle, and what's left on a .22 rifle for himself. Uncle Jesse pours him his first cup of black coffee—first recognition that the boy is now a man.



Walter Brennan and Brandon De Wilde, together with Phil Harris, star in William Wellman's "Good-bye, My Lady," Warner Bros.



Tom Tryon and Carol Ohmart in "The Scarlet Hour," from Paramount, in VistaVision.

"The Scarlet Hour"

(Paramount) VistaVision 95 Min.

Cast: Carol Ohmart, Tom Tryon, Jody Lawrance, James Gregory, Elaine Stritch, E. G. Marshall, Edward Binns, David Lewis, Billy Gray, Jacques Aubuchon, Nat "King" Cole.

Credits: Produced and directed by Michael Curtiz; Screenplay by Rip Van Ronkel, Frank Tashlin and John Meredyth Lucas; Story by Van Ronkel and Tashlin.

Produced and directed by Michael Curtiz, *The Scarlet Hour* represents an important step in the industry's development of "new faces." Paramount has taken three potential stars, plus several new supporting players—none of whom has ever appeared in movies before—and turned them over to Curtiz for display in a California melodrama somewhat reminiscent of *Double Indemnity*. The results are in every way admirable. The vehicle is handsomely presented, atmospherically photographed on location in Los Angeles and environs, with nifty plotting and a good share of suspense. Most important, the studio's faith in their new players is completely justified.

Appearing as a girl who is driven to murder trying to escape, with her young lover, from an unhappy marriage, Carol Ohmart is a real find. A junior Barbara Stanwyck in appearance and mannerisms, she has a sultry, deep-throated delivery that is sometimes overdone, but is usually quite effective. Tom Tryon, as the young man whom she eventually degrades, and Jody Lawrance, who in turn loves Tryon, are equally satisfying. Excellent "premiere" supporting performances are offered also by comedienne Elaine Stritch, James Gregory, David Lewis, and Jacques Aubuchon—all adding greatly to the film's impact. Audiences will like a clever plot twist which concludes the film, and of aid in selling is an excellent featured song sung by Nat "King" Cole, "Never Let Me Go," already achieving distinction on radio and in juke boxes.

UNHAPPILY MARRIED TO BUILDING CONTRACTOR James Gregory, Carol Ohmart is in love with young Tom Tryon, who is ashamed of their relationship. When the lovers accidentally overhear a plot to rob $350,000 worth of jewels from an empty house, Carol talks the unwilling Tryon into hijacking the stolen goods. They plan to run away together. Meanwhile, Gregory discovers their relationship and follows them to the holdup scene. The crooks fire on Tryon and in the commotion, Gregory—who has been beating up his wife—is shot by her. Undiscovered for several days by the police, but pursued by the thieves who want the jewels

(*Continued on next page*)

"Seven Wonders Of The World"

(Stanley Warner Cinerama Corp.) 120 Min.
Technicolor

Credits: A. Lowell Thomas Cinerama Prod.; Directed by Tay Garnett, Paul Mantz, Andrew Marton, Ted Tetzlaff and Walter Thompson.

Scenario and narration contributions by Prosper Buranelli, William Lipscomb; Music by Emil Newman, David Raskin, Jerome Moross; Photography by Harry Squire, A.S.C. Aerial photography by Gayne Rescher; Edited by Harvey Manger, Jack Murray; Sound by Richard J. Pietschmann, Jr., Richard Vorisek, Fred Bosch, and Avery Lockner.

Cinerama—the three-lens, triple projector system—remains a bedazzling and marvelous entertainment. *Seven Wonders of the World*, third in the series, takes the viewer on what narrator Lowell Thomas calls an "odyssey," on land and in the air, over four continents. And box office returns for this latest Cinerama adventure will certainly rival those of *This is Cinerama* and *Cinerama Holiday*.

Since all but one of the original "Seven Wonders" have disappeared, the present display shows the remaining wonder, the Pyramids, plus a selection of spectacular sights from which the audience may compile its own list. There is, for example, a wild, frenzied festival of the seven-foot-tall Watussis, led by Butera, reported to be the greatest dancer in Africa. Magnificently recorded in stereophonic sound (as is the entire show), the sequence shows this remarkably agile performer dancing through two rows of spear-thrusting warriors.

Other crowd-pleasers show a runaway train careening down the slopes at Darjeeling (reminiscent of the roller coaster sequence in the original production); dangerous aerial photography looking into the mouth of a boiling East African volcano; a magnificent aerial view of Rio de Janeiro; a fight between a cobra and a mongoose; and sequence depicting old and new in the oil country of Saudi Arabia.

Seven Wonders is livened when simple human interest devices are introduced into the scenic backgrounds: an American tourist is asleep on the runaway Darjeeling train; Japanese youngsters follow American GIs on their visit to Japan; an Indian child mimics the older girls, dangerously dancing next to cobras.

Of great interest to many Americans will be the sequence showing the final ceremonies of the Marian Year in Rome, culminating with a Papal blessing for an immense throng in the great square of Saint Peter's. There are revealing closeups of Pope Pius, and the interior of this largest church in Christendom is well lighted for motion pictures. A return home to view some of our U. S. wonders concludes the spectacular show.

(*Continued from preceding page*)

back, the two lovers get on each other's nerves, and Tryon refuses to see Carol when he discovers that she killed her husband. Jody Lawrence, Tryon's secretary, expresses her love for him and he confesses. He and Carol are apprehended.

"Jubal"

(Columbia) CinemaScope-Technicolor 100 Min.

Cast: Glenn Ford, Ernest Borgnine, Rod Steiger, Valerie French, Felicia Farr, Basil Ruysdael, Noah Beery, Jr., Charles Bronson, John Dierkes, Jack Elam, Robert Burton.

Credits: Produced by William Fadiman; Directed by Delmer Daves; Screen play by Russell S. Hughes and Delmer Daves; Based on the novel by Paul I. Wellman.

Jubal is a potent box office entry blessed with inspired casting. The CinemaScope-Technicolor production from Columbia brings together three currently hot box office draws — Glenn Ford, Ernest Borgnine and Rod Steiger — and introduces two young actresses who have the "star" look: Valerie French and Felicia Farr. A suspenseful picture, well directed by Delmar Daves, this is another of Hollywood's new, powerful adult westerns that introduce complex characters into the familiar western background. Photographed in the Grand Teton country of Wyoming, the film has some awe-inspiring photography, showing off CinemaScope and Technicolor to great advantage. Academy Award winner Borgnine, playing a clumsy cuckolded husband who loses his wife to Steiger and Ford, is greatly moving and the other principals are excellent. Word of mouth should be good and *Jubal* promises to be one of Columbia's most important ticket-sellers this season.

A DRIFTER, GLENN FORD, IS BEFRIENDED BY ranch owner Borgnine, whose amorous wife, Valerie French, promptly makes a play for the newcomer. This infuriates Steiger, who has been the object of Valerie's advances in the past and he proceeds to make life miserable for the drifter. When Ford meets Felicia Farr, daughter of a religious group, he loses interest in Miss French and to get even, she tells Borgnine that Ford was her lover. The rancher sets out to kill him; meeting in a showdown, Borgnine is killed by Ford. Steiger gets a posse together, but first beats up Valerie, who later dies. Before she does, she clears Ford, and as the posse grabs Steiger for Valerie's death, Ford rides off with Felicia.



Ernest Borgnine and Glenn Ford in Columbia's "Jubal," CinemaScope-Technicolor, also starring Rod Steiger.

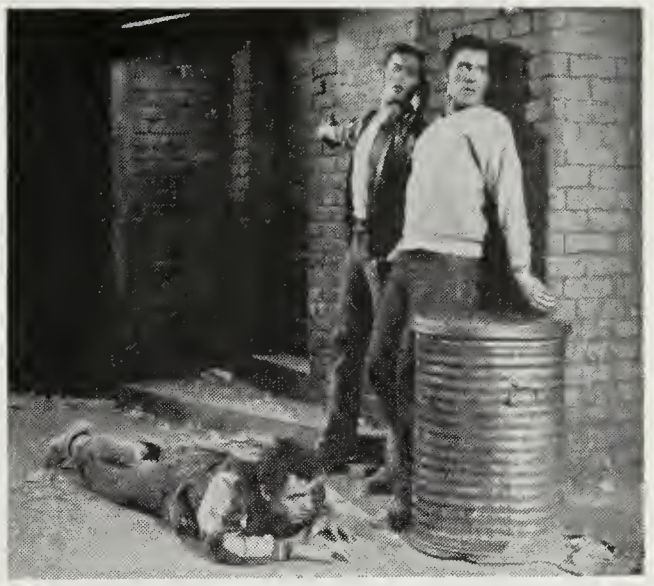
"Crime In The Streets"

(Allied Artists) 91 Min.

Cast: James Whitmore, John Cassavetes, Sal Mineo, Mark Rydell, Denise Alexander, Virginia Gregg, Will Kuluva, Peter Votrian, Malcolm Atterbury.

Credits: A Lindbrook Production; Produced by Vincent M. Fennelly; Directed by Don Siegel; Screen play and Story by Reginald Rose.

Another offering adapted from a TV play, *Crime In The Street* is a solid hunk of dramatic screen dynamite, which should not only do top business everywhere, but may even capture some awards. The story of a twisted young juvenile hoodlum, who is constantly driven to violence because he believes himself unloved, the film is taut and vivid; for once, we are shown reasons why teen-agers who form gangs, act as they do. Don Siegel's direction and Vincent Fennelly's expert production mounting along with excellent performees from every member of the cast make this picture a chilling slice of realism. James Whitmore and young Sal Mineo (*Rebel Without a Cause*) are outstanding and there is no doubt that, after *Crime In The Streets*, John Cassavetes will be on his way to becoming a top star.



Allied Artists' "Crime in The Streets," stars John Cassavetes (right) and James Whitmore.

JUVENILE GANG LEADER CASSAVETES, LIVES IN a tenement with his mother, Virginia Gregg and his brother, Peter Votrian. When Malcolm Atterbury calls the cops when one of Cassavetes' gang threatens James Ogg with a zipgun, Cassavetes tells his gang that he wants to kill Atterbury. All the gang bow out except Sal Mineo and Mark Rydell, who go along with Cassavetes. They plan the murder and Votrian overhears them. When they entrap Atterbury and are about to kill him, Votrian knock Cassavetes' knife hand away. Cassavetes turns on his brother and hold the knife to his throat. Votrian tells Cassavetes that he is his brother and he loves him and Cassavetes realizes that someone does care about him. Then he goes with James Whitmore, a social worker, to give himself up to the police.

"A Day of Fury"

(Univ.-Int'l) (Technicolor) 78 Min.

Cast: Dale Robertson, Mara Corday, Jock Mahoney, Carl Benton Reid, John Dehner, Jan Merlin, Dayton Lummis, James Bell, Dee Carroll, Sheila Bromley.

Credits: Produced by Robert Arthur; Directed by Harmon Jones; Screen play by James Edmiston and Oscar Brodney; Based on a story by Edmiston.

A well-produced, better-than-average western programmer, *A Day of Fury* has an unusually absorbing plot and a satisfactory portion of action, suspense and characterization. Well-photographed in Technicolor, it spins the tale of a gunfighter, Dale Robertson, and his arrogant attempts to corrode the puritanism of a small frontier town. The theme provides unusual interest how inner fears can stampede a group of people into the very evil acts they had tried to banish from their town. And a fair share of sympathy is accorded to the gunfighter who realizes that his day in the old west is almost over. Believeable performances are turned in by the capable supporting cast, and Jock Mahoney as the marshal and Mara Corday as his fiance and one-time dance hall gal emerge with appeal. Scripting might have been more effective and the motivations a mite clearer, but the film certainly is a notch above the general run of gunfighter epics to come along.

GUNFIGHTER ROBERTSON, RIDING TOWARD THE town of West End, saves the life of marshal Mahoney, and learns the lawman is about to marry his old flame, Mara Corday. Arriving in the town, he proceeds to disrupt the puritan order imposed by the town's elders. He reopens the saloon, kills a man in self-defense, brawls with the judge, and brings back the dancing girls. Owing the gunslinger a favor, the marshal refuses to order Robertson out of town. He's forced to shoot the judge to prevent him from facing Robertson alone, and he warns that the gunfighter is putting the town's "goodness" to the test. All the buried evils come alive on

this once-quiet Sunday—and Robertson seems to be winning his case. The marshal is jailed because the town believes he is in cahoots with the gunfighter. Miss Corday pleads with Robertson to leave, even offers to go with him to protect the town—but he wants to completely re-mold the town. When the reverend is shot trying to prevent a Robertson-inspired lynching of the marshal, the town comes to its senses and releases the marshal. He shoots Robertson after preventing Miss Corday from doing the deed.

"Outside The Law"

(Univ.-Int'l) 80 Min.

Cast: Ray Danton, Leigh Snowden, Grant Williams, Onslow Stevens, Judson Pratt, Jack Kruschen, Floyd Simmons, Raymond Bailey, Mel Welles.

Credits: Produced by Albert J. Cohen; Directed by Jack Arnold; Screenplay by Danny Arnold; From a story by Peter R. Brooks.

Ray Danton, who scored opposite Susan Hayward in *I'll Cry Tomorrow*, gives another good performance in this fast-moving Universal melodrama, as an ex-convict who assists the Treasury men to break up a counterfeiting ring. Under Jack Arnold's swift direction, Danton is ably assisted by Leigh Snowden, Grant Williams, and Onslow Stevens—and the film always gets a good lift when Jack Kruschen, who plays a wryly humorous Treasury agent, is on the screen. There is plenty of gun-play, brutal beating, and such to satisfy the action fans. The production is attractive, and *Outside The Law* classifies as a good second feature.

ONSLOW STEVENS, A T-MAN, RECALLS HIS soldier son Ray Danton from duty in Europe to help track down a counterfeiting ring. An ex-convict, Danton can thus clear his name permanently. But he hates his duty-conscious father, who had been instrumental in sending him to jail as the result of a hit-and-run accident. First contacting a dead suspect's widow, Leigh Snowden, Danton meets jealous Grant Williams, who works for an importer. When Danton begins to romance Miss Snowden, Williams has him beaten up. Finally the pieces fall into place as Stevens' men, aided by Danton, find that Williams and his boss, Raymond Bailey are implicated in the ring. At first suspecting Miss Snowden, Danton places his faith in her and is rewarded. He brings down gunman Williams himself, plans to marry Miss Snowden, and decides that his father isn't such a bad guy after all.

"The Way Out"

(RKO) 90 Min.

Cast: Mona Freeman, Gene Nelson, John Bentley, Michael Goodliffe, Sydney Tafler, Charles Victor, Arthur Lovegrove, Paula Byrne, Kay Callard.

Credits: Produced by Alec Snowden; Directed and written by Montgomery Tully.

With the benefit of a well-directed chase finish, this conventional though over-long melodrama should fulfill lower-bill expectations. Starring Gene Nelson as a neurotic cad-on-the-run and Mona Freeman as his loyal wife, it's the story of the search for an illegal escape route from England, known as "the way out." A moderate amount of suspense is generated, with sentiment supplied by Miss Freeman and plenty of glamour supplied by sultry newcomer Paula Byrne. The British supporting cast handles the heavy-handed scripting with low-pressed credibility, and the slick production and competent photography add some class. Well-contrived bit characterizations help to hold interest.

AN IRRESPONSIBLE YOUNG MAN, GIVEN TO drinking, gambling and infidelity, Gene Nelson dashes home one night to report to wife Mona Freeman that he has just killed a man. Protecting her spouse, she refuses to devulge his whereabouts to police—who have learned his identity. Weak-willed Nelson is hidden first in the apartment of Miss Freeman's seductive friend, Paula Byrne, later in her brother's apartment. Searching for "the way out," Miss Freeman learns the true nature of her husband, that he even made a pass at Miss Byrne. But she continues her efforts, borrows money from her brother, and arranges the escape for her husband. After an ingenious truck-switching chase, they dodge the police and reach the coast. Hidden in a barn, Miss Freeman informs Nelson she's through with him. Accusing her of infidelity, he dashes out to reach the boat. Dogged by police, he is killed by a bus on a country road, while Miss Freeman quietly turns to detective John Bentley for aid and comfort.

"Blackjack Ketchum Desperado"

(Columbia) 75 Min.

Cast: Howard Duff, Victor Jory, Maggie Mahoney, Angela Stevens, David Orrick, William Tannen, Ken Christy, Martin Garralaga, Robert Roark, Don C. Harvey.

Credits: A Clover Production; Produced by Sam Katzman; Directed by Earl Bellamy; Screen play by Luci Ward and Jack Natteford; Based on the novel by Louis L'Amour.

Blackjack Ketchum, Desperado, is a entry that should do okay in the outdoor action market. It ably tells the story of a gunfighter, who wants to bury his past, but is forced to fight when a greedy cattle king tries to take over the whole valley where he and other small cattle ranchers live. Performances are top-notch throughout with Howard Duff, Victor Jory, and Robert Roark delivering standout jobs. Screen play gives the director a lot to work with and he keeps the action well paced throughout. Film has a zingy action title, that will serve as bait for oater fans in any situation. Picture shows the results of thoughtful production mantling and some stock footage in cleverly injected to heighten the interest in some key situations.

HOWARD DUFF, A GUNSLINGER, COMES TO TOWN and settles down to become a peaceful rancher until Victor Jory and his brothers, Robert Roark and George Edward Mather show up. Jory wants to take over all the ranches with violence if necessary and Duff leads the fight against him. Duff and his followers win out, with Jory heading for jail and his peace minded brother, Roark agreeing to work things out so that everybody can get along.

FOREIGN FILMS

"The Return of Don Camillo"

(I.F.E.) FRENCH-ITALIAN 115 Min.

Cast: Fernandel, Gino Cervi, Edouard Delmont, Charles Vissieres, Paolo Stoppa, Alexandre Rignault, Leda Gloria, Claudy Chapeland.

Credits: A Rissoli-Francinex Prod.; Directed by Julien Duvivier; Screen play by Duvivier and Rene Barjavel; Based on stories by Giovanni Guareschi. English sub-titles.

Based on the wide popularity of *The Little World of Don Camillo* among selective audiences, this French-Italian import starring French comedian Fernandel should mark another successful entry to the U. S. art house circuit. The humorous adventure of the Italian country priest continues: once again, the thoroughly human and ingenious Don Camillo engages in his struggle with his friend and political enemy, Gino Cervi, the town's communist mayor. There are some dull moments in the episodic script, but with their brand of hearty humor, Fernandel and Cervi are a delight to watch. Exiled temporarily from his town for fist-fighting, Don Camillo is allowed to return after the mayor intercedes upon his behalf—since no one will die, marry or be born until the beloved Don returns. Once home, the priest resumes the human comedy of conflict, his gentle twittering of local communism. There are touching moments also, highlighted by a gently funny sequence in which the priest aids the mayor's son to escape from a strict military academy.

"The Last Ten Days"

(Columbia Int'l) AUSTRIAN 113 Min.

Cast: Albin Skoda, Oscar Werner, Lotte Tobisch, Willy Krause, Herbert Herbe, Erik Frey, Otto Woegerer, Julius Jonak, Leopold Hainisch.

Credits: A Cosmopolfilm prod.; Produced by Carl Szokoll; Directed by G. W. Pabst; Written by Erich Maria Remarque; Based on the novel "Ten Days to Die" by M. A. Musmanno; English titles.

Winner of highest honors at the Edinburgh 1955 film festival, *The Last Ten Days* (of Adolf Hitler) is a natural for art houses—and with the proper exploitation may stir considerable interest among general audiences. A brilliantly written and directed Austrian import (script is by Erich Maria Remarque from a novel by a U. S. prosecutor at the Nuremberg trials) the film deals with the final days in the Berlin bunker headquarters of Hitler, his mistress Eva Braun, and his general staff as the Allies raced across Europe to destroy him. In the hands of Germauy's great director, G. W. Pabst, the film captures the chaos and madness of those last days with realism, irony and superb characterization. Showing Hitler's power to virtually hypnotize his follewers, the film dramatizes many individual and social disasters forged in the Third Reich's last fortress. And it tells a personal story besides, mainly about the efforts of a young officer to get a message to Hitler, the officer's eventual revulsion and his attempted assassination of Hitler. Both sympathetic and critical, the film is an absorbing dramatic document.

"The Ballet of Romeo and Juliet"

(Tohan) MagiColor RUSSIAN 96 Min.

Cast: Galina Ulanova and the Corps de Ballet of the Bolshoi Theatre, Moscow.

Credits: An S. Hurok Presentation; A Mosfilm Prod.; Directed and written by Lev Arnshtam and Leonid Lavrovsky; Music by Sergei Prokofiev. English narration.

Winner of the Cannes Grand Prize in 1955, *The Ballet of Romeo and Juliet* has the polish and color to provide substantial appeal for art houses patrons—especially those inclined to the cinematic dance. Splendidly produced in Magi-Color, and staged with finesse in an eye-catching replica of 16th century Verona, the ballet is danced to Prokofiev's pleasing music and based on Shakespeare's famous tragedy. Starring one of the world's great ballerinas, Galina Ulanova, as a 41-year-old Juliet, it marks a bold attempt to adapt ballet to the demands of the screen. The tragic feud is unfolded in dance, pantomine and narration: the bustling Verona court, the deep-rooted vendetta, the gay folk-dancing peasants, the swordplay and the pomp. Although overlong and slowed at times by ineffectual miming, The Ballet is bound to stir considerable interest in the art house world—on the basis of its fine production, its enthusiasm and the very appeal of this age-old tale.

Set New Fox Service

Capsule descriptions of each 20th-Fox attraction, designed to aid theatre cashiers and other personnel answering phone and at-theatre program inquires, will be featured in all company pressbooks starting next month as a special exhibitor service, it was announced.

FEATURES—Calendar of Current Releases

(As far ahead as it is possible to obtain them)

ALLIED ARTISTS

Release Date	Release No.	Production	Time (min.)	Cast
Nov.	5533	The Toughest Man Alive	74	Dane Clark, Lita Milan
Nov.	5534	Paris Follies of 1956 (Technicolor)	73	Forrest Tucker, Margaret & Barbara Whiting
Dec.	5535	Shack Out On 101	80	Terry Moore, Frank Lovejoy
Dec.	5540	Sudden Danger	63	Bill Elliott, Beverly Garland
Jan.	5541	Dig that Uranium	61	Leo Gorcey, Huntz Hall
Jan.	5531	At Gunpoint (Tech.) (CinemaScope)	80	Fred MacMurray, Dorothy Malone
Jan.	5601	The Deadliest Sin	75	Sydney Chaplin, Audrey Dalton
Feb.	5602	Invasion of the Body Snatchers (CinemaScope)	78	Kevin McCarthy, Dana Wynter
Feb.	5603	No Place To Hide (Tech.)	72	David Brian, Marsha Hunt
Mar.	5604	Thunderstorm	81	Linda Christian, Carlos Thompson, Chas. Korvin
Mar.	5606	Wicked Wife	75	Nigel Patrick, Moira Lester
Mar.	5607	World Without End (CinemaScope-Tech.)	80	Hugh Marlowe, Nancy Gates
April	5608	The Come On	82	Anne Baxter, Sterling Hayden
April	5609	Crashing Las Vegas	63	Leo Gorcey, Huntz Hall
April	5610	Screaming Eagles	81	Tom Tryon, Jan Merlin
April	5611	Mother Sir	.....	Joan Bennett, Gary Merrill, Shirley Yamaguchi

BUENA VISTA DISTRIBUTING CO.

Oct.		The African Lion (Tech.	75	True Life Adventure
Jan. '56		The Littlest Outlaw(Tech.)	75	Pedro Armendariz, Joseph Calleia
Feb. '56		Song of the South (Re-release) Technicolor Live action- Cartoon	96	Bobby Driscoll, James Baskett

COLUMBIA

Nov.	824	Teen-Age Crime Wave	77	Tommy Cook, Molly McCart
Nov.	819	Queen Bee	95	Joan Crawford, Barry Sullivan
Nov.	820	Three Stripes In the Sun	93	Aldo Ray, Phil Carey
Dec.	816	The Crooked Web	77	Frank Lovejoy, Mari Blanchard
Dec.	823	Hell's Horizon	79	John Ireland, Maria English
Dec.	814	A Lawless Street (Technicolor)	78	Randolph Scott, Angela Lansbury
Jan.	815	Inside Detroit	82	Pat O'Brien, Dennis O'Keefe
Jan.	812	The Last Frontier (CinemaScope-Tech.)	98	Victor Mature, Anne Bancroft
Feb.	828	Battle Stations	81	John Lund, William Bendix
Feb.	826	Picnic (Tech.-CinemaScope)	113	William Holden, Kim Novak
Feb.	821	The Houston Story	79	Gene Barry, Edward Arnold, Barbara Hale
Feb.	822	Joe Macbeth	90	Paul Douglas, Ruth Roman
Feb.	817	Fury at Gunsight Pass	68	David Brian, Neville Brand
Mar.	834	Hot Blood (CinemaScope-Tech.)	85	Jane Russell, Cornel Wilde
Mar.	835	Over-Exposed	80	Cleo Moore, Richard Crenna
Mar.	837	Uranium Boom	67	Dennis Morgan, Patricia Medina
Mar.	838	The Prisoner	91	Alec Guinness, Jack Hawkins
April	835	Over-Exposed	80	Cleo Moore, Richard Crenna
April		The Harder They Fall	109	Humphrey Bogart, Rod Steiger, Jan Sterling
April		Blackjack Ketchum, Desperado	76	Howard Duff, Victor Jory, Maggie Mahoney
April		Rock Around The Clock	77	Bill Halley and His Comets

I. F. E.

Dec.		Maddalena (Tech.)	90	Marta Toren, Gino Cervi
Jan.		Lease Of Life (Eastmancolor)	93	Robert Donat, Kay Walsh
Feb.		The Return Of Don Camillo (English sub-titles)	115	Fernandel, Gino Cervi
Feb.		Riviera (Technicolor) (English sub-titles)	88	Martine Carol, Raf Vallone
Apr.		Madame Butterfly English Commentary on libretto sung in Italian (Tech.)	114	Kaoru Yachigusa, Michiko Tanaka
		Lost Continent (Ferraniacolor-CinemaScope)	86	Documentary with English narration

METRO-GOLDWYN-MAYER

Nov.	608	The Tender Trap (CinemaScope-Eastman)	111	Frank Sinatra, Debbie Reynolds
Nov.	609	A Guy Named Jones (Re-issue)	120	Spencer Tracy
Nov.	610	30 Seconds Over Tokyo (Re-issue)	138	Van Johnson, Marlon Brando, Frank Sinatra
Nov.	614	Guys and Dolls (CinemaScope-Eastman) (Special Engagement)	149	Jean Simmons, Vivian Blaine
Dec.	615	I'll Cry Tomorrow (Special Engagement)	119	Susan Hayward, Richard Conte
Dec.	613	Kismet (CinemaScope-Eastman)	113	Howard Keel, Ann Blyth
Dec.	611	Billy, The Kid	95	Robert Taylor, Brian Donlevy, G. Lockhart
Dec.	612	Honky Tonk	104	Clark Gable, Lana Turner, Marjorie Main
Jan.	616	Diane (CinemaScope-Eastman-Color)	110	Lana Turner, M. Pavan
Jan.	617	Ransom	104	Glenn Ford, Donna Reed
Feb.	620	Forever, Darling (Eastman Color)	100	Lucille Ball, Desni Arnaz, James Mason
Feb.	621	The Last Hunt (CinemaScope-Color)	108	Robert Taylor, Stewart Granger, Lloyd Nolan, Debra Paget
Feb.	618	The Three Musketeers (Re-Issue)-Color	126	Lana Turner, Gene Kelly
Feb.	619	The Stratton Story (Re-Issue)	106	James Stewart, June Allyson
Mar.	622	Meet Me In Las Vegas (CinemaScope-Eastman)	112	Dan Dailey, Syd Charisse
Mar.	625	Forbidden Planet (CinemaScope-Eastman)	98	Walter Pidgeon, Anne Francis
Mar.	623	Northwest Passage (Re-Issue)	126	Robert Young, Spencer Tracy, Ruth Hussey
Mar.	624	The Yearling (Re-Issue) Color	128	Gregory Peck, Jane Wyman
April	626	Tribute To A Bad Man (CinemaScope-Eastman)	95	James Cagney, I. Papas
April	627	Gaby (CinemaScope-Eastman color)	97	Leslie Caron, John Kerr

PARAMOUNT

Dec.	5509	The Desperate Hours (VistaVision)	112	Humphrey Bogart, Fredric March, Martha Scott
Jan.	5510	Artists and Models (VistaVision-Tech.)	109	Dean Martin, Jerry Lewis, Shirley MacLaine, Anita Ekberg
Jan.	5508	The Trouble With Harry (VistaVision-Tech.)	100	Shirley MacLaine, Edmund Gwenn, John Forsythe
Feb.	5511	The Rose Tattoo (VistaVision)	117	Burt Lancaster, Anna Magnani, Marisa Pavan
Mar.	5512	The Court Jester (VistaVision-Tech.)	101	Danny Kaye, Glynis Johns, Basil Rathbone
April	5513	Anything Goes (VistaVision-Tech.)	106	Bing Crosby, Donald O'Connor, Jeanmaire, Mitzi Gaynor
April	5514	The Scarlet Hour (VistaVision)	95	Carol Ohmart, Tom Tryon, Jody Lawrance
May	5515	The Birds and the Bees (VistaVision-Tech.)	94	George Gobel, Mitzi Gaynor, David Niven
May	R5516	Whispering Smith (Tech.) (REISSUE)	89	Alan Ladd, Robert Preston, Brenda Marshall
May	R5517	Streets of Laredo (Tech.) (REISSUE)	93	William Holden, MacDonald Carey
May	R5518	Two Years Before the Mast (REISSUE)	98	Alan Ladd, Brian Donlevy, Barry Fitzgerald
June	5520	The Man Who Knew Too Much (VistaVision-Tech.)	120	James Stewart, Doris Day
June	5521	The Leather Saint (VistaVision)	.....	John Derek, Jody Lawrance
July	5522	That Certain Feeling (VistaVision-Tech.)	.....	Bob Hope, Eva Marie Saint, George Sanders
July	5523	Pardners (VistaVision-Tech.)	.....	Dean Martin, Jerry Lewis
Aug.	5524	The Proud and Profane (VistaVision)	.....	William Holden, Deborah Kerr, Thelma Ritter

RKO-RADIO

Dec.	604	Naked Sea (Technicolor)	70	Documentary-Drama
Jan.	605	Glory (Tech.-Superscope)	100	Margaret O'Brien, Charlotte Greenwood, Walter Brennan
Jan.	606	Postmark For Danger	84	Terry Moore, Robert Beatty
Jan.	607	Cash on Delivery	82	Shelley Winters, Peggy Cummins
Feb.	610	The Conqueror (Tech.-CinemaScope) Pre-release	111	John Wayne, Susan Hayward, Pedro Armendariz
Feb.	608	Slightly Scarlet (Tech.-Superscope)	99	John Payne, Arlene Dahl, Rhonda Fleming
Feb.	609	The Brain Machine	72	Patrick Barr, Elizabeth Allan

REPUBLIC

Dec.	5532	The Fighting Chance	70	Rod Cameron, Julie London
Jan.	5531	Jaguar	66	Sabu, Chiquita, Touch Conners
Jan.	5502	Flame of the Islands (TruColor)	90	Yvonne De Carlo, Zachary Scott, Howard Duff

FEATURES—Calendar of Current Releases

(As far ahead as it is possible to obtain them)

Release Date	Release No.	Production	Time (min.)	Cast
Jan.	5533	Track the Man Down	73	Kent Taylor, Petula Clark
Jan.	5534	Hidden Guns	66	Bruce Bennett, Richard Arlen
Feb.	5504	Doctor At Sea (Technicolor)	92	Dirk Bogarde, Brigitte Bardot, Brenda De Banzie, James Robertson Justice
Mar.	5a33	When Gangland Strikes	70	Raymond Greenleaf, Marjie Millar, John Hudson
Mar.	5503	Magic Fire (Trucolor)	90	Yvonne DeCarlo, Carlos Thompson, Rita Gam
Mar.	5505	Come Next Spring (Trucolor)	92	Ann Sheridan, Steve Cochran, Walter Brennan
Apr.	5506	Circus Girl (Trucolor)	88	Kristina Soederbaum, Willy Birgel
Apr.	5507	Stranger at My Door	85	MacDonald Carey, Patricia Medina
Apr.	.....	Terror At Midnight	70	Scott Brady, Joan Vohs
Apr.	.....	Zanzabuka (Trucolor)	64	Lewis Cotlow's Third African Expedition
May	.....	The Maverick Queen (Trucolor-Naturama)	90	Barbara Stanwyck, Barry Sullivan, Scott Brady, Mary Murphy
May	.....	White Nightmare	.....	Joan Evans, Ben Cooper, Marla English
May	.....	Thunder Over Arizona (Trucolor-Naturama)	.....	Skip Homiere, Kristine Miller, George Macready

TRANS-LUX DIST. CORP.

Dec.	.....	Dance Little Lady (Eastman Color)	87	Mai Zetterling, Terence Morgan, Mandy Miller, Guy Rolfe, Sadler Wells Ballet Group
April	.....	Lovers and Lollipops	82	Lori March, and Gerald O'Loughlin
June	.....	La Strada (The Road)	115	Anthony Quinn, Giuletta Massina Richard Basehart
Aug.	.....	Stopover At Orly	115	Dany Robin, Dieter Borsche, Simone Renant, Francois Perier

TWENTIETH CENTURY-FOX

Nov.	525-6	The View from Pompey's Head (CinemaScope-De Luxe)	97	Richard Egan, Dana Wynter, Cameron Mitchell
Nov.	527-2	The Deep Blue Sea (CinemaScope-Color)	99	Vivian Leigh, Kenneth More
Nov.	528-0	Good Morning, Miss Dove (CinemaScope-De Luxe)	107	Jennifer Jones, Robert Stack
Dec.	529-8	The Rains of Ranchipur (CinemaScope-De Luxe)	104	Lana Turner, Richard Burton
Jan.	601-05	The Lieutenant Wore Skirts (CinemaScope-De Luxe)	99	Tom Ewell, Sheree North
Jan.	602-03	The Bottom of the Bottle (CinemaScope-De Luxe)	88	Joseph Cotten, Van Johnson, Ruth Roman
Feb.	603-01	The Man Who Never Was (CinemaScope-De Luxe)	103	Clifton Webb, Gloria Grahame
Feb.	604-09	Carousel (CinemaScope 55M-De Luxe)	128	Gordon MacRae, Shirley Jones
Mar.	605-6	On the Threshold of Space (CinemaScope-De Luxe)	96	John Hodiak, Virginia Leith, Guy Madison
Mar.	606-4	Man In the Gray Flannel Suit (CinemaScope-De Luxe)	152	Gregory Peck, Jennifer Jones
April	608-0	The Revolt of Mamie Stover (CinemaScope-De Luxe)	92	Jane Russell, Richard Egan
April	611-4	Hilda Crane (CinemaScope-De Luxe)	.....	Jean Simmons, Guy Madison, Jean P. Aumont, P. Knudsen
April	609-8	Mohawk (De Luxe)	79	Scott Brady, Rita Gam, Neville Brand
May	607-2	23 Paces to Baker Street (CinemaScope-De Luxe)	.....	Van Johnson, Vera Miles
May	.....	The Proud Ones (CinemaScope-DeLuxe)	.....	Robert Ryan, Virginia Mayo
June	.....	The Sixth of June (CinemaScope-De Luxe)	.....	Robert Taylor, Dana Wynter
June	.....	One In A Million	.....	James Mason, Barbara Rush
July	.....	Bus Stop	.....	Marilyn Monroe, Don Murray
July	.....	The Last Wagon	.....	Richard Widmark, Joan Collins
Aug.	.....	The Day The Century Ended (CinemaScope-DeLuxe)	.....	Robert Wagner, Cameron Mitchell
Aug.	.....	The Best Things in Life Are Free	.....	Gordon MacRae, Ernest Borgnine, Dan Dailey, Sheree North

UNITED ARTISTS

Dec.	5537	The Indian Fighter (CinemaScope-Tech.)	88	Kirk Douglas, Elsa Martinelli, Walter Matthau,
Dec.	5538	Heidi and Peter (Tech.)	89	Elsbeth Sigmund, Heinrich Gretler, Thomas Klameth, Margite Rainer
Dec.	5536	Top Gun	73	Sterling Hayden, William Bishop, Karen Booth, James Millican, Regis Toomey
Jan.	5601	The Man with the Golden Arm	119	Frank Sinatra, Eleanor Parker, Kim Novak
Jan.	5539	Storm Fear	88	Cornel Wilde, Jean Wallace
Jan.	5602	Three Bad Sisters	76	Marla English, Kathleen Hughes, Sara Shane
Feb.	5604	Let's Make Up (EastmanColor)	62	Errol Flynn, Anna Neagle, David Farrar
Feb.	5605	Shadow of the Eagle	93	Richard Greene, Valentina Cortesa, Greta Gynt
Feb.	5607	Manfish (DeLuxe Color)	76	John Bromfield, Lon Chaney, Victor Jory
Feb.	5608	The Killer Is Loose	73	Joseph Cotten, Rhonda Fleming, Wendell Corey
Mar.	5612	Patterns	83	Van Heflin, Everett Sloane, Ed Begley
Mar.	5611	Comanche (CinemaScope-Tech.)	87	Dana Andrews, Linda Cristal, Kent Smith
Mar.	5610	Ghost Town	75	Kent Taylor, Marian Carr, John Smith
Mar.	5606	The Sea Shall Not Have Them	91	Michael Redgrave, Dirk Bogarde, Anthony Steele
Apr.	5621	Alexander The Great (CinemaScope-Tech.)	141	Richard Burton, Fredric March, Claire Bloom, Danielle Darrieux
Apr.	5609	Timetable	79	Mark Stevens, Felicia Farr, King Calder, Marianne Stewart
Apr.	5614	The Broken Star	82	Howard Duff, Lita Baron, Bill Williams
Apr.	5620	The Creeping Unknown	78	Brian Donlevy, Margia Dean, Jack Warner

UNIVERSAL

Nov.	5601	Lady Godiva (Technicolor)	89	Maureen O'Hara, George Nader
Nov.	5602	The Naked Dawn (Tech.)	82	Arthur Kennedy, Betta St. John
Nov.	5603	Hold Back Tomorrow	75	Cleo Moore, John Agar
Dec.	5604	Running Wild	81	William Campbell, Kathleen Case, Keenan Wynn, Mamie Van Doren
Dec.	5605	Tartantula	80	John Agar, Marie Corday, Leo Carroll
Dec.	5606	Second Greatest Sex	87	Jeanne Crain, George Nader, Kitty Kallen
Jan.	5607	The Spoilers (Tech.)	84	Anne Baxter, Rory Calhoun
Jan.	5608	The Square Jungle	93	Tony Curtis, Pat Crowley, Ernest Borgnine
Jan.	5609	All That Heaven Allows (Technicolor)	89	Jane Wyman, Rock Hudson, Agne Moorehead
Feb.	5610	There's Always Tomorrow	84	Barbara Stanwyck, Fred MacMurray, Joan Bennett
Feb.	5611	Benny Goodman Story (Technicolor)	116	Steve Allen, Donna Reed
Mar.	5612	World In My Corner	82	Audie Murphy, Barbara Rush, Jeff Morrow
Mar.	5613	Never Say Goodbye (Tech.)	96	Rock Hudson, Cornell Borchers
Mar.	5614	Red Sundown (Tech.)	81	Rory Calhoun, Martha Hyer, Dean Jagger
April	5615	Kettles in The Ozarks	81	Majorie Main, Arthur Hunnicutt, Una Merkie
April	5616	Backlash (Tech.)	92	Richard Widmark, Donna Reed
April	5617	The Creature Walks Among Us	92	Jeff Morrow, Leigh Snowden

WARNER BROS.

Nov.	505	I Died a Thousand Times (CinemaScope-WarnerColor)	109	Jack Palance, Shelley Winter
Nov.	506	Sincerely Yours (WarnerColor)	115	Liberace, Dorothy Malone, Joanne Dru
Dec.	508	Target Zero	92	Richard Conte, Peggie Castle
Dec.	507	The Court-Martial of Billy Mitchell (CinemaScope-WarnerColor)	100	Gary Cooper, Charles Bickford, Ralph Bellamy, Rod Steiger
Jan.	509	Hell on Frisco Bay (CinemaScope-WarnerColor)	98	Alan Ladd, Joanne Dru, Edward G. Robinson
Feb.	510	Helen of Troy (CinemaScope-WarnerColor)	115	Rossana Podesta, Jack Sernas, Sir Cedric Hardwicke
Feb.	511	The Lone Ranger (WarnerColor)	86	Clayton Moore, Jay Silverheels, Lyle Bettger, Bonita Granville
Mar.	513	The River Changes	91	Rossana Rory, Harald Maresch
Mar.	514	The Steel Jungle	86	Peny Lopez, Beverly Garland
Mar.	515	Our Miss Brooks	85	Eve Arden, Gale Gordon Don Porter
Apr.	512	Miracle in the Rain	107	Jane Wyman, Van Johnson
Apr.	516	Serenade (WarnerColor)	121	Mario Lanza, Joan Fontaine, Sarita Montiel, Vincent Price
May	517	Good-Bye, My Lady	95	Walter Brennan, Phil Harris, Brandon de Wilde
May	518	The Searchers (Vista-Vision) (Tech.)	119	John Wayne, Jeffrey Hunter, Vera Miles, Ward Bond, Natalie Wood

ST. LOUIS

Convention Hall of Kiel Auditorium will be the scene of Variety Club's festival and dance on May 26. . . . Paul Harrington, owner of Calvert Drive-In, Calvert City, Ky., purchased the Lyon County Drive-In near Kuttawa Springs, Ky. from Mr. & Mrs. Russell Wilson. . . . Wehrenberg Theas. purchased two playground ferris wheels from Miracle Equip. Co. for their Ronnie's and 66 Park-in ozoners. . . . The 1956 annual meeting of MITO will be held in St. L. during August, with details to be announced later.

Leonard Mudyett has eliminated Wednesday night showings at the Ava Theatre, Ava, Ill. . . . Dick Fisher widened the screens at his Sunset Drive-In, Houston, Mo., and Willow at Willow Springs. . . . The 37 Drive-In at Farina, Ill., which was opened in 1953 by Louisville, Ill. business interests, has been purchased by R. L. Davis, who opened it for the '56 season. . . . Wilfred Garner, operator of Midway Drive-In, Dexter, Mo., closed a deal for the Family D-I nearby. Seller was Mrs. C. L. Godwin. . . . Midway Drive-In at Lilbourne, Mo. was purchased by Bill Fitzpatrick from Dr. H. A. Poe.

Princess at White Hall, Ill., which has been dark for some 15 months, is being renovated and will open around April 15. Mrs. Joe Lyman had been operating the theatre. . . . James Gill took over the State at Shawneetown, Ill. . . . B. J. (Bernie) McCarthy joined the sales staff of St. L. Theatre Supply. . . . The Lyric Theatre at Greenfield, Ill., which has been dark the last year, was sold at public auction. . . . W. H. Dillon closed his Dillon Theatre at Morehouse, Mo. for an indefinite period. . . . The 300-seat Lee Theatre at New London, Mo., closed by Frank Geiger, has been dismantled and equipment will be shipped to South America by the buyers.

Owners of the local Airway, Holiday and Manchester drive-ins have met the unusual policy of the neighboring St. Ann Drive-In by starting a "Buck Nite" for every night —$1 per car regardless of number of passengers. . . . Screen of the Midway Drive-In at Benton, Ill., owned and operated by Robt. Strauss and Associates, is being widened. . . . George Barber opened his Okaw Drive-In near Camargo, Ill. but is delaying the opening of his Tuscola Drive-In until improvements now in progress are completed.



This scene from Columbia's forthcoming "The Harder They Fall," showing Mike Lane, who portrays the giant heavyweight in the film, alighting from his decorated bus, will be recreated in 62 cities by Lane as part of a nationwide pre-selling promotion tour.



Loew's theatres "Spring Festival" saw floats of forthcoming releases touring the city. Admiring "The Rose Tattoo" float here are (l to r): Sid Blumenstock, Paramount advertising director; Hugh Owen, Paramount Film Distributing Corp. v.p. and eastern sales mgr.; Herb Steinberg, Paramount exploitation director, with Ernest Emerling, publicity director for Loew's Theatres.

St. L. Variety Club gave a farewell luncheon for Tom Bailey, who transfers to Kansas City, Mo. to take over management of the M-G-M exchange there. His successor here, Harry Bache, former mgr. of the Philadelphia branch, was welcomed at a luncheon. . . . Forrest Becham of Meyer Kahan Film Delivery office staff, celebrated his 25th wedding anniversary. . . . Fox Midwest's Roxy at W. Frankfort, Ill. may reopen around April 25.

SALT LAKE CITY

James Auten is new mgr. of Fox Wasatch's Marlo Theatre in Helena, Mont., succeeding Art Kostad. Mark Berkhimer who resigned from the chain as mgr. of the Academy, Provo, Utah, is replaced by Larry Jensen, and Shelby Doty replaces James Needham at the Murray Theatre, Murray, Utah, with Needham taking over the post of Glen Phillips, resigned. . . . A first-run policy is being inaugurated in Salt Lake City drive-ins and in surrounding areas, as well as popular request return programs. . . . Carol Omart, a former "Miss Utah," will appear in person on stage of the Capitol Theatre, managed by Marvin George, in connection with opening of her first starring vehicle, "The Scarlet Hour."

Irving Gillman of United Intermountain Theas. was named chief barker of Variety Tent #38 for the coming year. Other officers are K. O. Lloyd, 20th-Fox, 1st asst.; John Krier, Intermountain, 2nd asst.; S. S. McFadden, Columbia, dough guy; Gene Jones, Paramount, property master. On April 15 the Club will move to its new headquarters on the mezzanine floor of the Hotel Newhouse.

SAN FRANCISCO

Ward Pennington, Paramount sales mgr., transferred to the company's Milwaukee exchange as branch mgr. . . . Chief barker Nate Blumenfeld of Variety Tent #32, reports in excess of $3,000 raised from premiere of "Alexander the Great." For benefit of Blind Babies Foundation also, is the annual Chuck Wagon Dinner to be given by Women of Variety on April 27, chaired by Mrs. Rotus Harvey. . . . Rio Theatre, Richmond, closed.

Lippert's Star-lite Drive-In, Redding, opened March 30 with Bob Smith as mgr. . . . Coalinga Drive-In, Coalinga, reopened with Dick Kelly as mgr. . . . Don Donahue will operate the new ozoner at Novato being built by John Novak. . . . Stage Door Theatre's house records were broken with the $220,000 gross on "Guys and Dolls." . . . Columbia booker-secy., Mrs. Stanford, is convalescing from pneumonia. . . . Burt Sylvestra, Studio Theas., bought the Sequoia Theatre, Sacramento.

SEATTLE

The first Heart Fund Committee of Variety Tent 46 has been organized with the following personnel: Maurice Saffle, chairman; John Kane, Charles Beresford, Don Conley and Leroy V. Johnson. It will plan activities to raise funds for the Children's Heart Clinic of the Children's Orthopedic Hospital of Seattle. . . . Harry L. Punkett, local mgr. of National Theatre Equip. Co., is back from Anchorage, Alaska, where he attended opening of the Center Theatre at Spenard, a new community center in that city. . . . The recently organized Women's Auxiliary of Variety will hold a preview show at the Green Lake Theatre on the night of April 18 for the Heart Fund.

Loew Jr. Extends Visit

Arthur Loew, Jr., producer of M-G-M's *The Rack,* is extending his New York visit for matters pertaining to his recently announced independent producing organization. He will leave for the west coast shortly and return here again next month at which time he will confer with publishers and authors.

Set Brando For 'Tiger'

Tiger on a Kite will be the title of Marlon Brando's second independent production through his Pennebaker unit, in partnership with Paramount pictures, it was announced last week. The adventure drama, set for shooting in 1957, will utilize the UN Technical Assistance Program as a background. Pennebaker's first production, *To Tame a Land,* is based on Louis L'Amour's best-selling novel and will star Brando.

Fox Signs Hayward

Susan Hayward has been signed by 20th-Fox to a new multiple picture contract, it was announced this week by executive producer Buddy Adler. Miss Hayward's original pact with the company, a five-year, exclusive deal, expires next August. She then begins the new contract which calls for her services in five pictures on a non-exclusive basis.



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—N. Y. TIMES

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—FILM BULLETIN

"Fine picture making! Intensely gripping!"
—VARIETY





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"Excellent! Emotionally powerful!"
—SHOWMEN'S T. R.

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Produced by Michael Myerberg · A Jed Harris & Michael Myerberg Presentation

THRU UA

THE Independent FILM JOURNAL

DEVOTED to the BEST INTERESTS of the MOTION PICTURE INDUSTRY

In this issue

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ASHINGTON REPORTS SEE-SAW XHIB HOPES FOR TAX RELIEF

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EW M-G-M POSTS EFLECT EXPANSION

, HECHT-LANCASTER IN 40 MILLION PRODUCTION PACT

X BIG WHITNEY PROPERTIES N VARIOUS PRODUCTION STAGES

ISTRIBS TO TESTIFY BEFORE ENATE COMMITTEE MAY 21

VIEWS:

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7, No. 8 April 28, 1956

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GUILTY OR NOT?

IF I were to tell you, Mr. Exhibitor, that you have the means to add several thousands of dollars to your annual theatre gross for several years into the future, you would certainly sit up and take notice. At the very least, you'd say that you would do most anything that could bring about such a result.

At the present time, you are in an enviable position to achieve this goal by means of extended Federal admissions tax relief . . . if you contact your Congressman and Senators and tell them what it means to your theatre operation. If you don't tell your representatives the story, you may be sabotaging the whole effort.

Notwithstanding this week's report quoting the President and Treasury Department in opposition to general tax reduction, conditions have become

(See Page 5)

SAMUEL GOLDWYN'S
"GUYS AND DOLLS"
M-G-M Release

M-G-M's
"I'LL CRY TOMORROW"

M-G-M's
"FORBIDDEN PLANET"

M-G-M's
"MEET ME
LAS VEGA

M-G-M's
"TRIBUTE TO A BAD MAN"

M-G-M
"THE SW

M-G-M's
"GABY"

M-G-
"THE RA

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BHOWANI" BOMBSHELL!



AVA GARDNER was never so alluring

STEWART GRANGER rugged, romantic

M-G-M's "BHOWANI JUNCTION" screened in home office projection room last week. It's one of the year's BIGGEST. Two years in production. Cast of 10,000. Filmed in exotic Pakistan. GREAT.

M-G-M presents in CinemaScope · "BHOWANI JUNCTION" starring AVA GARDNER · STEWART GRANGER · with BILL TRAVERS · Abraham Sofaer · Screen Play by Sonya Levien and Ivan Moffat · Based on the Novel by John Masters · Photographed in Eastman Color · Directed by George Cukor · Produced by Pandro S. Berman.

★

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Truly All-Star



BETTE DAVIS
A brilliant triumph



ERNEST BORGNINE
Academy Award star terrific



DEBBIE REYNOLDS
Her greatest performance



BARRY FITZGERALD
At his funniest

M-G-M's "THE CATERED AFFAIR" previewed at Loew's Lexington, N. Y. last week got audience rating equal to "Blackboard Jungle." Star-bright with great performances, including another fine role for the Academy Award winning star of "Marty." Headed for fame and fortune.

M-G-M presents "THE CATERED AFFAIR" starring BETTE DAVIS · ERNEST BORGNINE · DEBBIE REYNOLDS · BARRY FITZGERALD · Screen Play by Gore Vidal · From a Play by Paddy Chayefsky · Directed by Richard Brooks Produced by Sam Zimbalist.

★

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The African Queen

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The Caine Mutiny

Guys And Dolls

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CINEMASCOPE



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April 28, 1956
Vol. 37 No. 8

THE Independent FILM JOURNAL

Editor: MORTON SUNSHINE

DEVOTED TO THE BEST INTERESTS OF THE MOTION PICTURE INDUSTRY

Guilty Or Not?

(Continued from cover)

increasingly favorable for admissions tax relief.

There is encouragement from informed Washington circles that the Administration's objections are primarily levelled against concerted efforts to cut income taxes and do not relate to the two or three distressed industries that need relief.

A budget surplus of two billion dollars has been forecast for the current fiscal year by the Congressional Joint Economic Committee. A subcommittee of the powerful House Ways and Means Committee suggested last week that the full committee should consider additional admissions tax relief. A hearing of the industry's case is assured and Congressional support for H.R. 9875, the measure which would make the 10 percent excise tax applicable only on that part of the admission in excess of a dollar, is mounting steadily.

However, there are some exhibitors who are not doing anything and there are some Congressmen who have not yet received a letter from their motion picture theatre-owning constituents.

Are you guilty or not guilty?

The Whitney Entry

Ambitious film-making plans of any production company are deserving of the utmost exhibitor interest and support.

Such a company is C. V. Whitney Pictures, Inc. At a press conference in New York this week, the Cornelius Vanderbilt Whitney-Merian C. Cooper team *impressed trade reporters* with their production lineup. These men know the score. Whitney still retains his financial interest in *Gone With The Wind;* Cooper is a top-flight veteran producer with films such as *King Kong* and *This Is Cinerama* to his credit.

Despite a starved market, exhibitor efforts to combat the product shortage, with few exceptions, have been woefully lacking. If an exhibitor-financed production company were to come up with a program of six truly important pictures, it would cause great excitement in industry circles. The program of C. V. Whitney Pictures is entitled to equal treatment.

The Whitney-Cooper team already has six important pictures in various stages of pre-production planning and at least two properties will go before the cameras this year with top-notch creative talents assigned to each of the production chores.

Exhibition can expect big things from the Whitney entry and should extend a welcome reception to their first offering, "The Searchers," starring John Wayne.

Petty Reaction

We thought our readers might like to know that Abram F. Myers, Allied's general counsel, now refuses to service us or our Washington correspondent with his bulletins or press releases.

For more than a decade, your editor has been receiving Myers' releases. His bulletins have always received the fullest treatment on our news pages . . . and, many times, perhaps more than they deserved.

The reason for the change? We have the temerity to take issue with Myers on our editorial pages . . . so he's trying to punish us. We're not going to ask for your press releases, Mr. Myers. We'll just have to do without them.

We get some satisfaction from the fact that the editorials made an impression even though they sparked a petty reaction.

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Distribution Silent To Allied Industry Confab Suggestion

Distribution has remained silent this week on the request by Abram F. Myers, National Allied counsel, for an all-industry conference to iron out the problems facing the film industry. Suggestion of such a meeting was made in a recent bulletin issued by Myers to the Allied membership.

The Allied official urged company presidents to take two major steps:

First, release all pictures during the remainder of 1956 at their regular availablities, or as close thereto as possible, and at rentals exhibitors can afford.

Second, call "a great conference of the representatives of all branches of the industry to take advantage of the good feeling and hopefulness thus engendered to consider thoughtfully what each branch, each organization and each individual can do to rescue the business from the doldrums, to fully exploit the pictures as they are released and to entice millions of lost customers back into the theatres."

Declaring that such an act of unity would evoke "an awakening among exhibitors as was never seen before," Myers averred that "showmanship is not dead, (but) merely bowed down by the great load of anxiety and uncertainty which exhibitors are carrying today."

"Belligerent Mood"

Myers also commented on recent trade press reports that distributors are "remaining serenely aloof" in the face of the forthcoming Senate Small Business Committee hearings in May. "The prediction is being made that they will come to the hearing in a belligerent mood, unwilling to make any concessions of any kind towards happier conditions in the business."

"If that is so," Myers declared in the Allied bulletin, "then the business is indeed in a bad way."

In his message to the exhibitor organization's membership, Myers also leveled a heavy blast at the present M-G-M selling policies for *I'll Cry Tomorrow* and *Meet Me in Las Vegas*. Taking a poll of 12 Allied territories, Myers testified that the company is consistently demanding high percentage scales, extended playing time, and no "look" and adjustment.

Accusing Metro of "turning the screw" on exhibition, Myers believed that the company has adopted the sales policies of Paramount and Samuel Goldwyn. Myers noted that M-G-M, reputed to be a "friendly company," has applied its new policy to both first- and subsequent-runs.

Mothball Career Plan

WASHINGTON.—A request by the U. S. Information Agency for $3,790,000 to build a floating Cinerama on a mothballed aircraft carrier and to take it on a world cruise was struck out by the House Appropriations Committee.

In its report the Committee cut $25 million from USIA's estimated budget. Except for the specific denial of the Cinerama request, the committee did not spell out how the cut should be allocated.

Distributors To Testify Before Senate Small Business Sub-committee On May 21

Washington.—Major distributors will present their answer to charges of independent exhibitors that they have been engaging in unfair trade practices to the Senate Small Business subcommittee investigating the problem on May 21, Sen. Hubert H. Humphrey, (D.-Minn.), sub-committee chairman announced this week.

The session is expected to last all day, with the witness list expected to total approximately half-a-dozen. The late date for the hearings apparently rules out any chance for Congressional action this year. The sub-committee probably will not be able to write its report until close to the end of the present session.

Earlier last week, the subcommittee indicated that, while it could not undertake to conduct its own poll of exhibitors on matters before the Senate unit, it would be interested in studying the findings of such a poll if conducted by the exhibitor associations.

Washington Reports See-Saw Exhib Hopes For Tax Relief

Industry proponents of the COMPO tax repeal campaign were alternately heartened by and fearful of developments on the Washington political scene during the past ten days.

In the face of brightening Congressional prospects with the tax drive approaching full stride, the trade took note of the following:

- President Eisenhower and Secretary of the Treasury George M. Humphrey committed the Administration to a policy of dispelling talk of tax reduction now.
- Announcement by the Congressional Joint Economic Committee of an anticipated two billion dollar Federal surplus for the fiscal year ending June 30, 1956.
- A favorable report by the Forand subcommittee of the House Ways and Means Committee urging the entire committee to remedy the inequities of the admissions tax.

The Administration's opposition to tax cuts was regarded as a counter-attack to possible Democratic plans for an election year income tax cut. It is hoped in industry quarters, however, that the Administration stand does not intend to preclude relief to distressed industries.

Forand Group For Relief

In its report to the parent House Ways and Means Committee, the special investigating unit headed by Rep. Aime Forand (Dem., R.I.) suggested that the Committee weigh the inequities now besetting the theatre industry. Although the Forand group is limited to investigation of administrative procedures concerning government excises and is unauthorized to examine rates, its report to the Committee declared:

"The Ways and Means Committee, in view of the continuing problems besetting the theatre industry arising primarily from competition with the television industry, may also wish to consider further relief in the admissions tax field."

Despite the administration's adamant stand opposing excise cuts, the Forand unit also went on record in favor of nightclub and cabaret tax cuts as well.

Rep. Noah Mason, ranking Republican on the Forand unit, filed a "separate view" with the Ways and Means Committee, calling specifically for the elimination of all excises except on liquor and tobacco. Mason, who recently prompted several "compromise" repeal bills on excise under $1, suggested the adoption of taxes at manufacturers' level to replace the current excise system. He has stated that a hearing of the motion picture industry's case is assured.

Further optimism was stirred by the Washington report of the two billion dollar surplus, especially insofar as the Council anticipated such a condition when it voted for the full repeal drive in December 1955. At that time, the President declared that the government expected no more than a balanced budget. However, COMPO argued that a higher level of national economy could be expected and that tax receipts would be greater than indicated in the budget.

Publish New Ad

Since the nation's theatres contributed only $80 million to the Federal treasury during a period of generally high economic achievement, the surplus is expected to bear considerable weight in Congressional circles.

As the tax drive gained momentum, COMPO continued its publicity barrage within the pages of Editor & Publisher. In its 62nd ad in a continuing series, the Council pointed out that repeal of the admissions tax will avert damage to local business.

"For this tax, collected at the box office," the ad stated, "carries with it a blight which threatens to fall on the many businesses that were established only because the theatre attracts people to the neighborhood."

Re-iterating that of the $80 million lost by the government by repeal, $32 million would be regained in corporate taxes, the Council ad warned that continuation of the 10 percent excise is a "threat to the people whose livelihood is involved in dependent businesses."

Press Kentucky Relief

FRANKFORT, KY.—The first step toward state tax relief for exhibitors was taken this week as the House of Representatives passed a bill exempting from the State amusement tax tickets of $.50 or less and reducing excise on higher-priced tickets. The bill is expected to win final approval from the Senate during the coming week. The reduction will cost the State approximately $650.000, and has the approval of Gov. A. B. (Happy) Chandler.

MPAA's Johnston In Annual Report: ProductPromising

"There has been within my memory no year in which the new product promised so much for theatre-goers and the industry." So said Eric Johnston, president of the Motion Picture Association of America, about the forthcoming 1956 motion pictures in his annual report, released this week.

At the same time, Johnston called the first meeting of the MPAA's special committee to study revision of the Production Code. Members are Barney Balaban, Abe Schneider and Daniel O'Shea.

The past year, Johnston said, was a year of "difficult adjustments" for the industry. However, 1955 also marked the year when the industry "took a second wind and started forward again with new vigor and optimism."

As major difficulties for production and distribution in 1955 the MPAA president cited the following: the growth of television, new production and projection techniques, and trouble spots in a number of major markets abroad.

On the other hand, he said, the industry has "plunged into new relationships with television, which give promise of an important participation in a new market in a way which strengthens the industry's ability to improve the product for its theatrical customers."

Reviewing gains in the fight against political censorship of motion pictures, Johnston pledged a "persistent and relentless" fight "until all prior censorship of motion pictures is eliminated everywhere in the United States."

At the first quarterly meeting of the MPAA board of directors this week, Johnston was re-elected president for the coming year. Also re-elected were all other officers.

Predicts "Strong Expansion" Of Foreign Market

A further "strong expansion" of foreign business for the American motion picture industry during the next decade was forecast by Eric Johnston, president of the Motion Picture Export Association of America in an annual report published this week.

Due to the growing popularity of American films abroad, Johnston said this expansion should come about despite an increasing number of "choking restraints" on trade in many overseas markets.

COMPO Gets $40,000

COMPO received an appropriation of $40,000 this week from the Motion Picture Association of America. MPAA acted upon a recent request by the Council for funds to match exhibitor dues collected during the past months. Total COMPO income for the fiscal year ending June 30 is expected to reach $200,000. It is anticipated that an additional $10,000 from MPAA will be forthcoming to equal exhibitor contributions up to June 30. Earlier MPAA matched $5,000 in exhibitor dues.

Toll TV Proponents Subjected To Sharp Senate Questioning

WASHINGTON.—Proponents of toll television were engaged in critical cross-examination this week as the Senate Interstate Commerce Committee heard testimony from representatives of Skiatron, International Telemeter and Zenith here. Under the chairmanship of Walter G. Magnuson (D.-Wash.), the Senate unit began hearings on the hotly-controversial issue with the appearance of James M. Landis, Skiatron counsel, Paul Raibourn, Telemeter chairman, W. Theodore Pierson, Zenith counsel, and Lou Poller, president of Television Exhibitors of America Inc.

Opponents of the pay-as-you-see TV system were preparing their case for presentation late in the week at press time. Active in the lengthy and often strenuous cross-examination were Committee counsel Kenneth Cox, and Senators Alan Bible (D.-Nev.) and Charles E. Potter (R.-Mich.). Questioning centered on the economies of the proposed system, relationship to free TV and theatres, the eventuality of sponsorship and the effects of FCC control.

Landis was examined closely on the proposed system's cost for the public. Some of the questions leveled at the Skiatron official include:

- What would the decoder cost the subscriber?
- How high would installation costs and mechanics' fees run?
- What would the effect on movie attendance and production be?
- How can "low fee per program" and "class not mass" type entertainment be reconciled?
- Doesn't this imply a need for sponsorship even on toll-television?
- Will viewers be expected to install three converters if all three receive FCC licenses?

Landis estimated that the installation to UHF channels will run approximately $40, plus $5 mechanic's fee and necessary aerial changes extra. He definitely agreed that movie attendance would be substantially cut by toll-television, although noted that he could not make a positive answer in regard to film production.

Questioned in regard to film production on the part of pay-TV, Landis volunteered that at first films would be rented or bought, with future production determined by available budgets and the prospective return. However the combination of exhibition and production was not a wise one, he said. Cox pressed for further information on the system's effect on theatres, and Landis replied that in the course of time rentals of film to theatres after TV showings might be worked out.

Cox asked if pay-TV plans "small audience, larger fee or lower cost of program?" Landis replied that top fee per program would be $4-$5. Later he revised his estimate to $.25-$2. Cox noted that if only 100,000 people paying $3, an audience could not receive a program worth $3. Landis noted that the economics of pay-TV have not yet been worked out. Cox pursued the inquiry to establish that mass audiences probably will be sought for some types of programs.

Choice-Hour Grab?

Landis also admitted that, in effect, pay-TV's demand for 40 hours per week would take up practically all the choice evening hours. He also admitted that toll-television may draw patrons from free TV, thus reducing the worth of advertising time of television. Cox suggested that this might lead to sponsorship of some pay-TV programs, to which Landis noted the possibility but added that specialized audiences would not appeal to advertisers.

On the question of installation purchase, Landis told the Senate unit that a viewer may buy just one system if he so desires, comparing the situation to communities with more than one movie house. He added that the FCC might work out acceptable standards. Cox replied that such arrangements sometimes wind up with a single patentee having a monopoly. Landis reiterated that viewers' purchases will be dependent on the available pay-TV broadcasters in the com-

(Continued on page 32)

New M-G-M Posts Reflect Expansion

With the appointment of Maurice Silverstein, Sidney Phillips and Charles C. (Bud) Barry to M-G-M posts this week, the studio continued its personnel and organizational expansion.

Silverstein, formerly with Loew's International in charge of Central and South American distribution, was named liaison with independent producers releasing through the company. Phillips was appointed to head the newly-established play producing department which begins operation this fall. He served for many years as the company's contact with theatrical producers.

In the field of television, (see page 13) Barry was appointed to organize and direct M-G-M video operations.



SIDNEY PHILLIPS



CHARLES C. BARRY



MAURICE SILVERSTEIN

Association Renewed

UA, Hecht-Lancaster In New $40 Million Production Pact



Largest Independent Deal in Hollywood History. . . . Renewal of the association between the Hecht and Lancaster Companies and United Artists is signed in Hollywood. Here partners Harold Hecht and Burt Lancaster (seated) sign the contract, surrounded by (l. to r.) UA president Arthur Krim; Robert Blumofe, UA's vice-president in charge of West Coast activities; James Hill, H-L executive partner; and Robert Benjamin, chairman of the UA board.

The largest independent motion picture deal in Hollywood's history has been consummated by Hecht-Lancaster Companies and United Artists. Renewal of the association between the producing company and the distributor envisions an expenditure of $40 million in film production over an extended period. The first five pictures under the terms of the new contract are *The Sweet Smell of Success, Bachelor Party, The Devil's Disciple, Bandoola* and *The Way West.*

The Sweet Smell of Success will start in June with Tony Curtis and another topliner starred. *Bachelor Party,* scheduled for August production, will reunite Academy Award winners producer Harold Hecht, director Delbert Mann, and author Paddy Chayefsky, the *Marty* team.

The Devil's Disciple, by George Bernard Shaw, will star Sir Laurence Olivier, Montgomery Clift, Burt Lancaster and a top female star. Production starts in October. *Bandoola,* slated for location filming in Ceylon in December, will star Italian beauty Sophia Loren and Borgnine. *The Way West,* from the Pulitzer Prize novel by A. B. Guthrie, Jr., stars Lancaster, with the possibility that Gary Cooper and James Stewart will join in the western.

A joint statement, issued by Krim and Benjamin for United Artists at the conclusion of the pact, declared: "On the basis of figures now in our hands, we estimate that the worldwide boxoffice yield from Hecht-Lancaster pictures released to date, plus the forthcoming *Trapeze,* which stars Burt Lancaster, Tony Curtis and Gina Lollobrigida, will be in excess of $50 million. Should the next group of five films merely earn back its cost, the entire package will have a negative value of $80 million, which figure could expand to astronomical proportions.

In addition to the sum earmarked for production, United Artists has also allocated a minimum budget for advertising and promotion of $9 million to cover campaigns on *Trapeze* and the five additional pictures enumerated above.

Also scheduled for H-L production is a Western musical, starring Lancaster, in a vocal role, and Tony Curtis.

Times Grosses Million; Sets Eight Releases

Times Film Corporation announced a 1955 gross this week of more than $1 million dollars in film rentals for 1955, according to William C. Shelton, vice-president in charge of distribution. The three films credited with earning the largest grosses were *Naked Amazon, Game of Love, and One Summer of Happiness,* Shelton said. These films are now getting playdates around the country.

"We find the public is becoming more aware each year of the high quality of films being produced in Europe and elsewhere. Where once we sold films mainly to art houses, our product is receiving a good share of business from the commercial motion picture houses," Shelton said.

Times Films has acquired eight foreign productions for U.S. release this year, representing a total negative cost of $3,200,000. "These films will be backed up in each situation with extensive advertising, exploitation and publicity campaigns," Shelton noted.

The eight films to be released this year are: *The Naked Night, Dark River, Don Juan, Nana, Royal Affairs in Versailles, The Respectful Prostitute,* and *Desperate Decision.*

Dominant Releasing WB Theatre Backlog With TV Restrictions

Theatrical distribution of Warner Bros. backlog features recently purchased by PRM for $21 million will be handled by Dominant Pictures, it was announced by vice-president Norman Katz. The Associated Artists Prods. subsidiary will release the features by groups in orderly procedure to prevent a flooding of the market. A total of 104 features will be restricted from television from six to 18 months. A complete list of titles should be released within 30 to 45 days, Katz revealed.

The first two film packages of 52 features each will be released for TV exhibition in 18 months and six months respectively to insure maximum play-off for exhibitors, the Dominant executive said. The first group includes *Casablanca, Rope, Dark Passage, Look For the Silver Lining, King's Row, Night and Day, Mildred Pieree* and *Fugitive,* plus other Errol Flynn and Paul Muni starrers. The balance of the 750-850 film purchase will go into theatrical re-release without guarantee of TV restriction.

Dominant is also planning to distribute additional groups of features, including a package of "classic theatre" silent films, some Al Jolson features, and a special art house package. The latter will include *Green Pastures, Midsummer's Night Dream* and others "that might not need television clearance," Katz said.

Blumenstock Resigns WB Advertising Post

Mort Blumenstock, Warner Bros. vice-president in charge of advertising and publicity, has resigned from the company effective May 4th.

In announcing his resignation, Blumenstock stated, "As my wife's health requires us to return to California as soon as possible, I have asked for release from my contract, and Warner Bros. have graciously consented, making it effective as of May 4th."

Blumenstock, who thus terminates 25 years of employment with Warner Bros., has been vice-president in charge of advertising and publicity since 1945. Future plans, he stated, will be formed after returning to California.

"Middle Of Night" To Columbia



Paddy Chayefsky, right, signs deal with Columbia Pictures to write screenplay from his hit Broadway play "Middle of the Night" and to serve as associate producer to Milton Ferlman. Delbert Mann, at left, who directed "Marty," will direct the new film. Columbia executive vice president Jack Cohn is seated between them, while looking on are vice-presidents Leo Jaffe, A. Montague and Columbia International president Lacy Kastner.

An announcement of great importance

to exhibitors world-wide!

REPUBLIC PICTURES, INC.

is proud to present the

breath-taking grandeur

of their new

wide screen process

photographed in ratio

of 2:35 to 1

This process will eliminate distortion, grain and improve photographic and color quality without requiring any additional costly projection equipment in your theatre, provided you are equipped with Anamorphic lenses and wide screen.

NATURAMA



The FIRST magnificent and thrilling motion picture filmed in this new miracle of the screen!

HERBERT J. YATES presents

BARBARA STANWYCK • BARRY SULLIVAN

SCOTT BRADY • MARY MURPHY

THE MAVERICK QUEEN

with Wallace Ford • Howard Petrie • Jim Davis • Emile Meyer

Walter Sande • George Keymas • John Doucette • Taylor Holmes

Screenplay by Kenneth Gamet and DeVallon Scott

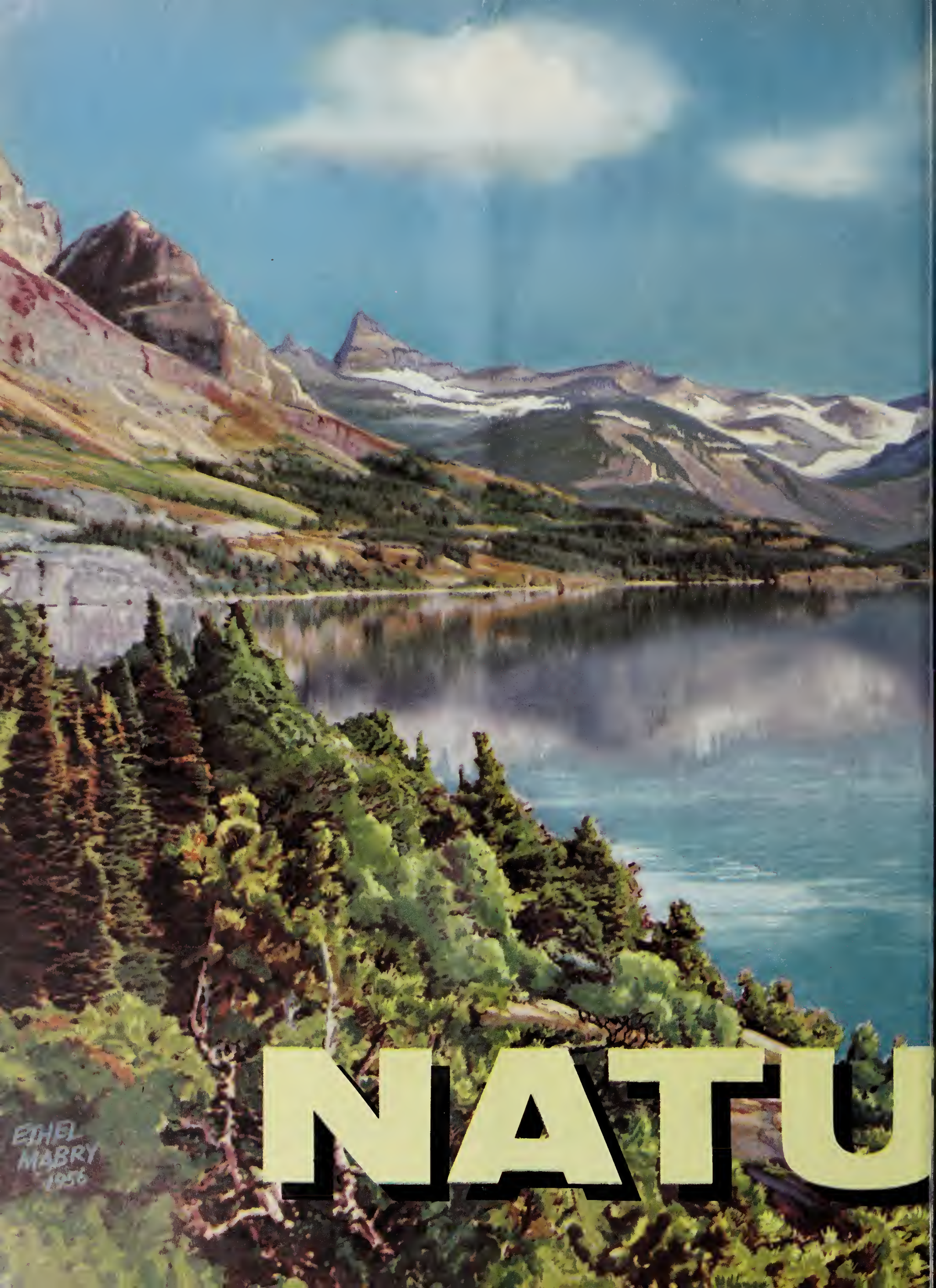
Based on the novel by Zane Grey • Music by Victor Young

JONI JAMES sings "The Maverick Queen" by Ned Washington and Victor Young

Associate Producer-Director, JOE KANE

Photographed in the colorful state of Colorado in exquisite **TRUCOLOR**

by Consolidated Film Industries


NATU
ETHEL
MABRY
1956

RAMA

NATURAMA

HERBERT J. YATES presents in the majestic beauty of REPUBLIC's new wide screen process a daring motion picture of romance and intrigue!







RAY MILLAND • MAUREEN O'HARA

CLAUDE RAINS • YVONNE FURNEAUX

Lisbon

Photographed in the lovely pastoral country of Portugal

in beautiful **TRUCOLOR** by Consolidated Film Industries

with Francis Lederer, Percy Marmont, Jay Novello • Screenplay by John Tucker Battle

Story by Martin Rackin • Associate Producer, R. A. Milland • Directed by R. Milland

A sensational music score by **NELSON RIDDLE,**

celebrated arranger and conductor, featuring the musical hit of the year

Lisbon Antigua

More TV Activity For RKO, M-G-M

Increased television activity is on the docket for RKO and M-G-M according to recent announcements made by the studios. RKO has announced the establishment of a major film service unit to serve every branch of the TV industry in the production of television film. The unit will be directed by former production co-ordinator Fred Ahern. In a similar move, M-G-M has appointed Charles C. (Bud) Barry to organize and direct studio television operations, as well as take charge of the eventual release of the M-G-M film library to TV.

In regard to the RKO move, executive vice-president Charles L. Glett declared, "Our purpose at this time is to serve the television industry in every way. We will service the wants and requirements of television producers, advertising agencies, sponsors, etc., with our unexcelled service facilities and the aggregate of our resources in both man-power and material." The television unit, taking advantage of both east and west coast studio facilities, will eventually produce its own television films as well.

One of Barry's major duties on the M-G-M project, according to president Arthur M. Loew, will be as liaison between New York and Hollywood for TV production at the west coast studios. Barry was formerly vice-president in charge of programming at NBC radio and television, and recently has been an executive with the William Morris Agency.

Nemec Resigns Post

Boyce Nemec, executive secretary of the Society of Motion Picture and Television Engineers, has resigned from that post, effective June 15, to establish a management consulting service. With headquarters in the East, Nemec will specialize in work on problems of corporate structure, cost analysis, market studies, and the like, in the motion picture and TV industries.

Reduced Equipment Costs

Cite Todd-AO Improvements Of Importance To All Exhibs

Improvements in the Todd-AO system "of extreme importance to exhibitors" were outlined this week by George P. Skouras, president of Magna Theatre Corp., at a Toots Shor luncheon for the press and executives of Magna.

Skouras also revealed that negotiations are now underway for the film rights to *South Pacific,* which would be produced by Rodgers and Hammerstein for Magna .

The Todd-AO improvements, according to Skouras, are:

- New photographic and printing processes, developed by Technicolor, which will enable prints to be made for projection in Todd-AO, CinemaScope or standard width film. Photography for both wide and narrow gauge film can be accomplished intermittently, in one camera, Skouras said, at no additional cost to the producer.

- An adjustable screen, hand-cranked, so that a theatre operator can switch from a curved to a completely flat screen "in three minutes." Exhibitors using this screen may alternate CinemaScope, Todd-AO and standard "flat" attractions with no difficulty.

- A "special printer," developed by Dr. Brian O'Brien, that corrects a Todd-AO print to the degree necessary for any theatre "throw." Projection from the existing booth of any theatre, no matter what the angle of projection may be, is now possible without distortion, Skouras said.

It has been determined, he continued, that a small screen is no obstacle to the effectiveness of Todd-AO. In fact, he said, tests made on a 42 x 21 screen have been judged excellent, since the extra-large Todd-AO aperture admits more light on a lesser area, and gives better definition and more character to the color. Exhibitors will no longer be forced to "mutilate" and then rebuild their theatres to accept Todd-AO, Skouras said.

Another impetus in the installment of Todd-AO is the reduction of equipment costs from the earlier higher prices necessary to recoup prototype production costs. The complete all-purpose Todd-AO projector is now approximately $7,500, while the adjustable screen is about $2,700.

By September of this year, Todd-AO and *Oklahoma!* should open in Paris, Berlin, Rome, Milan and Dusseldorf, Skouras added.

Claim TV Exhibition Adds To Theatre Gross

An audience survey just completed by Lopert Films finds a large potential theatrical audience for Laurence Oliver's *Richard III*, according to company president Ilya Lopert. Of 3,758 persons queried, 26 percent said they came to the Bijou Theatre because they had seen the film on the NBC telecast and wanted to see it in color on a large screen. If the statistics should apply nationally, Lopert said, one could expect ten million potential ticket buyers. Trendex reported that 40 million persons watched at least part of the telecast.

Jacon Releases 'Rosanna'

Next national release from Jacon Film Distributors will be *Rosanna*, starring Rosanna Podesta, (*Helen of Troy*), according to company president Bernard Jacon. Filmed in Mexico and dubbed into English, the film is a triangle drama about a girl and two fugitives from justice. The Jacon organization is currently releasing the Japanese *Samurai.*

Loew's Directors Convene At M-G-M Studios



A FILMLAND FIRST. . . . Marking the first time in the industry's history that a Board of Directors of any major studio has met at its production center, the Board of Directors of Loew's Inc., headed by President Arthur M. Loew, held their regular quarterly meeting at MGM's Culver City studios. Below, the visitors are visiting the art department viewing background scenes from "Lust For Life." Shown (l. to r.) are directors and studio executives Arthur M. Loew, E. J. Mannix, George A. Brownell, Benjamin Melniker, Joseph Holleran, Charles J. Stewart, John L. Sullivan, Paul E. Manheim, William A. Parker, Irving Greenfield, Bill Horning, Dore Schary and Charles C. Moskowitz. Directors witnessed a demonstration of "MGM Camera 65," the new 65 mm process, screened forthcoming productions and visited key studio departments.

20th-Fox Sales Shift Ups Four

New 20th-Fox general sales manager Alex Harrison has announced a reorganization of field supervision of company branches,dividing the U. S. and Canada into four divisions and entailing a number of important promotions. The move puts into immediate effect a policy where control and supervision of the field organization will be under four division managers directly responsible to Harrison with Arthur Silverstone as assistant general sales manager.

The re-alignment brings promotion to the following:

C. Glenn Norris to supervision of a new Central-Canadian division that will include the Canadian, Central and Midwestern districts.

Martin Moskowitz to supervision of a newly-formed Eastern division comprising the Atlantic and Northeastern districts.

Abe Dickstein, who has been New York branch manager since Feb. 5, 1951, the Atlantic district managership.

Alex M. Arnswalder, to manager of the New York exchange succeeding Dickstein. Arnswalder is presently assistant manager of the New York exchange.

The four divisions comprise:

Eastern under supervision of Moskowitz, will include two districts: Northeast with Al Levy as district mgr., supervising Boston, New Haven, Albany and Buffalo, and Atlantic with Dickstein as district manager supervising New York, Philadelphia, Washington and Pittsburgh.

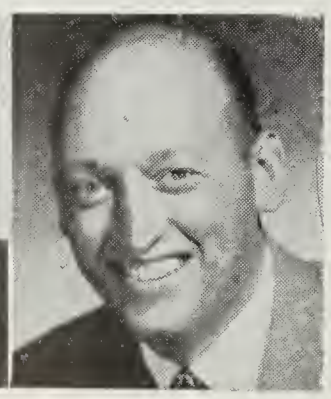
Central-Canadian division under the supervision of Norris, with Peter Myers district mgr. of the Canadian branches including Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver; the Midwestern district with Morton A. Levy as district manager supervising the Minneapolis, Milwaukee, Omaha, Des Moines, Kansas City and St. Louis, and the Central district with Tom O. McCleaster as district manager supervising Chicago, Cleveland, Cincinnati, Detroit and Indianapolis.

Southern Division with Harry G. Ballance division mgr. supervising two districts including the Southeast with Paul S. Wilson district mgr. supervising Atlanta, Charlotte, Jacksonville, and New Orleans, and the Southwest with Mark Sheridan, Jr., supervising Dallas, Houston, Oklahoma City and Memphis.

Western division with Herman Wobber division mgr. and Reville Kniffin as assistant division mgr. supervising the Los Angeles, San Francisco, Portland, Seattle, Salt Lake City and Denver.



C. GLENN NORRIS



MARTIN MOSKOWITZ

. . . . NEW POSITIONS

JAMES RYAN, formerly casting executive with 20th-Fox, has been appointed casting director of C. V. Whitney Pictures Inc. Ryan will begin casting for *The Missouri Traveler,* the organizations forthcoming production. In another Whitney appointment, GEORGE MILLER, former National Theatres executive, was placed under term contract as general mgr. of distribution. His initial duties involve the first Whitney film, *The Searchers.*

NAT RUDICH has been appointed assistant publicity mgr. of United Artists, to work under publicity mgr. Mort Nathanson in the national supervision of magazine, newspaper, radio, TV and syndicate planning and planting. Radio-TV contact since joining UA in 1953, Rudich entered the industry in 1942 with Skouras Theatres and has been a TV consultant to Columbia Pictures.

WARD PENNINGTON has been appointed Paramount Milwaukee branch mgr., sneceeding Irving Werthamer, resigned. Pennington was San Francisco branch mgr. for the company for the past three years.

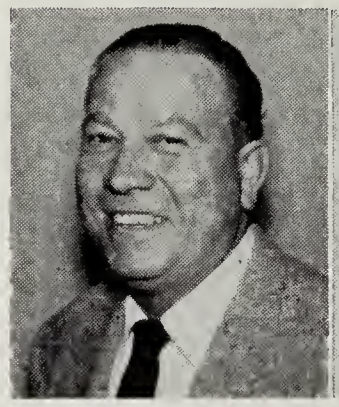
RAYMOND A. KLUNE was appointed to the newly-created post executive mgr. of studio operations at RKO. Klune, who has accupied many key production posts in Hollywood, including 11 years as executive production mgr. for 20th-Fox and 8 years as general production mgr. for Selznick International.

RUDOLF BACH has been named I.F.E. sales representative in Buffalo and Pittsburgh, with headquarters in Buffalo, succeeding Lou Lieser, resigned. Bach formerly was sales representative for Allied Artists covering the Buffalo-Albany territory.

CHARLES LEVY, formerly ad-publicity director for Buena Vista and currently with 20th-Fox, has been appointed eastern publicity representative for Bryna Prods.

MICHAEL LAURENCE has been appointed staff director and publicity-public relations director for Dynamic Films.

MORRIS ANDERSON, veteran salesman at the RKO Milwaukee exchange, has been promoted to branch mgr., succeeding LOU ELMAN who moves to Los Angeles as a special sales representative.



GEORGE MILLER



NAT RUDICH

MILTON HOWE and PHIL GERSDORF have been named assistant publicity director and editorial assistant, respectively, in the RKO Radio Studio Publicity Department.

SUE GROTTA has been named as director of a new Press Relations department at SMPTE New York headquarters.

MISS ANOLYN ARDEN has been named choreography director for the Roxy Theatre, succeeding Dolores Pallet, resigned. Miss Arden has served as assistant to Gae Foster at the Roxy, later with the Patti Page and Perry Como TV shows, and with the Earle Theatre in Washington.

New UA Jacksonville Branch

BYRON ADAMS, formerly United Artists Atlanta branch mgr., has been named mgr. of the newly-formed exchange office in Jacksonville. The new exchange, scheduled to open operation this summer, will be UA's 33rd national exchange.



ABE DICKSTEIN



ALEX ARNSWALDER

Warner Sets Half-Year "Moby Dick" Artist Tour

Warner Bros. and the Melville Society are backing a 26-week, 52-city lecture tour by the well-known American artist Gil Wilson on behalf of the company's June release, *Moby Dick.* The tour, launched in New Bedford, Mass. this week where the Technicolor film will bow on June 27 in three theatres, will include schools, community groups, clubs, and other organizations. Wilson will illustrate talks with color slides made from his collection of over 300 paintings telling the story of Captain Ahab and the White Whale.

Starring in the Moulin production under John Huston's direction is Gregory Peck, with Richard Basehart, Leo Genn and Orson Welles. Huston collaborated with Ray Bradbury on the screenplay. Wilson will also show behind-the-scenes shots of the fitting of the "Pequod," Captain Ahab's vessel and the operation of the mechanical whale, "Moby Dick."

Pressbook Offers Extras

The latest pressbook prepared by Continental Distributing on its Alec Guinness starrer, *The Ladykillers,* offers a handsome, free lobby or outdor display to exhibitors. The book is laid out so that the backup unfolds into a one-sheet carrying laudatory critical quotes from leading magazines. On the other side are the usnal ad mats, publicity stories, etc. Each exhibitor requesting the book gets two copies: one for clipping, the other for posting as a one-sheet.

Changing Audience Noted By Analyst

A recent revolutionary change in audience habits is demonstrated by two facts, according to industry researcher Albert Sindlinger, in his "Audience Action Index."

First: Easter Week's attendance and gross were behind Holy Week in many sections of the country.

Second: Easter Season's attendance this year was 60 percent male and 40 percent female, just the opposite of the normal male-female ratio of attendance.

Third: The Wednesday film audience is disappearing, with the Easter Season average Wednesday admissions 40 percent below the similar period last year.

Ironically, Sindlinger attributed the drop in Wednesday film attendance to the popularity of television shows produced by the major film studios. "Moviegoers can stay at home on Wednesday night and see Disneyland, M-G-M Parade, and on alternate Wednesdays, the 20th-Century Fox Hour," Sindlinger noted. "In addition they can see Screen Director's Playhouse. (Our) Index shows how many people, particularly former frequent moviegoers, have been watching these programs for the past 26 weeks—rather than go to the movies during mid-week, as they formerly did."

The attendance decline since October, Sindlinger says, is primarily due to the loss of female patronage. There has been little change in male frequency.

Six Big Whitney Properties In Various Production Stages

Six story properties have already been acquired by the new C. V. Whitney Pictures company, to follow the May release of Whitney's first film, *The Searchers*, starring John Wayne and directed by John Ford. *The Searchers,* in VistaVision and Technicolor, will be released by Warner Brothers. No other distribution commitments have yet been made.

The announcement was made by president C. V. Whitney and executive producer Merian C. Cooper, who revealed that the first of the six planned films—*The Missouri Traveler*—would get underway in August. As described by Whitney, the novel by John Burress has "captured the true drama of American small town life." Ted Tetzlaff will direct, Frank Nugent will write the screenplay, and Pat Ford will be associate producer.

Revealed also was an agreement with Dr. Herbert T. Kalmus of Technicolor Corp. to do the six forthcoming productions in Technicolor.

Also planned by the Whitney company are:

Chang, reproduction of a Siamese jungle classic made by Cooper and Ernest B. Schoedsack a number of years ago;

The Valiant Virginians, an "epic" Civil War story by James Warner Bellah. John Ford has agreed to direct the film, which will go before the cameras in the Fall of 1957, Whitney said;

"William Liberty," a "great" unpublished novel, six years in the writing, by Frank Clemenson, a landscape painter and school teacher;

The American, saga of Major Chuck Yaeger, test pilot of the Air Force, who was the first human to break the sound barrier;

A nature drama, part of which is now being produced by a unit at work in the Middle East. Lowell Farrell is producer, and Winston Hoch will co-direct and be co-cameraman.



Merian C. Cooper, executive producer, and C. V. Whitney, president of C. V. Whitney Pictures, outlined their company's future plans at the "21" Club. Warner Bros. is distributing Whitney's first film, "The Searchers," starring John Wayne.

"Commandments" Selling Begun

Paramount wants every "reachable" human being in the world to see *The Ten Commandments* "at least once," and towards this end is instituting an unprecedented global selling campaign for the "long haul." The announcement was made by Jerry Pickman, Paramount ad-publicity-exploitation vice-president, at a trade press luncheon which served to introduce Maxwell Hamilton, newly appointed co-ordinator of the campaign.

Unlimited as to budget, the campaign will use the services of several public relations firms, and will be sustained through 1958 and possibly beyond. Hamilton noted that the campaign would be conducted along the industrial public relations lines, a unique departure in film promotion. "In industrial public relations, you don't turn in a pile of clippings at the end of three months and consider the job done," he said.

Paramount subsequently announced that the Cecil B. DeMille spectacle would forego the usual premiere in place of individual openings in cities throughout the world, to keep audience excitement at its highest possible level. Six "long run" theatres already selected, according to announcement from supervisor of sales Charles Boasberg, are: Criterion, New York; Keith's, Washington; Loew's Ohio, Cleveland; Warner Beverly, Beverly Hills (Nov.); New Theatre, Baltimore (Dec.). Other theatres will be announced shortly.



Attending the trade press luncheon-conference announcing promotion plans for "The Ten Commandments" were Paramount executives: (L to R) George Weltner, worldwide sales head; Gordon Lightstone, mng. dir. for Canada; Charles Boasberg, supervisor of sales on the DeMille production; Maxwell Hamilton, coordinator of worldwide promotion; and Jerry Pickman, ad-publicity vice-president.

Fourth Cinerama Film Sends Crew To India

The wheels have begun to turn on the fourth Cinerama production with Lowell Thomas flying to Northern India this week to start initial work in the Himalaya Mountains. Director Otto Lang and Harry Squire, cameraman for the first two Cinerama films and the recent *Seven Wonders of the World,* accompanied Thomas. The Cinerama crew will trek to "the roof of the world" to film a story of the hunt for an earthly paradise. The adventure, in the remote highlands and valleys, is as yet untitled. Jack Priestley and Fred Fordham will assist Thomas, with Fred Bosch and Ray Scharples handling the stereophonic system.

"Catered" Screenings

M-G-M will hold all-industry screenings of *The Catered Affair* in all exchange centers during the week of April 30, it was announced. Each of the screenings will be held in a theatre between regular showings of the current attraction. The decision to invite all phases of the industry to the M-G-M theatre screenings follows a highly successful sneak preview of the film at Loew's Lexington in New York, the studio said. *Catered Affair* stars Bette Davis, Ernest Borgnine, Debbie Reynolds and Barry Fitzgerald.

Theatre Circuits Cite Box Office Gains In Reports

Two major theatre circuits have reported sizable box office gains during the first quarter of 1956, according to American Broadcasting Paramount Theatres president Leonard H. Goldenson and Stanley Warner president S. H. Fabian.

Goldenson revealed that AB-PT showed a continuing rise in net operating profits of 34 percent above the corresponding 1955 quarter. During 1955, net operating profits had risen 74 percent above the previous year's total. First quarter net stood at $2,570,000 or $.60 per share compared with $1,917,000 or $.45 per share in the 1955 period. Capital gains during the period amounted to 253,000 compared to $33,000 in the first quarter 1955.

Fabian reported a net profit of $818,600 or $.37 per share after all charges for SW during the first quarter ending Feb. 25, 1956. The figure marks a 60 percent rise over the corresponding 1955 net. Profits during the previous year period stood at $511,400 or $.23 per share. Income from theatre admissions, merchandise sales and tenant rentals amounted to $23,450,000 during the 13-week period, compared to $22,091,400 in the initial quarter last year.

Goldenson declared that he was impressed by the forthcoming line-up of product slated for the next four months. Included in the films he noted were: *The Searchers, The Man Who Knew Too Much, The Swan, The Man in the Gray Flannel Suit, The King and I, Moby Dick, Trapeze, The Proud and the Profane, The Eddie Duchin Story* and *Alexander the Great.* He added that the ABC division is planning to further extend its network programming and to expand its Fall schedule.

Former B-K House Brings Trust Action

CHICAGO.—The 3000-seat Belmont Theatre has filed anti-trust action against Loew's, Warners', Universal, United Artists, Columbia, 20th-Fox, Paramount and Balaban-Katz Theatres before Judge Julius Hoffman here. The Belmont, operated by the ALB Corp., charges that the defendants conspired to set a zoning system to force the theatre to bid competitively against the BK Century and Covent Theatres although it is outside their competitive zone. The Belmont was at one time a BK theatre. The suit claims that the zoning system gives competitive advantage to other theatres for out-lying runs, and has caused irreparable loss to the Belmont.

In anti-trust action before Judge William Campbell, the General Drive-In Theatre Company has charged Columbia, Warners', 20th-Fox and Balaban-Katz with conspiracy to monopolize first-run exhibition in the Peoria vicinity. The Peoria company charges that it has been refused the opportunity to compete for first-runs. Karasotes Brothers Theatres Inc. has been name co-conspirator with Balaban-Katz.

Report From Britain:

By F. C. Livingstone

Budget Ignores Tax Relief Plea

This has been B & K week with a vengeance. For some people in this country those initials represent the visiting Russian politicos, but for those in the cinema industry they obviously stand for Budget and Kelly. But, whatever interpretations are put on them, they have all flopped badly.

After the promises which raised the hopes of British exhibitors in recent weeks, there did seem to be some evidence that the Chancellor of the Exchequer would announce, in his Budget speech, that there would be an easement of the extortionate Entertainment Tax which is bleeding the cinema industry white.

But Chancellor Macmillan had no relief to offer the industry. For did he offer one single word of sympathy to the exhibitors who fear that rising costs and falling attendances will compel them to pull down the shutters. Individual Members of Parliament have promised to fight the exhibitors' case each inch of the way while the Finance Bill (which makes the Chancellor's Budget law) is debated in Parliament.

Chancellor Macmillan was able to report a handsome surplus and looks for an even better one next year. So it is not that he has to scrape the bottom of the barrel for every penny he can find. The exhibitors have a strong case and even the hidebound bureaucrats, who think only in terms of national income without any regard to the ill-effect some of the methods of raising it, must realize that if cinemas are forced to close they will never again produce one single penny in Entertainment Tax or any other form of income to the Government or local authorities.

Three More Forced to Close

Just to underline that the tax sources are steadily drying up, this week alone brings news of three more cinemas that have been compelled to close.

The Star, Choppington, Northumberland, had a wall which started to bulge. The owner wanted to rebuild it, but the authorities said he was not to be allowed to. In nearby Gateshead, the Empress has been forced to close because an adjoining furniture factory had started to use cellulose and the fire officer considered this too great a hazard for the cinema to be allowed to continue. Ain't bureaucracy wonderful?

The third was the oldest in the city of Bristol—formerly known as the Queen's and more recently as the News Theatre. After 46 years in business, it is to be demolished to make way for a road widening scheme.

Exhibitor's Summer Convention

The C.E.A. is planning to hold its summer convention at the northern seaside resort of Blackpool this year, from May 27 to May 30.

Included in the program will be a special 21st birthday celebration of the J. Arthur Rank Film Distributors organization. Other special events are being organized by Columbia Pictures, Theatre Publicity and Associated British-Pathe, as well as by a number of firms outside the film industry.

Want Quota Abolished

The Edinburgh and South-East Scotland section of the C.E.A. have submitted a memorandum which, they recommend, should be the basis of recommendations to be made by the C.E.A. to the Board of Trade on future policy for the industry.

Among the recommendations is one that the present quota system should eventually be abolished. They point out that protection of the British film industry has now been in existence for nearly 30 years, and while they recognize the need for a healthy industry they maintain that protection is not the best way to achieve this end. The production industry should learn to stand on its own feet. At the present time exhibitors are, under penal obligations to render every possible assistance to the producing industry, yet they receive nothing in return.

The suggestion is made that producers should make a maximum effort to make themselves financially self-supporting, rather than sit back and allow exhibitors to pay their losses.

Seating and the Wide Screen

A number of local authorities have, in recent weeks, endeavored to enforce new seating arrangements on cinemas adopting wide screens. Proposals they have made have generally included the idea that no seat should be placed nearer the screen than the width of the screen.

Dr. Leslie Knopp, C.E.A.'s technical adviser, reports several cases where local authorities have rescinded their plans following Dr. Knopp's representations to them. But other authorities have not been so amenable to reason.

The Illuminating Engineers Society have studied the problem and is to issue a report in the very near future and the trade hopes that this will settle, once and for all, efforts to impose these "farcical" restrictive conditions.

Extended Runs Harmful

The Merseyside independent exhibitors are complaining bitterly that extended runs at big theaters in Liverpool are harmful to their business. R. H. Godfrey (past president of the CEA) says: "Everyone knows that big first-run situations are doing better than ever, but I think subsequent runs are definitely feeling the pinch."

Miscellany

Charlie Caplin has decided to produce his new film "A King in New York," at Shepperton, near London. It is understood that production will begin with a week or two. . . . The premiere of 20th-Fox's Carousel was the first occasion in cinema history here during which a full-scale TV treatment was given to a film opening. . . . Joseph Tushinsky gave the first demonstration of Superscope 235 in London last week. He announced that special printers were being installed at the Technicolor laboratories here which would act as a centralized headquarters for all Europe.

All Media Compatible Dependent Upon Each Other Says O'Neil

PHILADELPHIA.—The increasing public demand for entertainment has rendered all media compatible and dependent upon each other's resources, declared RKO Radio Pictures chairman Thomas F. O'Neil in a speech before the Poor Richard Club here.



THOMAS F. O'NEIL

Citing America's great strides in technology, O'Neil pointed out that the average citizen has realized both an increase in productivity and in leisure. The average work week has dropped from 60 to 40 hours in our lifetime, with expectation of a 30-hour week in 1980, he pointed out. The housewife spends four hours less per day in meal preparation, and with increased vacations-with-pay, the average worker now has a day off for every two days he works.

In attempting to meet these demands for entertainment, O'Neil indicated, "the difficulties most of us face are not technological, for the most part—but merely our stubborn refusal to abandon our cherished taboos—to cling to the comfortable old rut of doing things the way they always have been done."

Hits Calamity-Howlers

Pointing out that the "calamity-howlers" cried out the doom of motion pictures and phonographics with the advent of radio and television, the executive noted that each time technological advancement enable the older media to regain their public stature.

"The success of one medium tends to stimulate the efforts of another," O'Neil declared, "and all to the advantage of the public."

Technology has had a two-fold effect on the entertainment field, he added. It has "made available to millions the talents up to a few years ago performed for the few," and afterwards enable improvements in media threatened by new forms of entertainment. He pointed to new vitality in phonographics with the hi-fi boom, in radio with magnetic tape recordings, new programming techniques and new receivers, and in television with the adoption of motion picture film.

Citing the RKO sale of its film back-log to television as a major step in stimulating new thinking in all media, O'Neil added that eventually another radical departure will eventually solve TV's other problems—"maybe even that of free vs. subscription television."

In conclusion, O'Neil declared:

"We believe that the integration of these many areas of entertainment means more entertainment for everybody. . . . In the development of all these forms of entertainment, we will be looking to technology, which first made them possible, for increasing ways to make them even more attractive to the eventually bigger audiences we know we are going to have."

Morality Is Money In Bank: Code Administrator Shurlock

ST. LOUIS.—"Morality means money in the bank," declared MPAA Code Administrator Geoffrey Shurlock at the recent convention of the Federation of Motion Picture Councils here.

Attributing the global success of Hollywood films to the general adherence to the basic principles of the Production Code, Shurlock noted that there was "ample evidence that the Code assures Hollywood films more widespread moral acceptance than is the case with the home productions of many other countries."

Shurlock indicated that the fact that U.S. films are filling 70 percent of the world's screen time supports the tenet that "morality and decency are the basic ingredients of mass entertainment." He added that Hollywood's star-making publicity, stereophonic development and Technicolor also have played key roles in this universal acceptance.

Hetzel Cites Restrictions

Supporting the Code Administrator's position was MPAA vice-president Ralph D. Hetzel who declared that U.S. films may play a pivotal role in the war against communism in Asia. In his talk before the convention, *The Film and The Foreign Market*, Hetzel said, "There is no better device for American relations than the American film."

However, there is a growing trend of political and economic pressure overseas toward the restriction of the U.S. film, Hetzel pointed out. In order to strengthen the world film market for ourselves and others, and to demonstrate that we have no intention of driving the foreign producer out of business, the MPAA official advised, "All of us ought to see and to support the film productions of other countries."

In his talk, Shurlock took a brighter view of the often-criticized element of Hollywood product: violence and brutality. Such offences are "being dispensed with," Shurlock commented. The Administrator drew the distinction between violence, "a valid element in drama," and brutality, "over-emphasis of individual scenes, showing details inserted for their shock values." Shurlock praised the recent *Jubal* and *Crime in the Streets* for avoiding the pitfalls of *Shane* and *Blackboard Jungle*.

Concedes Mistakes

Conceding that mistakes have been made, Shurlock set the aim of his office: "to make certain that films are reasonably acceptable, morally, to reasonable people." Success in the world market indicates that families everywhere "feel they can go to Hollywood movies without being embarrassed."

Pointing to a recent French editorial noting that a film forbidden to minors loses 30 percent of its domestic gross, Shurlock reiterated that "scandal doesn't pay." The French article pointed out that 70 percent of Hollywood films imported were profitable to the family trade, Shurlock noted.

Shurlock tossed bouquets to the Protestant Motion Picture Council for the "finest analysis of our films, morally as well as entertainment-wise," and to recent films, *Gaby* and *Man in the Grey Flannel Suit*, for handling moral values and themes "most effectively."

According to the PCA, the answer to the question, "Are the wages of sin always death?" is "No, not always," Shurlock declared.

He commended Hollywood for purchasing as little of "trashy" literature as it does—considering the availability of a "fairly large ready-made audience" for such fare. He added that he would like to see the word "adult picture" restricted to mean "one which appeals directly to the grown-up mentality," and not "a euphemism for something furtive."

The FMPC convention passed resolutions urging the curtailment of brutality in films in treatment and in detail, and opposing any form of legal censorship to replace self-regulation. The convention also expressed confidence in the MPAA directors to determine the necessary Code changes in the future.

UA-MPAA At Odds Over 'Kiss' Wording

United Artists and the MPAA are at odds again, this time over the Advertising Code's refusal to permit the use of the words "I'm pregnant" in copy for the film, *A Kiss Before Dying*, about an unmarried girl who becomes pregnant and is murdered. The objectionable words are used in the film proper, which has received the Code seal. The Code prefers the words, "I'm in trouble," instead.

UA vice-president Max E. Youngstein and the film's producer, Robert E. Jacks, both protested the decision. Jacks declared, "The motion picture industry too often has been accused of using misleading advertising. . . . Now we're trying to be completely honest and we are told we can't be."

Youngstein complained of the lack of coordination between MPAA Production and Advertising offices, and their "failure" to provide a "workable yardstick." "I am very much for a Production Code and an Advertising Code that recognize the facts of life as they are today, not 25 years ago," he said. "On the other hand, I have practically given up trying to understand what the MPAA does."

In spite of the fact that UA resigned from the MPAA after the denial of a Seal to *The Man With The Golden Arm*, it has continued to submit advertising to the MPAA.

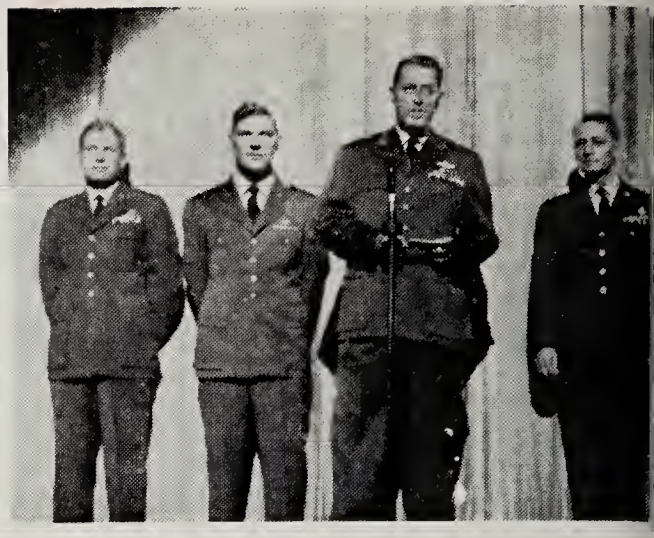
SMPTE Expects 1000

More than 1000 motion picture and television technicians and engineers are expected to attend the 79th semi-annual convention of the Society of Motion Picture and Television Engineers which opens this week at the New York Statler. Television will play an important part in the meeting with half of the 20 technical sessions devoted exclusively to TV subjects.

New developments in motion picture and television equipment, designed to improve quality, yet reduce costs, will also be featured in more than 35 exhibits in the Penn Top area of the Statler.







OFF TO A STRATO-F

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WASHIN



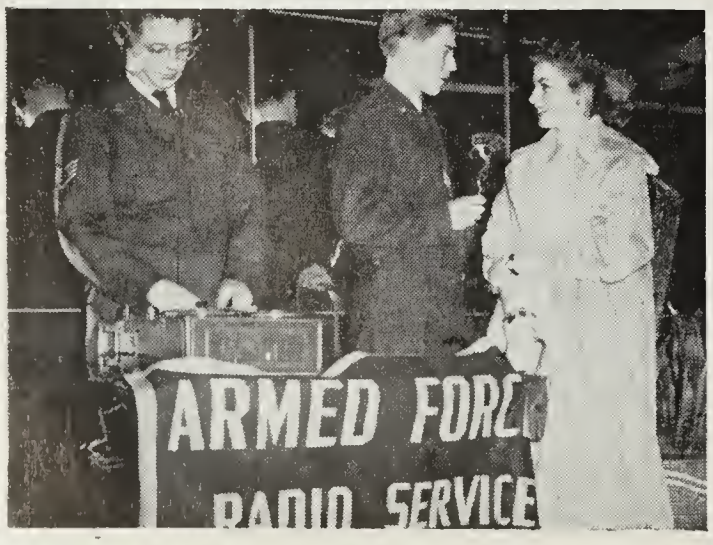
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ON THE THRESHO

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Produced by WILLIAM BLOOM · Associate Producer BARBARA Mc LEAN · Directed by ROBERT D. WEBI













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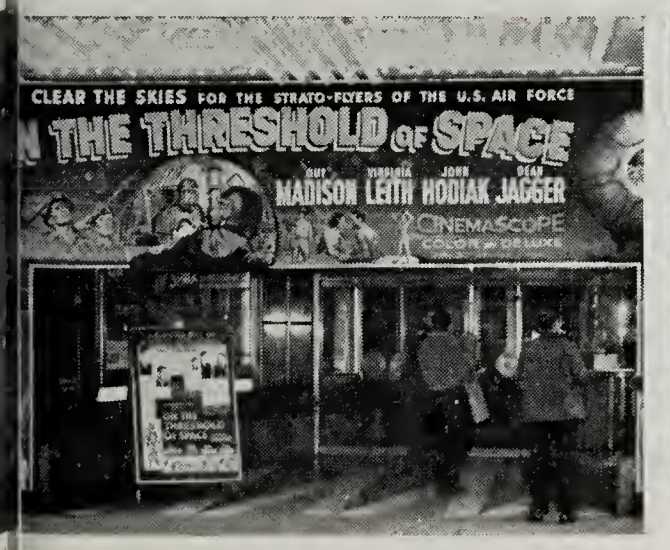
Make your opening a festive, important event with the co-operation of the USAF base or recruiting station nearest you (see list in Press Book). Directive has alerted all installations to aid playdates. Arrange for

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20th-Fox Talent Training Program Gets Under Way



At a two-day national sales conference executive producer Buddy Adler was introduced to division managers of 20th-Fox from throughout the U. S. and Canada. (L to R) Adler, president Spyros P. Skouras; Lew Schreiber, executive manager; William Gehring, executive assistant to Skouras.

HOLLYWOOD.—The latest company to get into the treasure hunt for "new faces" is 20th-Fox. The company is developing the most ambitious talent-training program yet, and has "set aside $1 million" to put the project into operation, according to president Spyros P. Skouras and executive producer Buddy Adler. And anther $1 million yearly will maintain the program, they said.

According to present plans, Fox will establish dramatic schools in Hollywood and New York. And Fox representatives will be on the lookout for "fresh, promising talent" among writers and directors.

One probable result of the program would be to increase competition within the business. Producers may regain the bargaining power which was lost when top stars became scarce, by having growing stars to compete with the James Stewarts, Marlon Brandos and William Holdens.

Skouras and Adler developed the program with the assistance of a planning group comprising Lew Schreiber, studio executive, and Joseph H. Moskowitz, eastern production liaison.

Paramount Employment Setting Studio Record

HOLLYWOOD.—Employment at Paramount, where six pictures are now in production, has reached a peak of more than 2,700, highest total of persons working at the studio in more than a year, it was announced this week. The same high level of studio employment is expected to continue for some weeks as from four to six films are slated to start in June.

The six pictures currently in work at Paramount are *Funny Face*, *The Loves of Omar Khayyam*, *The Lonely Man*, *The Maverick* and two Hal Wallis productions, *Gunfight at the OK Corral* and *Hollywood* or *Bust*. Scheduled to start in June are *The Jim Piersall Story*, *The Buster Keaton Story*, *Flamenca* and Wallis' *The Rainmaker*.

HOLLYWOOD ...on the wire

RICHARD BERNSTEIN, *Editor*
Hollywood Offices:
8245 Beeman Avenue
North Hollywood. Tel.:
ROgers 7-2347

Burt Lancaster took on his first singing and dancing role when the Hecht and Lancaster Companies purchased the Roy Chanslor novel, "The Ballad of Cat Ballou," which will star Lancaster and Tony Curtis. Plans are now underway to script this Western story as a musical, with Burt and Tony handling a good part of the singing and dancing chores. This will be Lancaster's second picture with his own company since he filmed "Trapeze" in Paris with Tony Curtis and Gina Lollobrigida for United Artists. It will follow "The Devil's Disciple" to be filmed this summer with Lancaster starring with Sir Laurence Oliver and Montgomery Clift. Curtis is now prepping "The Sweet Smell of Success," which he will make in association with Hecht and Lancaster.

* * *

"The Man Who Rocked The Boat," the autobiography of William J. Keating, formerly a New York City assistant district attorney, was purchased by Universal-International. Albert Zugsmith has been assigned to produce Keating's narrative of his vigorous prosecution of New York waterfront criminals during his nine years as an assistant D.A. and his subsequent battle against waterfront corruption during his years as staff counsel for the New York City Anti-Crime Commission. . . . Allied Artists has put another Bill Elliott starrer before the cameras, "Night Target," with Eleanore Tanin playing opposite Elliott and Jean Yarbrough directing.

* * *

Charles Laughton has been signed by Sam Spiegel as the first star for his Horizon-American production of "The Bridge Over The River Kwai." Laughton will portray the role of Colonel Davidson, a British military leader who is captured with his troops by the Japanese in World War II and force to labor in the building of the bridge. David Lean will direct the film, which is from the novel by Roger Boulle, who is also doing the screen play. Spiegel will put the film, "End As A Man," which he is also producing, before the cameras May 15th with "Bridge" rolling Sept. 15. Both are for Columbia release.

* * *

Producer Bob Goldstein now expects to have continuous production going until August, under the new banner of Bob Goldstein Productions. Currently in work is the George Zuckerman-Arnold Western novel, "The Brass Legend," with production to start in May on the Abbott and Costello comedy, "Dance With Me, Henry," an original by William Kozlenko and Leslie Kardos, which will be directed by Charles Barton. Then filming will start on the Barbara Stanwyck starrer, "Love Story," an original melodrama and screen play by Jo Eisinger. Following the Stanwyck vehicle will be "Showdown Creek," a best selling novel by Lucas Todd, screen played by Don Martin. Working with Goldstein in executive capacities are Herman Cohen, who serves as producer on some of the films, Jessica Landau, his executive assistant, and Clarence Eurist, production supervisor.

Universal-International purchased the film rights to "Badge of Evil," a novel by Whit Masterson, and assigned Albert Zugsmith to produce. The melodrama deals with a young assistant district attorney who discovers that a retired police captain manufactured evidence used to convict suspected criminals. . . . Samuel Fuller's production of "Run of the Arrow," which he will also direct for RKO release under his Globe Productions banner will roll June 4th. . . . James Gregory, well known Broadway actor, inked with RKO for one of the top roles in "Strike A Blow," which was written by Robert Dozier, will be produced by Stuart Millar, and will be directed by John Frankenheimer.

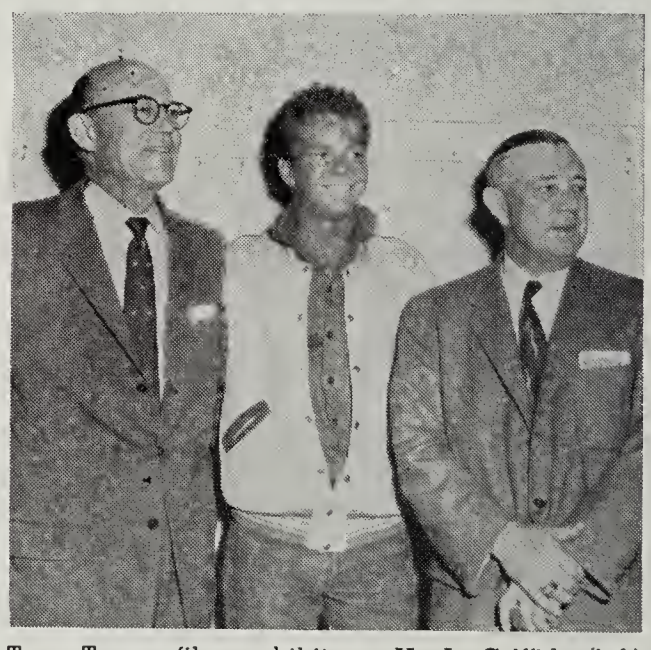
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John Dehner has been signed for a starring role in the Bel-Air Production, "Fort Laramie," which will be made for UA release. Don Gordon will co-star with Dehner in the film, which Howard W. Koch will produce and Lesley Selander direct. Aubrey Schenck is the executive producer. . . . Alan Ladd's Jaguar Productions has purchased "Off The City Streets," a novel by Lester Atwell recently serialized in the Ladies Home Journal. Ladd will produce the film with George Berthelon. The story concerns a group of small town people who take underprivileged children into their homes during summer vacation. Warner Brothers will release.

* * *

Delbert Mann, Academy Award winning director of "Marty," was signed by Don Hartman to direct Eugene O'Neill's "Desire Under The Elms," Hartman's upcoming independent production for Paramount. Sophia Loren will star in "Desire Under The Elms," and Irwin Shaw will do the screen play. Also over at Paramount, Tracey Roberts was cast in "Hollywood Or Bust," which stars Dean Martin and Jerry Lewis and Pat Crowley. Frank Tashlin is directing the feature. . . . Ray Milland, who is completing work on his Republic feature, "Lisbon," which he produced and directed

(*Continued on page* 25)



Two Texas film exhibitors, H. J. Griffith (left), president of Frontier Theas., and Phil Ilsey (right), president of Phil Isley Theas. with actor Russ Tamblyn during the filming of Allied Artists' "The Young Guns," in which Tamblyn stars with Gloria Talbott.

THESE ARE **THE STARS** OF

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BURT **LANCASTER** TONY **CURTIS**

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with JOHN PULEO • MINOR WATSON

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Screenplay by JAMES R. WEBB

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THRU UA



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MAY 1

LOOKS AT "TRAPEZE"

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Up...Up...Up There Above The Great Ones!

THRU UA



"Away All Boats," adopted from the Kenneth Dodson best-seller, in VistaVision and Technicolor, boasts an all-star cast including Jeff Chandler (center), George Nader (left) and Lex Barker (right).



"Hills Of San Carlos," September release in CinemaScope and Technicolor, stars Audie Murphy (right), Ann Bancroft and Pat Crowley.

Wide Variety Of Themes

Universal Releasing 10 Films From July Through October

Universal Pictures will release ten of its important film productions during the four months of the 1955-56 season running from July through October, Charles J. Feldman, vice-president and general sales manager told the Company's home office sales executives and district sales managers at the four-day Mid-Year Sales Conference concluded this week.

The ten pictures, representing a wide variety of subject matter and themes and featuring top box office personalities, will be backed right down the line by the aggressive type of showmanship which exhibitors have come to expect from Universal, Feldman pointed out.

Eight of the 10 pictures are in Technicolor, two are in CinemaScope and one is in VistaVision all designed to enable exhibitors to take advantage of every possible box office plus in bringing these pictures before their patrons. They are in keeping with Universal's traditional policy of providing a steady flow of top box office pictures for the nation's exhibitors, Feldman told the sales executives.

Highlighting this important group of releases will be *Away All Boats*, based on the Kenneth Dodson best-seller. In VistaVision and Technicolor it is the most expensive film production ever made by Universal, according to Feldman.

Another highlight of the July through October group will be *Toy Tiger*, in Technicolor starring Jeff Chandler, Laraine Day and Tim Hovey and produced in the same heartwarning comedy tradition of the successful *The Private War of Major Benson* last year. A series of territorial saturation pre-release engagements are being set for the beginning of school holidays in June.

Pillars of the Sky, in CinemaScope and Technicolor and starring Jeff Chandler, Dorothy Malone, Ward Bond and Keith Andes in one of the company's most ambitious westerns of the year, is scheduled for October release.

Leading off the July releases will be *The Rawhide Years*, a drama of the Mississippi River gambling boat era in Technicolor starring Tony Curtis, Colleen Miller and Arthur Kennedy. The second July release will be *Congo Crossing,* in Technicolor starring Virginia Mayo, George Nader and Peter Lorre. The third July release is *Toy Tiger*.

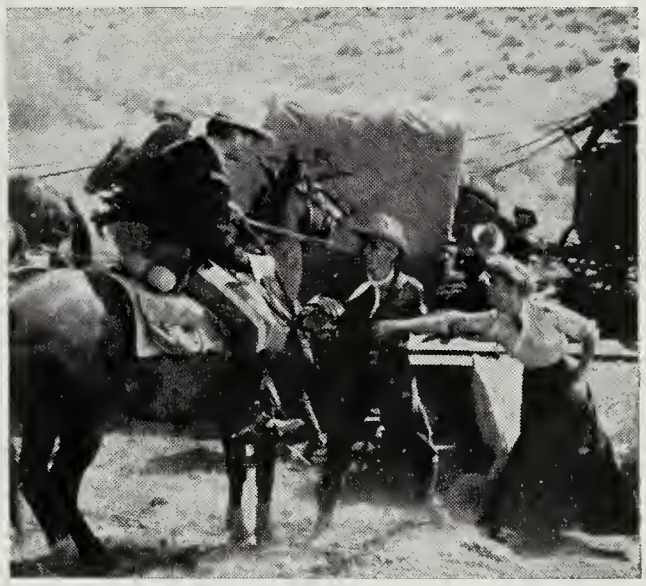
The August release besides *Away All Boats* will be *Francis in the Haunted House*, the latest in the successful "Francis" series, starring Mickey Rooney.

September releases are highlighted by the Audie Murphy, CinemaScope and Technicolor film production *Hills of San Carlos,*

(*Continued on page* 32)



"Congo Crossing," a July release in Technicolor, stars (l. to r.) George Nader and Virginia Mayo.



"Pillars of the Sky," in CinemaScope and Technicolor, is scheduled for October, and stars Jeff Chandler (center) and Dorothy Malone (right).



"Francis in the Haunted House," an August release, stars Mickey Rooney.



"Raw Edge," a September release in Technicolor, stars Yvonne DeCarlo (left) and Rory Calhoun (center).



Lead-off July release will be "The Rawhide Years," in Technicolor and starring (l. to r.) Tony Curtis, Colleen Miller and Arthur Kennedy.

Theatres Operate In Red; Concessions Keep Many From Folding: Sindlinger

WASHINGTON.—The nation's film theatres were running in the red for the past six months, and only concession receipts kept many from folding, Albert E. Sindlinger told some 230 exhibitors at the Washington motion picture exchange area convention last week.

Citing statistics which lent weight to the position of tax-repeal proponents, the industry's "figure man" pointed out that from October, 1955, through March, 1956, exhibitor expenses were $412,600,000, as against grosses of $404,500,000. During this same period, the theatres paid $30,400,000 in federal admission taxes, he added.

Furthermore, he pointed out, grosses during this period were 20 percent below the corresponding six months the previons year.

Sindlinger also cited a heavy drop in mid-week theatre attendance, which he attributed in large measure to the recent innovation by film companies of showing current film clips on television. About half of all movie business is now done on weekend nights, he stated.

Fox vice-president William C. Gehring called for a cease-fire between distributors and exhibitors. Instead of battling each other, he said, they should "join forces against our common enemy—declining box office."

Opposing federal regulation of the film industry, and the airing of its intra-industry hassles in public—an obvious reference to the Senate Small Business Committee probe—Gehring said that "there is not a legislator who can make or sell a picture better than the producers or who can promote a picture better than the exhibitors. It is foolish to ask for outside help when none is as qualified as we are to handle our own affairs."

Arthur Mayer, former distributor and exhibitor who is currently drumbeating for Paramount's *War and Peace,* gave the delegates a ray of hope with a highly optimistic outlook at forthcoming product. Based on recent observations, he forecast that exhibitors will be able to count on more good pictures in the next 12 months than in the entire preceding three-year period. All major producers are stepping up production of top-flight films, he stated.

Opening Gun For "W&P"

The New York Times carried the first full-page *War and Peace* newspaper ad this week—nearly a half-year ahead of the release of the Paramount VistaVision-Technicolor production of Tolstoy's epic novel, starring Audrey Hepburn, Henry Fonda and Mel Ferrer. Within a week the same ad will appear in other major U. S. newspapers and color inserts will appear in all trade papers between May 5-19. This campaign will surpass any previous Paramount ad-publicity-exploitation campaign, Paramount announced.

Stark Proposes "Television City"

Creation of a 22-acre "Television City," located possibly on New York City's west side, was proposed this week by City Council president Abe Stark at the annual dinner of the Industrial Designers' Institute. Stark noted that studies are now under way to determine the suitability of the site in regard to electrical interference, access to public utilities and availability of space for fnture expansion. The site would be eligible for approval by the Federal Government nnder the slum-clearance program, Stark said.

Harriman Vetoes Bill

ALBANY.—The Noonan Bill was vetoed by Gov. Harriman here this week. The bill, revising fees for the licensing of motion pictures in New York, would have cost the State approximately $285,000 in revenue annually, the Governor declared. Under the budget recently enacted by the legislature, the loss would not have been made up, Harriman said. The bill proposed that fees for first copies of films be increased from $3 to $4, but additional print fees would have dropped to $4 per entire print instead of $2 per thousand feet. A similar bill is expected to be introduced in the legislature's next session.

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HOLLYWOOD . . .

(*Continued from page 20*)

and in which he co-starred, has set as his next Republic production, "Stockade," which will roll this summer.

* * *

Francis Lyon has been signed by executive producer Walter Mirisch to direct Allied Artists' "The Oklahoman," which will star Joel McCrea in the title role. Mirisch will personally produce the feature from a Daniel B. Ullman screen play, which Ullman adapted from his own original story. The film will roll in CinemaScope and color. Lyon recently completed direction of Walt Disney's "The Great Locomotive Chase," which stars Fess Parker and Jeffrey Hunter.

* * *

Hal Wallis signed the new young singing sensation, Elvis Presley, to a term contract for films. . . . Novelist-playwright Jerome Weidman has been signed by M-G-M to write the screen treatment, "Pattern of Malice." . . . Producer-Director Andre De-Toth will shoot "Hidden Fear," in June, on location in Copenhagen. The film will be co-produced by Robert St. Aubry, Howard Chn II, and Palladium Studios of Denmark for release by United Artists. . . . Allen H. Miner inked a personal four-picture directorial contract with Leland Hayward. His first assignment will be as associate director under Fred Zinnemann on "The Old Man and The Sea," which Hayward is producing for Warner Brothers release.

* * *

"The Halliday Brand," an original screen play by George George and George Slavin, has been purchased for independent production by Collier Young, who has set a deal with United Artists to release the film. The feature will roll May 21. . . . Marshall Thompson has left for the Belgian Congo to star in Carl Dudley's "Assignment Congo." . . . Nathan Juran has been signed by U-I to direct the science fiction feature, "The Deadly Mantis," which will be produced by William Alland. . . . John Farrow rolls his next RKO production, "The Prowler," Aug. 2nd.

* * *

Harold Hecht and Burt Lancaster signed Ernest Borgnine to star in "Bandoola," with Sophia Loren as his co-star. The film will be shot on location in Ceylon. Film will be based on the book, "Elephant Bill," by British army officer Lt. Col. J. H. Williams. "Bandoola," will be released by United Artists. . . . Jeff Chandler has set up his own independent production company, Earlmar Productions.

Team Gardner, Granger

Ava Gardner and Stewart Granger, co-stars of the forthcoming M-G-M release, *Bhowani Junction,* will be re-matched for the studio's film version of *The Little Hut*, London and New York stage hit. Shooting is scheduled for June on European locale. F. Hugh Herbert and Mark Robson will co-produce, with Robson directing the Herbert screenplay. The romance, probably filmed off the coast of Spain, deals with a couple stranded on a desert island with their best friend.

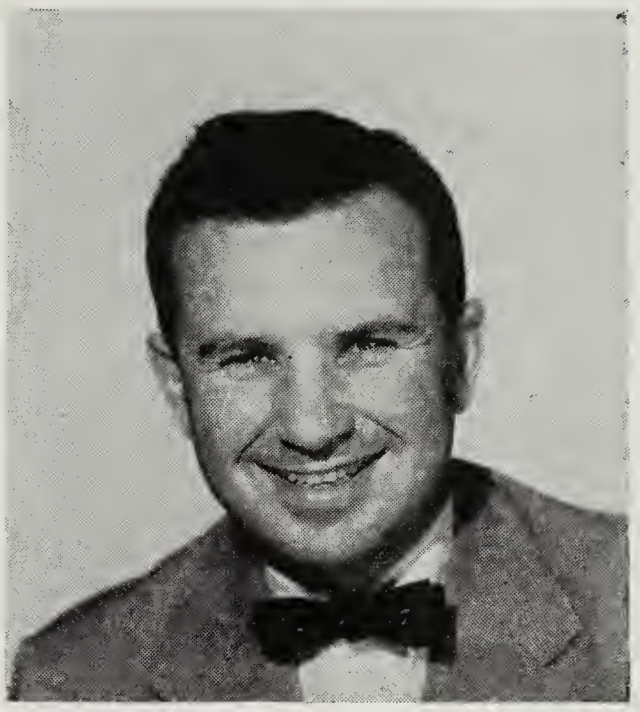
Havana-Bound Blumberg To Shoot First U. S. Film In Cuban "Paris"

By Richard Bernstein

The first film shot exclusively in Havana will star Errol Flynn, it was revealed by producer Lewis Blumberg. Marking the producer's film debut, *The Big Boodle* will be set in the "Paris of Latin America." According to Blumberg, many companies have used bits and pieces of the locale for U.S. films, but never a whole feature.

The Big Boodle, meaning a bundle of counterfeit cash, is based on the Robert Sylvester novel, and it provides Errol Flynn with the tailor-made role he made famous. In the film, the world-traveling actor returns to the screen after three years to try to pass $3 million through the Cuban treasury.

In regard to Cuba, Blumberg pointed out: "We spent a lot of time on location hunting, and we've found exactly what we were looking for. The land is picturesque—and it's something of scope and scale that you can't get on TV."



LEWIS BLUMBERG

Flynn Deals

In the screen play by Jo Eisinger, Flynn plays a gambling casino dealer who's paid off by a beautiful girl in a "boodle." He takes off after the girl, gets caught in a net of intrigue and almost loses his life. The film provides two femme leads, almost par for the Flynn course—and there's a good deal of suspense and drama in the story, too, Blumberg pointed out.

The Cuban government, the producer reported, is very anxious to encourage American producers to shoot their locales down there, and have expressed willing co-operation.

Blumberg indicated that all his shooting will be done on "live sets," with all interiors and exteriors shot on actual location, including the casino sequences filmed in one of the capital city's famous gambling halls. There'll be a good mixture of suspense and action—with one fast-paced chase scene ending up in the famous Morro Castle, the producer added.

There's also a dramatic contrast between the old and the new in Havana, and the vivid contrast will be depicted in *The Big Boodle,* Blumberg noted.

When he was looking for properties before reading the Sylvester book, he wanted something that combined suspense and flaring drama. Upon reading *The Big Boodle*, he decided, "this is it." Well-steeped in the economies of TV, Blumberg decided to enter theatrical production — "because there's a strong market for good features today."

"The most important thing for an independent producer today is to keep costs down. If he can produce at the right price, he'll make money," the producer advised.

"One picture can make a star," Blumberg believes, and he's all for "taking a chance with people today."

But above all, Blumberg asserts the value of suspense.

"The most important part of the seat in any film theatre," the producer says, "is right at the edge—and that's the only place to keep your audience."

Blumberg, who is the son of industry pioneer Nate J. Blumberg, board chairman of Universal Pictures, joins the son of another illustrious father in Cuba. Sam Goldwyn Jr., who made his production debut recently with *Man With A Gun,* is now in Cuba shooting *The Sharkfighters.*



Cecil B. De Mille (left) takes time out from his chores on Paramount's "Ten Commandments," to display an artist's conception of the pirate La Fitte to Yul Brynner, (center) who will direct and star in a musical dramatization of "The Buccaneer," a De Mille success of the 1930's. Henry Wilcoxon (right) achieves full producer responsibility on this film to be made in VistaVision and Technicolor under De Mille's auspices.

REGIONEWS

ALBANY

The Variety Club will co-sponsor the Eastern sectional finals for the U. S. Olympics boxing sqnad for two days at Hawkins Stadium, Menands, in Aug. Honorary memberships in Tent 9 were presented by chief barker Harold Gabrilove to Wm. R. Hearst, Jr. of Hearst Newspapers; Kingsbury Smith, gen. mgr. of International News Service, and Frank Conniff, editorial asst. to Hearst. Variety Camp Thacher was beneficiary of the affair at which Gov. Harriman, an honorary Variety member, spoke on the Times-Union's 100th anniversary celebration.

For the first time here, a cricuit drive-in was picketed in a dispute which involved IATSE Local 12 of stagehands, and Local 324 of projectionists when Fabian's 1000-car Mohawk on Albany-Schenectady Rd. opened without a stage worker. Fabian claimed a stagehand's services were unnecessary. . . . Cliff Swick, 56, for more than 25 years a theatre mgr., died of a stroke as he was getting Harry Lamont's Vail Mills Drive-In ready for reopening.

ATLANTA

The new Belmont Theatre in the Belmont Hill Shopping Center at Smyrna, Ga. was opened by Ed Stevens, who also owns the Stevens 16 mm exchanges in the south and has options on several other shopping center sites. The theatre seats 608, is equipped with RCA 4-channel sound and CinemaScope and features a large lounge in front, open to the shopping center at all times. . . . Frank Lowery, former sales rep. for Columbia here, has joined Capital Releasing Corp. as Florida sales rep. . . . Mrs. Raleigh Clark has taken over booking for her Toez Theatre, Brooklet, Ga.

Managerial changes in Martin theatres include John Clark from the Grand, Cartersville, Ga., to the Martin, Americus; Edwin Cox from the Strand, Marietta, Ga., to the Grand there; Lloyd Reddish from the Legion, Cartersville, to the Carol, Albertsville, Ala.; Burriel R. Coleman is now at the Starlite Drive-In, Cartersville. . . . T. E. Watson opened his new Rebel Drive-In at Calera, Ala., with Hubert Yon as mgr. . . . Application to open an ozoner in Macon, Ga., on site of the old Starlite, was filed with Bibbs Co. Commissioners by Bernard M. Parker, Thomas Parker, Sr. and M. W. Patton.

New Martin & Thompson appointments include Paul Gross as mgr. of the Thompson Theatre and M&T Drive-In, Hawkinsville, Ga., to succeed Emmett Grimsley; Mrs. Pat Cowan as asst. mgr. of the Thompson; Charles Whittington upped from asst. mgr. of the Thompson to mgr. in training. . . . Crescent Amuse. closed the Old Hickory Theatre, Old Hickory, Tenn.; Bobby Cobb closed his Northport at Northport, Ala. . . . Floyd Theas. put the Hardee Theatre, Wauchula, Fla., on a Sat.-Sun. only policy. . . . Joe Johnson, M-G-M booker, was upped to field press rep. and will cover the Memphis and New Orleans branches.

Florida State will soon start work on a new 1000-seat theatre at Daytona Beach, to replace the Empire which was recently destroyed by fire. The company appointed Dan Sangaree as mgr. of Fourth St. Drive-In, St Petersburg to succeed Ezra Kimbrell, transferred to the Ritz, Sanford, and Dick Leonard adv. mgr. for theatres in St. Pete. . . . M. W Patton and B. M. Parker opened the old Starlite Drive-In at Macon, Ga. . . . S. G. Brown is new owner of the Greenback Drive-In, Greenback, Tenn. Other new acquisitions include the Woodside Drive-In, Greensville, Tenn., by Lester Wilson from R. T. Craft; Burchfield Drive-In, Oak Ridge, Tenn., by John and Wm. Cole from Ed Burchfield; Moonlite Drive-In, Clarksville, Tenn. by A. G. Way. . . . Mrs. Betty Floyd resigned from M-G-M to await the stork and was replaced by Mary Fuller.

C. M. Waterall will soon reopen his long-closed Chatom Theatre, Chatom, Ala. . . . James Henderson of Woodbury, Tenn. is now with Starlite and Four-Lane drive-ins near Murfreesboro, Tenn. . . . The WOMPI's will participate in Old Newsboy Day on May 18, jointly sponsored by Atlanta Journal-Constitution and Variety Club for benefit of the Cerebral Palsy School, and in the Georgia-Alabama Theatre Owners convention at the Dinkler-Plaza Hotel, May 27-29.

BOSTON

Arthur Darman purchased the Bijou Theatre, Woonsocket, R. I., which Melvin Safner had operated for almost a year. Mass. Theatre Equip. Co. is installing full stereophonic sound in Darman's Stadium Theatre, Woonsocket, which New Eng. Theas. recently gave up, and it will be closed until June for other improvements, including new seats, carpet and a new screen. . . . The original wooden screen and tower at Stanley Rothenberg's Adams Drive-In, Adams, which blew down during the storm, is being replaced by a new steel Selby screen 101½x44'. . . . Edna B. Hall closed the Brooks Theatre, Brooks, Me., and removed the equipment.

The 1500-seat Court Sq. Theatre, Springfield, is to be converted into office space, following decision by Owen M. Holmes to terminate his lease effective April 30. Holmes plans to build a drive-in at W. Springfield. . . . In Vt., Vincent Choate, who is secy. of the Vt. Chamber of Commerce, has called it a day at his Shea's Theatre, Turner Falls, while in Richford, Roy Brown gave up his lease on the Park Theatre to devote full time to the Savoy in Northfield, which he owns. . . . The sudden death of William Arvin, 49, Filmrow letter carrier for many years, came as a shock to his many friends.

"Joey's Pal"



The first annual "Joey" Award of the Asthma Medical Center is presented to United Artists v.p. Max E. Youngstein (right) by Dane Clark during the "Parade of Stars" benefit in N. Y.'s Town Hall. The Award honored Youngstein's leadership in the "Attack On Asthma" Drive benefitting the Jewish National Home for Asthmatic Children at Denver. The charity show raised $25,000 for the non-sectarian Home.

BUFFALO

The Buffalo Scholastic Legion of Decency awarded a citation to "Carousel," which is being promoted in all Catholic schools of the diocese, much to the satisfaction of Century gen. mgr. Robert T. Murphy. . . . Dipson Theas. of Batavia took over operation of the Hornell Drive-In on lease from the company headed by Harry Berkson. The Ave. Drive-In Thea. Corp. of Buffalo, of which Berkson is head, has acquired the Boulevard Drive-In in the town of Wheatfield. . . . Sam Slotnick is opening a new ozoner in the town of Liverpool, near Syracuse.

James L. Russell took over operation of the Rialto Theatre in E. Rochester, owned by Harold Dykert and formerly operated by Schine Theas. . . . Following 16-week run of "Guys and Dolls," the downtown Cinema Theatre went back to its regular policy of showing art films. Current attraction is "Doctor At Sea." . . . Fire at Basil's Roxy Theatre in Buffalo caused some $20,000 damage to the balcony booth and second floor.

Phil Todara, former local theatre mgr. and now WXRA's Hernando, the teen-ager's disc jockey, is booking several "horror" films as a side line and recently presented his Hideaway Horror Show at the Kenmore to a packed house. . . . Eddie Miller, mgr. of the Paramount, put on the Dr. Jekyl Weird Show on stage with "Mighty Joe Young" for a single midnight performance, with two weeks advance sale of tickets at $1 and all four Paramount theatres in Buffalo boosting the show via trailers.

CHARLOTTE

All N. C. theatre owners are cooperating with the Safety Div. of the N. C. State Highway Dept. by playing three specially prepared traffic safety films. The first to be

(*Continued on page* 28)

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The Hollywood Reporter

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CHARLOTTE (cont'd.)

released stars Jimmy Stewart, to be followed by stars Jack Webb and Dick Powell. . . . High winds blew down screens of the Sunset Drive-In, Hobgood, N. C. and the Badin Road, Albermarle. Plans are underway for rebuilding. . . . A Scroll of Commendation was presented to directors of Theatre Owners of N. and S. Car. by Robert Jones, state dir. of the National Foundation for Infantile Paralysis. . . . A. Fuller Sams, Jr., Statesville Theatre Corp. gen. mgr., is a grandfather for the first time.

CHICAGO

United Paramount voted 258,774 B&K shares at recent annual meeting. During past year, company disposed of seven theatres—two in Oak Park, two in Rockford, one in Elgin and one on southside—in full compliance with consent decree, and gave up leases on Grand, Blue Island, and Belmont, Chicago. Current assets are $6,064,-908; liabilities $1,924,293. . . . Post easter business is more than 10 percent ahead of same period last year, attributed to better product. . . . Lily Cup Corp, has a specially treated container for packaging popcorn which prevents penetration of oils.

Paul Marr was named booking mgr. for the stage show policy which got under way at the new Starlite Outdoor Theatre in conjunction with film bill, at $1.75 admission. Mgr. Stanley Kohlberg is offering free candy for the kiddies, milk and diapers for the babies and a $1 chicken dinner to early patrons. . . . Abbott Theatre Supply reports completion of RCA sterophonic sound installation and a Radiant superama screen in H&E Balaban's Esquire Theatre. . . . "I Am A Camera," which was pinked for loop showing, is now playing at the Coronet, Hyde Park and Bryn Mawr art theatres. . . . Ray Axelrod joined Warner exchange as country salesman.

Four movie projectionists and Allied Theas. recording secy. Lou Abramson were called as witnesses in the government investigation of Local 119's use of welfare funds. . . . Elizabeth Bain, WGN-TV film div. chief, reports purchase of Hygo unit of 22 Columbia and Universal films for use in Chicago area. . . . Berlo Vending is making a drive for more theatre tieups, including installation of necessary equipment, employees to operate it, and full liability insurance. . . . Passed away: Projectionists Paul Gardner and Charles Westheffer, film booker Leo Schallman.

New owner-mgr. Walter Scott installed a wide screen in the Ohio Theatre, Golconda. . . . Mrs. Kay Simmons sold the Bugg Theatre, Chicago, to Harry Brown. . . . Charles I. Jones is new owner of the Ashton Theatre, Ashton. . . . Morris Kahn named mgr. of Alliance's North Drive-In, Anderson, Ind.; Dick Lennartz, South Drive-In, Anderson. . . . Edward Mager, chief booker for Allied Theas., was in Garfield Park Hospital for checkup.

Randolph Borer, former co-owner of loop Oriental, is moving to his new home near Missoula, Mont. . . . Triple feature programs are being tried out at B&K's Portage Theatre. . . . LaRabida Sanitarium, the Variety Club Charity, will erect a $400,000 addition, to be named Richard J. Finegan Memorial Research Center.

CINCINNATI

Frank Carnahan and Bud Hughes opened the Richmond Drive-In at Richmond, Ky. after installation of new wide screen and remodeling of concession stand. This is the theatre they acquired from Don Reda. . . . New head maintenance man at the Milford Auto Theatre, Milford, is Joe Dejoy. . . . Kip Smiley is resigning as salesman for M-G-M to join forces with Jack Needham's booking and buying service. He will also manage the two ozoners in Xenia, O. owned by Milton Strauss.

Jim Roberts expects to reopen the Ravenswood Drive-In, Ravenswood, W. Va. around May 1, after installation of CinemaScope and all new equipment. . . . O. G. Roaden, Ky. circuit owner, has taken over the Lyric, Lawrenceburg, Ky. from C. O. Humston. . . . Joe Buffa installed new wide screen and CinemaScope in his Mountainaire Drive-In, Glen Jean, W. Va. . . . Mid-West Thea. Supply is putting in new RCA lamps and generator, also wide screen in W. T. Cain, Jr.'s Auto Theatre, Paintsville, Ky.

Theatre Owners Corp. is now booking and buying for the Royal Theatre, Carrollton, Ky., which Frances May Thomas now owns, having taken over the interest of her brother, Fred May. . . . Proce Coomer, operator of the Opera House, Lexington, Ky., is convalescing at home after a stay at Veterans Hospital. . . . Verna Demerle, secy. to Buena Vista sales rep. William Garner, is sporting an engagement ring from Dan Dwyer. . . . Morris Lefko, RKO eastern-central dist. mgr., is leaving the company in May to join the Paramount home office exec. sales staff as asst. to Charles Boasberg.

Al Kolkmeyer, U-I salesman, has been upped to the post of local sales and office mgr. Wm. Brower, Columbus salesman, will now handle the city territory. . . . Jimmy Herb, gen. mgr. of Semelroth theatres in Dayton, was hospitalized for treatment of diabetes. . . . Charles Mitchell plans to close his Magic Theatre, Barbourville, Ky., where he also operates the Mitchell.

Chief barker Robt. C. McNabb appointed Ruben Shor to fill vacancy on the Variety board of directors caused by transfer of Sam Weiss to Cleveland. . . . Widows of the late Gene and Arthur Fine (Jean and Sylvia) have taken over the reins at the Empire and Main theatres. . . . Joseph Goldberg, Ky. and W. Va. salesman for Realart, celebrated his 40th wedding anniversary.



Manhattan Borough President, Hulan Jack, visits the principals of "A Man is Ten Feet Tall" on location in N. Y., where the entire motion picture is being filmed by Jonathan Productions for M-G-M release. L to R: John Cassavetes, Hulan Jack, Sidney Poitier and Jack Warden.



Universal sales executives gather at Essex House in N. Y. for mid-year conference, presided over by Charles J. Feldman, v.p. and gen sales mgr. L to R: (seated) Foster M. Blake, Alfred E. Daff, Feldman, Ray Moon, P. T. Dana, F. J. A. McCarthy, (standing) James V. Frew, Lester Zucker, James J. Jordan, Harry Fellerman, Henry H. Martin, Joseph Gins, Irving Sochin, P. F. Rosian, Barney Rose and Manie Gottlieb.

CLEVELAND

Mike Gould, who resigned as Paramount salesman to join Warner's Chicago branch, has been replaced here by Gordon Bugie, who came on from Albany, N. Y. . . . L. Irwin resigned as Paramount office mgr. to take a post with Buena Vista, and Don Warren, asst. booker, entered the Navy. . . . Mapleton Theatre in Maple Heights had a big week with the Cleveland premiere of "The Come On." . . . RKO dist. mgr. Morris Lefko resigned his post to join Paramount's New York office.

Drive-In Theas. Co. of Cleveland reports the installation of new CinemaScope screens in its Toledo, Pittsburgh and Dayton ozoners. . . . Jim Ochs of Ochs Mgmt. Co., Cleveland, who now resides in Florida, welcomed a baby son. A local spokesman for the company reported that their Dania Drive-In in Florida was demolished by a tornado.

Altec Service will shortly begin installation of a sound system in the new Manos drive-in, located on Route 153, Canton, scheduled to open early in May. The Manos has a car capacity of 1,000. . . . East Side Drive-In is sporting a new boxoffice this season, "the only one of its kind," reports mgr. Ben Hessberg. . . . Joe Heyman, rep. of Warwick Productions, was in town to promote "Cockleshell Heroes," which opened at the Allen on April 27.

DENVER

Merf Evans, mgr. of the Denham, organized and was elected pres. of the A-Best Drive-In, Inc., which has taken over the Wadsworth Drive-In in a Denver suburb.

DENVER (cont'd.)

The lease is for 10 years, and rental calls for payment of 9% of ticket sales, 5% of concession business and 25% of profits before income taxes. Space previously used for 500 walkins has been made over into concession stands. Evans will be mng. dir. and occupy a nice apartment at the Wadsworth with his family. . . . Chapter 10 of the WOMPI elected new officers, including Mary Ann Hogle as pres., to succeed Jean Gerbase, now on the board of trustees.

James Baikie, recently with the Lakewood, Denver, is now mgr. of the Motorena drive-in, Greeley, Colo. . . . Vern Austin, former mgr. of the Oriental, Denver, has gone to Rapid City, S. D. to be mgr. of the Rex, a Black Hills Amuse. house. . . . Two from film row were drawn for the Graham murder trial jury. Ralph Bonar, rep. of Alexander Film Co., was accepted, while Paramount secy. Pauline Hall was excused. Defendant is charged with planting a bomb on a airliner, causing the death of his mother and 43 others.

H. F. Taylor is building a 300-car ozoner in Taos, N. M. and shooting for a mid-May opening. Arch Boardman will do the booking and buying. . . . Dorothy Rutherford, new to the business, is now bookkeeping at Service Theatre Supply, where she succeeds Otis Dunlap, who quit to go to Oklahoma to reenter theatre management. . . . Hal Fuller, Dimension Picts. owner, flew in from his Salt Lake City headquarters to visit his exchange here — even though he had just taken delivery on a new Cadillac Eldorado.

DES MOINES

Nathan Sandler terminated leases on the Valley Theatre in Missouri Valley and the Rex in Fairfield. His company will continue to operate the Rialto in Missouri Valley and the Coed and drive-in theatres in Fairfield. . . . The Bagley Legion Theatre had a complete overhauling plus installation of a new projector. . . . Dorothy Kean and Mrs. Margaret Gibson announced installation of a new wide screen at their Star-Vue Drive-In, Panora.

A premiere showing of "The Prisoner" at the Coronet in Davenport added some $500 to the treasury of Scott County Assn. for Mental Health. . . . I. C. Jensen, 56, mgr. of the Met Theatre in Iowa Falls, passed away. . . . If arrangements go through, the Seymour Community Club will lease the Lyric Theatre in Seymour from owner Dwigth Miller and operate it Saturday nights with admission charge of 25¢ and free to children under 12.

Tom Ryan, who sold his theatre in Cairo, Neb., was named mgr. of the King and Drive-In theatres in Albia, succeeding Robert Morton, who transferred to Freemont, where he will continue his association with Central States Theas. . . . Citywide bargain day was held in Marion recently to celebrate the 15th anniversary of Marion Theatre mgr. Gilbert Rathman's entry into business. . . . Roman Noecker introduced Tues. and Wed. "lucky nights" at the Amuzu Theatre in Fonda, when cash prizes are awarded to patrons.

DETROIT

Mgr. Robert Bothwell booked a repeat version of the Rock and Roll show, which made recent boxoffice history at the Fox, for the week of June 21. . . . Half a dozen theatres in Highland Park got a six-month reprieve on their signs when the court allowed a temporary injunction against tho city to stand till the test case comes up for trial. . . . Bernard Samuels, who was mgr. of the President before his lengthy illness, left Clark Thea. Serv. to switch to outdoor mngmt. of the Jolly Roger for Nick George. . . . Sid Bowman, United Artists mgr., entered Grace Hospital for a rest.

Richard R. Rubin of the Palmer Park named the new arrival Mark Samuel for his grandfather, Sam Rubin of the first-run Palms Theatre. . . . Big Rapids Drive-In at Big Rapids is now being operated by Russell A. Chapman. . . . Family of the late Glen W. Beach have made no plans to reopen his Glenarah Theatre at White Cloud. . . . Charles L. and Walter D. Shafer registered title to the Algiers Drive-In. . . . Harry Balk took over as supervisor for the Saul Korman circuit, succeeding Sam Green, who went with A&W Theas.

Butterfield shifted first run at Lansing to the Esquire Theatre after shuttering of the Capitol. . . . Star Theatre at Elkton, which was operated by Verne Bolzman, was closed. . . . Irving Belinsky, owner of the Eastwood in E. Detroit, became a grandfather for the second time. . . . Screen tower at the General Custer Drive-In at Monroe is being rebuilt by owner Ben J. Robins. . . . Wm. Kus of Bill's Popcorn Machine Repair Service is now with Confection Cabinet.

Lyle P. Clark took over operation of the Lincoln Theatre at Lincoln, formerly operated by Mrs. Imogene Thorne. . . . Westown Theatre at Bay City is being reopened by Ed Johnson, upstate circuit owner. House is owned by Mrs. Harold Bernstein, whose late husband was associated with Johnson in business. . . . Jack Dickstein, former mgr. of various local houses, is returning to Edgewater Park in charge of concession operations.



At American premiere of Columbia's "The Last Ten Days," held at the World Theatre in N. Y., Edward Kingsley (right), head of Columbia's imported films division, greets Judge M. A. Masmanno (left), author of the story on which film is based, and Joseph Mankiewicz, noted producer-director.

Watch These Dates!

Apr. 29-May 4: New York—SMPTE Convention—Hotel Statler.
May 8: Kansas City—Allied Independent Theatre Owners of Iowa-Nebraska annual convention—Aladdin Hotel.
May 8-9: Omaha—Allied ITO of Iowa-Nebraska annual convention — Hotel Fontanelle.
May 9-12: New York—Variety Clubs International convention—Waldorf-Astoria.
May 15-16: Minneapolis — North Central Allied ITO annual convention—Nicollet Hotel.
May 27-29: Atlanta—MPTOO of Georgia and Alabama Theatre Owners Assn. joint convention—Dinkler Plaza Hotel.
May 27-29: Kiamesha Lake, N. Y.—Allied Theatre Owners of N. J. 37th annual convention—Concord Hotel.
May 29-31: Atlanta—Theatre Owners of Atlanta and Georgia annual convention
June 4-6: Albuquerque—New Mexico Theatre Assn. annual convention—Hilton Hotel.
June 17-19: Edgewater Park, Miss.—Mississippi Theatre Owners Assn. 16th annual convention—Edgewater Gulf Hotel.
June 25: Albany—Variety Club, Tent #9, golf tournament—Shaker Ridge Country Club.
Aug. 20: Kansas City, Mo.—IATSE annual convention—Muehlebach Hotel and K. C. Municipal Auditorium.
Aug. 20: Milwaukee — Variety Club, Tent #14 annual golf outing—North Hills Country Club.
Sept. 20-24: New York—Theatre Owners of America national convention and industry trade show—New York Coliseum.
Sept. 28-30: Atlanta—Women of the Motion Picture Industry (WOMPI) annual convention—Dinkler Plaza Hotel.
Oct. 7-12: Los Angeles — SMPTE Convention—Ambassador Hotel.
Oct. 15-16: Winchendon, Mass. — Independent Exhibitors, Inc. and Drive-In Theatre Assn. of New England annual regional convention—Toy Town Tavern.
Oct. 23-24: Indianapolis—Allied Theatre Owners of Indiana fall convention—Marott Hotel.
Nov. 25-28: Dallas — Allied States Assn. fall board meeting and national convention—Hotel Statler.

HOUSTON

Latest "reliable" report is that Cinerama is coming to Houston, also "Oklahoma!" and "Around the World in 80 Days," both of which will require the special Todd-AO equipment. . . . The Sharpstown Civic Club is in process of circulating petitions to protest building of a drive-in in that area. Petitions will go to Loew's Inc. and developer Frank Sharp. . . . Variety Club is now having husband-wife monthly parties instead of the usual stags.

Shepherd Drive-In had a live stage show recently, with Tex Cherry and his Salt Grass Trailers and Billy Darrell and his trained Palomino appearing in person. . . . North Main Theatres Jimmy Duncan recorded four new tunes with the Buddy Bregman orchestra in California, under Cue label. . . . Village Theatre's Janie Morris, Univ. of

HOUSTON (cont'd.)

Houston coed, was one of the dancers in the prize winning Bella Union show at the Frontier Fiesta.

Interstate closed the Kirby Theatre on Main Street for good when lease expired. It is reported that a bank will take over. . . . James Clemens was appointed branch mgr. of United Artists in Dallas, where he had been sales mgr., and replaces Duke Clark, who resigned. . . . Ernest Buffington left the Delman Theatre in Houston and asst. mgr. Arlene McIntosh took over until arrival of a new mgr. Former asst. mgr. Victor Goodwin left to work in a clothing store. . . . Variety Club's Lester Kamin bought Radio Station KAKC, Tulsa, contingent upon okay from FCC, at reported price of $125,000.

INDIANAPOLIS

Lou Sieberg, Allied Artists salesman, is being transferred to the Des Moines office and will be succeeded by Harold Rose, who was with the Des Moines branch. . . . Herschel Smith plans to reopen the Hope Theatre at Hope around June 1. House has been closed almost two years. . . . Monroe Theatre at Monroe City, operated by Tom Speer, will close May 20.

Marc J. Wolf of Y&W Theas. and Robert Jones of Allied Theatre Owners of Ind. and their wives will attend the International Variety Club convention in N. Y. May 9-12. Wolf is an International Officer. . . . "Marty" had a four-week run at the Esquire Theatre, managed by Jack Eward, in a return engagement following a previous five weeks there. . . . Mrs. Yetta Markun, widow of Louis Markun, who was a pioneer Indianapolis neighborhood exhibitor, passed away. They opened the Dream in 1919 and later operated the Ritz, Tuxedo, Rex, Laurel and Hollywood theatres.

KANSAS CITY

Harry Hendren, pres. of United Film Service, and Richard Wiles of Heart Drive-In were elected directors of the M. P. Assn. of K. C. to fill unexpired terms of the late Wm. Gaddoni and Robt. Shelton. Elmer C. Rhoden, Jr. was elected 1st v.p. to succeed Gaddoni. . . . National Thea. Supply of Omaha and Des Moines are consolidating with the K. C. office. W. R. Dans will continue handling carbons, concessions and emergency equipment in Des Moines while Glen K. Skipper of the Omaha office will do sales engineering for Nat'l and Walt Disney Picts. in Omaha. . . . May 26 is date of the annual dinner-dance of M. P. Assn. of K. C.

Bryan Rowley, mgr. of Durwood system in Leavenworth, will manage Claco Drive-In at No. K. C. for Consolidated Agencies while Leavenworth theatre is closed for summer. W. J. Gabel, former mgr., moved to Dallas, Tex. . . . John Lindsey was appointed mgr. of Commonwealth's Hall in Columbia, Mo., replacing Rex Barrett, who moved to the Missouri. . . . Dale Stewart is mgr. of Springfield Theatre and Sunset Drive-In at Springfield, Mo.

Officers will be elected at the annual convention of AITO of Kans.Mo., scheduled for May 8 at the Aladdin Hotel. Benjamin N. Berger, pres. of North Central Allied accepted an invitation to attend. . . . Jay Wooten and Ben Adams started ground work on a 450-car ozoner north of Liberal, Kans., which will feature 200 enclosed seats for year-round use. . . . Commonwealth bought the 390-car Fulton (Mo.) Drive-In from Don and Kenneth Fike.

Joe Myers is new mgr. of Fort Drive-In, Leavenworth, operating on weekend basis. . . . Wm. Fitzpatrick bought Midway Drive-In near New Madrid, Mo. from Dr. H. A. Poe. . . . Mrs. Dean Rice reopened the Ritz at Burlingame, Kans. . . . Barracks Theatre, Camp Crowder, installed new concession equipment. . . . Michael J. Barry, one-time partner in Blackstone Amuse. Co., died at 80 in K. C.

MEMPHIS

Mr. & Mrs. W. T. Ellis bought the Strand Theatre, Philadelphia, Miss. from Strand Ents. of Memphis and renamed it the Ellie. . . . R. M. Bowers reopened his Pine Theatre, Mountain Pine, Ark., after several months shuttering. . . . Ritz Theatre, Dyersburg, Tenn., closed, also Clayton Tunstill's Grand at Conway, Ark. and Alfred Bishop's Houlka at Houlka, Miss. . . . L. B. Clark, long-time exhibitor in Eldorado, Ark., owner of the Majestic-Rialto and Skyvue Drive-In, passed away.

Faye Lambe plans to rebuild on site of the Ritz Theatre, Reyno, Ark., which was completely destroyed by fire. . . . New owner of the Lindy at Linden, Tenn, is Mrs. George Willett. . . . Joe Young, Warner branch mgr., was guest speaker at the Memphis WOMPI party marking their second anniversary. . . . Adolph Baker, city mgr. for Malco in Owensboro, Ky., became father of a baby girl.



L to R: Rudolph Bing, gen. mgr. of the Metropolitan Opera Co., extends best wishes for success of the benefit premiere of "Madame Butterfly" at the Baronet Theatre in N. Y. to Mrs. Nathan Milstein, patroness; Met star Guiseppe Campora, who sings the role of Pinkerton in the film; and Seymour Poe, exec. v.p. of IFE Releasing Corp. Proceeds went to the Hospitalized Veterans Service of the Musicians Emergency Fund.



Exhibitor Abbott J. Sher and Mrs. Sher visit Lloyd Nolan (center) on the set of "Toward The Unknown," being filmed in WarnerColor at the Warner studio. Sher is co-owner of the Jayhawk Amuse. Co., which includes the Jayhawk and Midway theatres in Kansas City, Kans., and the Friendly Theatres, which include the Vogue Theatre and Terrace Drive-In in Lees Summit, Mo.

MIAMI

Arthur Davis is the first independent distributor to set up in Miami. Gold Coast Pictures, which he heads, is the only independent in all Florida. . . . Ronald Warren, who was asst. mgr. at the Trail, resigned to return to Lubec, Me. and reopen the Lubec Theatre. . . . Milton Franklin is now mgr. at the Embassy; James Curry, asst. mgr. at the Trail. . . . Herb Rau, film critic for the Miami News, headed for Spain to witness production of "Pride and the Passion."

Mrs. Edward Claughton, who heads the Claughton chain, turned columnist, subbing for George Bourke, Miami Herald amusement editor, while he was on vacation. . . . George Engle, owner of Grove Playhouse, came up with a new addition, the Victor Borge Wishing Well. All monies thrown therein will be matched by Engle and turned over to the Childrens' Variety Hospital. . . . Peter Seaborn, mgr. of the Royal Theatre, passed away. . . . John Oliver had his opening the "The Swan" at the Colony Theatre, with attractive display charcoal drawing of Grace Kelly, made by Ronnie Laird, usher of the beach theatre.

MILWAUKEE

Morey Anderson is the new RKO branch mgr. here, suceeding Lew Elman, who is going to Los Angeles and was tendered a farewell luncheon by Wisconsin Variety Club. . . . Successor to Irving Werthamer, Paramount branch mgr. who will be leaving in May, is Ward Pennington from San Francisco. . . . When "Oklahoma" opens at the Fox-Strand, currently being equipped with Todd-AO, Estelle Steinbach will be managing director. . . . The son of Joe Reynolds, mgr. of the Towne Theatre, will shortly get a tryout with the Milwaukee Braves. . . . Karl Kelly, former mgr. of the Tower Theatre, is moving to Phoenix, Ariz., where he will sell Cadillacs.

Eddie Vollendorf, most recently connected with Theatre Service and Harry Perlewitz as booker-buyer and now retiring to Florida, was presented with a watch at the farewell luncheon given by Variety Tent #14 at the Knickerbocker Hotel. . . . The Better Films Council will have an outing to Chicago on May 7, with buses loading in front of the

MILWAUKEE (cont'd.)

Warner Theatre headed for luncheon there and a visit to Eitel's Palace Theatre to see "Cinerama Holiday." . . . The stage play, "Pajama Game," was presented at the Orpheum in Madison, operated by Dean Fitzgerald. Special Greyhound buses brought patrons to Madison from various parts of the state.

MINNEAPOLIS

Norm Levinson, M-G-M press rep. here, who was transferred to Jacksonville, Fla., is replaced by Bob Stone, former M-G-M exploiteer in the Omaha and Des Moines territories. . . . Russ McCarthy, formerly with Paramount, is the new salesman for United Artists in N. and S. Dakota, replacing Ray Lehrman, who joined Ind. Film Distributors. . . . Harold Wiesenthal of Phoenix Films, New York, was in calling on the circuits and buying combines.

Mrs. Florence Fick, operator of the Hollywood at Lake City, Minn., scored with a new type double feature by booking a top film with a show which featured women wrestlers in the semi-finals and set up 40 ringside seats on the stage. . . . Theatres which have closed recently include the Hollywood, Devils Lake, N. D., and the Kulm, Kulm, N. D. Opening were the Monty, Montgomery, Minn.; Hollywood, New Effington, S. D.; Orpheum, Timber Lake, S. D.; Scenic, Wessington Springs, S. D., and Traill, Hillsboro, N. D.

New product and sales policies were on the agenda of the meeting held by dist. mgr. M. A. Levy for all 20th-Fox midwest branch mgrs. at the Calhoun Beach Hotel here. . . . C. J. (Fay) Dressell, RKO branch mgr., was hospitalized with a sinus infection. . . . Funeral services were held in Mpls. for Bill Shartin, 56, dist. mgr. for Favorite Films in Seattle, who was killed by a car while crossing a street in downtown Seattle. Shartin began his career here as a salesman for Universal.

NEW HAVEN

Metropolitan Hartford is to get another drive-in. The Supreme Court of Errors ruled favorably on Common Pleas Court dismissal of an appeal by Glastonbury property owners who protested a zoning board action granting Jack Leitao authority to locate an outdoor theatre in an industrial zone. . . . Peter G. Perakos, Sr., circuit pres., will be honored as Man of the Year by the New Britain Press Club at a dinner on May 10 at Hedges Restaurant. . . . David Miller was upped from asst. mgr. of Perakos Associates' Bijou Theatre, Springfield, Mass., to mgr. of the Arch St. Theatre, New Britain, succeeding Livio Dottor, shifted to the circuit's Plainville Drive-In, Plainville, Conn.

George LeWitt, New Britain theatre operator, was halted in plans for his first outdoor venture in the nearby community of Berlin when a special town meeting approved an ordinance which bans such construction in the community. . . . The 1955 flood-destroyed Watertown Drive-In, Watertown, is being rebuilt by John Sirica and Fred Quatrano. . . . A reduced price scale for high school students has been set up by Mrs. Hazel Florian, mgr. of L&G's Strand, Winsted, with issuance of Strand Student Club cards for service charge of 50¢, which will also include other benefits for members.



"A Miracle Can Happen To You" winner, Mrs. Edward T. Passene of Memphis, Tenn., receives congratulations from Stanley-Warner theatre mgr. E. H. Arkin (right) and Fred Goldsmith, v.p. of Goldsmith's, sponsor of Memphis area contest in connection with Warner's "Miracle in the Rain."

Carlos Lupone, one of four directors of Guilford Thea. Corp., Guilford, is asking the Conn. Superior Court to appoint a receiver and issue a decree dissolving the company, charging that dividends have been withheld by the other directors for past five years in an effort to make him sell his stock. . . . George H. Wilkinson, Jr., pres. of MPTO of Conn. and operator of the Wikinson Theatre, Wallingford, was named to the advisory board of the Wallingford branch of Union and New Haven Trust Co. . . . Ben Simon, retired 20th-Fox mgr., moved to California. . . . Marjorie Jacobson, daughter of Morris Jacobson, gen. mgr. of Strand Amuse., Bridgeport, will enter the Univ. of Pitts. College of Medicine in the fall.

NEW ORLEANS

The "Meet Me In Las Vegas" contest is in full swing at the Saenger Theatre, where young and old are voting for their favorite New Orleans disc jockey. . . . H. H. Moreau opened his Tiger Drive-In at Marksville, La. with Tommy Ducote as new mgr. . . . J. J. Burke will reopen his Beach Walk-In Theatre, Fairhope, Ala., around May 10. . . . Newly chartered is the Beverly Drive-In Theatre Corp. of Hattiesburg, Miss.

The refurbished Bailey Theatre, Bunkie, La., reopened with Charlie Johnson as mgr. He formerly managed the Fox there. . . . The local WOMPIs assisted the N. O. Health Dept. and Chamber of Commerce in their annual anti-rabies drive. . . . Mrs. C. LaBorde opened the Borde Theatre, Bordelonville, La., after several months' closing. . . . Neal Robinson took over the Park Drive-In, Crestview, Fla., where he also owns the Fox and Elgin theatres and Dixie Drive-In. . . . Fire destroyed Leroy McIntosh's Melroy Theatre in Taylorville, Miss., with loss estimated at $75,000.

Starlite Drive-In, Canton, Miss., closed for several years, is being reopened by James Sistruck, new owner, who sold his interest in the Philadelphia Drive-In, Philadelphia, Miss. . . . Dixie Theas. Corp. headquarters are being moved from N. O. to McCombs, Miss. in conjunction with the N. Solomon Theas. and Pike Booking Co. Ronald Hoffman, Dixie office mgr., resigned to go with United Theas. as purchasing agent. . . . Alton Simms opened his Lake Drive-In at Sardis, Miss., with Reid P. Dorr in charge of the box office. . . . Max Connett reopened his Ritz Theatre, Forest, Miss.

Mrs. S. Guillory, who recently announced that she would continue to run the Melba Theatre at Elton, La., sold the house to John Harvey, who also owns the Nabor at Oberlin, La. . . . Joe Hegeman, Columbia press rep. here, resigned to join Warwick Productions in N. Y. He is replaced by Ed Nelson.

OKLAHOMA CITY

J. D. Wilbanks reopened the Wagon Wheel Drive-In after complete remodeling and installation of CinemaScope. . . . John P. Davis opened a new 200-seat theatre in the town of Owwasso, a small community of some 400 population. It will be known as the Davis Theatre. . . . Mrs. Ellen Mohrbacker, who has been in the theatre business for many years, sold her Savoy in Prague, Okla. to O. T. Matthews. . . . The Lyric Theatre, Perkins, Okla., was closed by W. H. Martin. . . . Frank Dyke sold his Arnett Theatre, Arnett, to Kay Miller, who closed the house for remodeling.

S-W's Warner Theatre, Olka. City, will close May 1 for conversion into a Cinerama house, and is expected to reopen under this policy the last week in May. . . . Dave Hunt of the McGee and Hunt Ents. was presented with a daughter on April 18. . . . Fire attributed to defective wiring, damaged J. Seibert Worley's Texas Theatre, Shamrock, Tex., to the extent of $10,000 to $15,000. Some 30 patrons who were in attendance escaped without injury. Reopening at the present time is not contemplated. Worley, who also owns the Liberty Theatre and Pioneer Drive-In in Shamrock, was elected Mayor of the town.

H. W. Guthrie and F. R. Sulzberger bought the Wakita Theatre, Wakita, Okla. from O. M. Ausherman. . . . The Carl Taggarts will reopen their Rick, Southwest City, Mo. on May 6. . . . H. H. Carlile reopened his "51" Drive-In Theatre in Dimmitt, Tex. . . . Gordon D. Leonard of Cooper Foundation Theas. was named coordinator of the Okla. semi-centenniel commission by Rep. Lou Allard of Drumright, commission chairman. . . . Norman Prager replaced Ed Thorne as mgr. of Cooper theatres in Okla. City. Thorne is associated with the Al Sindlinger organization.

PHILADELPHIA

Local 77 of the Musicians Union removed the Stanley-Warner theatres from its "unfair list" following settlement of controversy stemming from failure to hire a full orchestra at the Mastbaum for Liberace's personal appearance early in 1956. Now rock and roll shows are scheduled for S-W's Camden and Chester theatres. . . . Melvin J. Fox started contruction of a new drive-in on Rt. 130 near Olympia Lakes, N. J. Fox also bought out Neil Hellmann's interests in the Roosevelt Drive-In.

A. R. Boyd Ents. changed name of the Colonial in Lancaster, Pa. to the Boyd since recent purchase. House closed for three weeks to undergo a $100,000 remodeling operation, according to mgr. Charles R. Koerner. . . . Eddie Gabriel's Capital Film Exch. is now distributing a mystery thriller entitled "Walk the Dark Streets." . . . Paul Hammerman, a successful Washington, D. C. builder and son

PHILADELPHIA (cont'd.)

of Frank Hammerman of the Boulevard Theatre in Brookline, Pa., died suddenly from a heart attack. . . . Frank Carter, formerly with WRCV-TV, joined Screen Guild as an exploiteer.

More than 200 showmen turned out to honor David Supowitz, leading theatre architect and former chief barker of Variety Tent #13, at a dinner tendered by the theatrical div. of Allied Jewish Appeal. . . . Melvin C. Geller, former co-owner of Brandywine Drive-In near Wilmington, Del., is now operating Drive-In Screen Service, which furnishes a 10-minute intermission clock flashed on screen to inform patrons of time remaining for intermission. . . . Norman Falk, who hails from Buffalo, is new booker for Universal.

Dell Theatre Corp. has been incorporated to take over operation of Dell Theatre, reportedly purchased by Merton and Bennard Shapiro from Wm. Fishman and George Resnick. . . . Allen Trading Corp., owned by Harris Goldstein and Stanley Squaresky, acquired the New Broadway. . . . Sam Stiefel bought the Vogue Theatre. . . . Charles Engel, son of Screen Guild's Joe Engel, recently gave a piano recital at Philadelphia's Art Alliance. . . . Larry Mackay, who was mgr. of the Arcadia Theatre for 25 years and more recently managed the Suburban in Ardmore, Pa., passed away; also Robert Etris, retired Washington (Pa.) Theatre mgr., at age of 82.

ST. LOUIS

MITO decided to hold its 1956 annual convention in St. L. the last week in August, with details yet to be arranged. A regional meeting for theatre owners and mgrs. has been set for June 20 at Lebanon Country Club, Lebanon, Ill., with Bernard Temborius as host. . . . Chandlerville Theatre, Chandlerville, Ill. is now being operated by Mrs. Beulah Kolme and Mrs. Frances Shoemaker, who took over from Floyd Taapken. . . . Cinerama's "Seven Wonders of the World" had its midwestern premiere at the Ambassador Theatre, sponsored by the Knights of Columbus.

James M. Gill, furniture dealer in Shawneetown, Ill., purchased the State Theatre there from D. O. Lanhan, with whom he was associated in operation of the house for 10 years. . . . Harry Miller closed his Hiway Theatre, Crystal City, Mo., for the summer and will continue operating his Miller at Festus. . . . National Rejectors Co., St. L., makers of devices that throw out slugs from coin- operated machines, is enlarging its factory and office space. . . . The local PTA is sponsoring a bill for Mo. to make parents financially responsible for vandalism by their children, patterned after the Michigan parental responsibility law.

Variety Club and MITO tendered a luncheon to Thomas E. Bailey upon his transfer to Kansas City, Mo. as branch mgr. for Loew's. . . . Clarence Kaimann closed his 850-seat Plaza Theatre, St. L. for an indefinite period. Several other Kaimann houses are presently dark. . . . Also indefinitely closed is the Ashland at Ashland, Ill., by Mrs. Minnie Lewis, mgr. . . . Hall Walsh, southern prairie dist. mgr. for Warners, is back on the job in good shape. . . . Jack Ross, formerly with F&M and more recently in charge of 16mm distribution for Republic, moved to San Francisco after living here for 23 years.

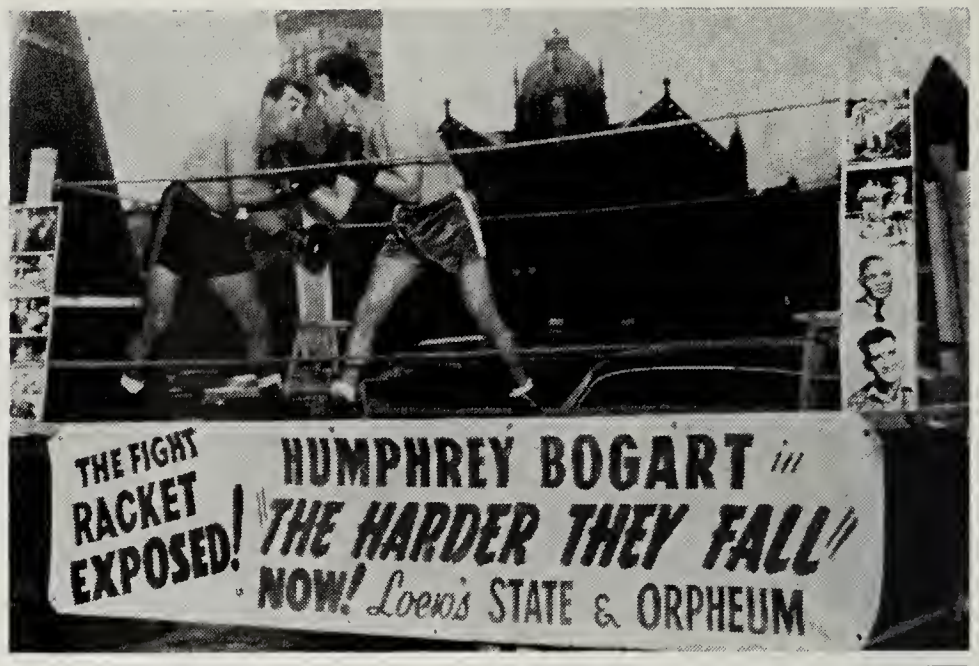
Prairie Theatre bldg., Prairie du Rocher, Ill., and equipment were purchased from Mr. & Mrs. Russell More by Lavern J. and Ernie Doiron, who reopened the house. . . . Jerry Berger of Loew's State and Milt Harris, gen. mgr. of Ambassador Theatre, are starting a project to raise funds for worthy local students to study abroad. The kickoff will be a "Consular Ball," honoring foreign consuls stationed in St. L. . . . Joe Reynolds, a Variety Club barker, hit the big time as a singer with successful recording of "Am I Still the Boy" for M-G-M, written by Rosemary Brinson, wife of Variety member Jim Brinson.

Skyline and 66 Park-In have joined the "Buck Nite" trend, leaving only four drive-ins with regular admission rates. . . . Charley Goldman, local theatre owner, officially assumed his new duties as director of the St. L. Rotary Club. . . . Paul Krueger, pres. and co-gen. mgr. of the Wehrenberg Circuit, is among those resigning from the St. L. County Housing Authority.

SALT LAKE CITY

Mgr. Wm. Overman of the neighborhood Camark, announced a summer policy to include a noon matinee on Saturdays when 10 children under age 12 can attend for $1 and "teenage adults" two for the price of one. . . . The remodeled and enlarged Oak Hills Drive-In reopened with a new cafeteria-style food and refreshment bar. Frank Davis is mgr. . . . Irving Gillman, Variety Tent #38 chief barker, announced a "Helldorado Holiday Program" at the Hotel Newhouse quarters on May 4, consisting of 8 hours of various types of entertainment.

W. W. McKendrick of United Artists returned from a trip to Denver where he signed some contracts with Fox Theatres. . . . Recovering from an appendectomy is Dick Iba, Allied Artists salesman for the Montana territory.



Even though it was still topcoat weather in Boston, Loew's theatre publicist Karl Fasick found two men who could climb into his truck-borne ring stripped to the waist as part of the campaign for Columbia's "The Harder They Fall" at the State and Orpheum theatres.

Universal Releasing 10

(*Continued from page 23*)

based on the book "Apache Agent" which recounts the experiences of Indian agent John Philip Clum. Also starred are Anne Bancroft and Pat Crowley. *Raw Edge*, in Technicolor starring Rory Calhoun and Yvonne DeCarlo will be the second September release while the third will be *Behind the High Wall*, a melodrama starring Sylvia Sidney and Tom Tully.

Showdown At Abilene, a Technicolor Western starring TV's "Range Rider" Jock Mahoney, Martha Hyer and Lyle Bettger is the second October release besides *Pillars of the Sky*.

Senate Unit Questions Proponents Of Toll-TV

(*Continued from page 7*)

munity.

Both Sen. Bible and Sen. Potter expressed concern over installation costs, especially in view of the fact that there is no assurance of frequency of broadcasts. Sen. Bible declared, "Before I invest $45 dollars, I should have some idea of what I'll get, at what price." In answer to Sen. Potter's query, "Is the public interest served when you charge the public for use of property it already owns?" Landis pointed to the case of railroads and public land—with tickets nevertheless sold to the public.

During the questioning of Raibourn, the Telemeter executive opined that pay-TV would result in better sponsored programs, and that the system probably would not use more than 2,000 hours annually compared to 35,000 for sponsored television. He also noted that the average cost of nine top sponsored programs per half hour would have costed each home viewer between .4 and .7 of a cent. He added that pay-TV could afford to bring current films, such as *Richard III* and Broadway shows into homes on a weekly basis.

Senate Takes Issue

However, the Senate unit appeared to take issue with the stand of toll-television proponents on FCC control, requesting operation for at least the first few years without regulation of fees by public authority. Sen. John Pastore (D.-R. I.) noted, "I'm not impressed that there is going to be so much competition here that competition will take care of it."

Testifying for Zenith, Pierson declared that his company would lease rather than sell decoders, reducing initial investment in the system for the consumer to $5. However he admitted in further questioning:

"It will be a long time before we are in as many as three of four television markets. It will take two years before we are in one market (100,000 decoding sets)." On this basis, he noted that it would take two years before the three petitioning companies are in a total of six markets.

A strong dictum for Federal control of rates was issued by Sen. Pastore. The Senator noted that if a program costing $1 and seen by 50,000 people could be seen, at a lower rate fixed by the FCC, by 100,000, then it was the duty of Congress to seek this objective.

Independent Trade Reviews

"The Catered Affair"

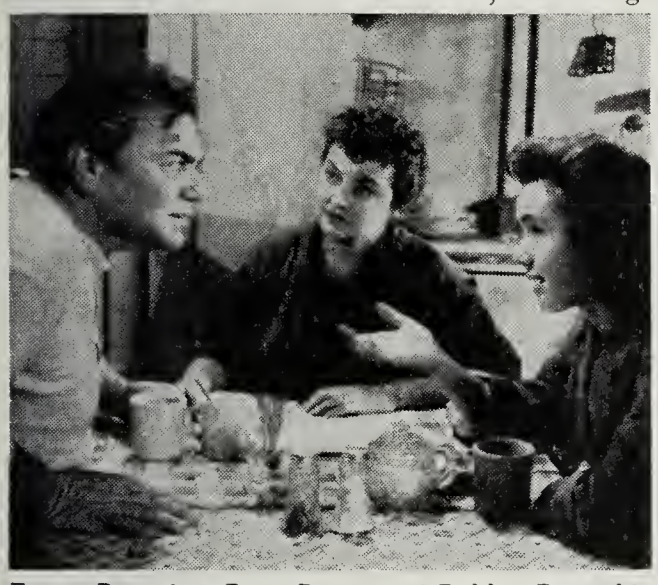
(M-G-M) 93 Min.

Cast: Bette Davis, Ernest Borgnine, Debbie Reynolds, Barry Fitzgerald, Rod Taylor, Madge Kennedy, Robert Simon, Joan Camden, Dorothy Stickney.

Credits: Produced by Sam Zimbalist; Directed by Richard Brooks; Screen play by Gore Vidal; Based on a television play by Paddy Chayefsky.

Based on Paddy Chayefsky's television play, *The Catered Affair* presents a vivid, humorous and often touching picture of a poor Bronx family and their efforts to give their daugther a "nice wedding." The cast, led by Bette Davis, Ernest Borgnine, Debbie Reynolds and Barry Fitzgerald, (probably the strangest "Irish" contingent ever assembled), is superb, and the realistic Gore Vidal script lends dignity and humor to the world of the "ordinary man." Although *The Catered Affair* probably won't garner the critical accolades of *Marty*, it's bound to stir comparisons—and rich rewards at the box office.

Miss Davis is at her stirring best within the difficult harness of a Bronx accent, and Borg-



Ernest Borgnine, Bette Davis and Debbie Reynolds star in M-G-M's "The Catered Affair."

nine and Fitzgerald as her husband and brother respectively contribute greatly to the realistic vitality. But the big surprise is Miss Reynolds, the daughter-in-question, who gives by far her best performance as the modest and prettily harassed ingenue. The story relates Miss Davis' efforts to force a big wedding on her family, the sad and funny complications of the unwanted "catered affair," and her eventual realization that her husband's own happiness and love is the most important factor in her life. In a sense, the story is fuller than *Marty*, trying to do and say more—and it successfully catches the rush of life that a taxi driver and his family must face. The low-keyed tone and the modest production provide comfortable viewing, and the scenes of affection between Miss Reynolds and her beau, and Miss Davis and Borgnine at the end are tasteful and intelligent. Ending on a triumphantly happy note, *The Catered Affair* is very human view of the aspirations, woes and way of life of some appealing Bronx natives.

MISS DAVIS AND TAXI DRIVER BORGNINE ACCEPT at first their daughter's casual announcement that she plans a quick and simple wedding the following week. However complications set in: Neighbors and in-laws twit Miss Davis for Miss Reynold's suspicious rush; uncle Fitzgerald (he sleeps in the living room) threatens to move out upon being told he can't be invited; Miss Davis insists on a big wedding—since the parents never did anything fine before for their daughter. The couple reluctantly agree, and Borgnine keeps silent, prepares to pay the bills and gives up hope of buying his own cab. As the bills mount, tension steadily grows—and Miss Reynolds for the first time realizes that her parents hardly ever show any affection to each other. When she realizes her father's sacrifice, Miss Reynolds refuses to go on with the plans. The world seems to cave in on Miss Davis—and she fights with Borgnine, who accuses her of never thinking of him. The next morning, as they prepare to leave for the simple wedding, she realizes that he is her whole love—and they go to church together, two old people still very much in love.

"Autumn Leaves"

(Columbia) 108 Min.

Cast: Joan Crawford, Cliff Robertson, Vera Miles, Lorne Greene, Ruth Donnelly, Shepperd Strudwick, Selmer Jackson.

Cedits: A William Goetz Production; Produced by William Goetz; Directed by Robert Aldrich; Screen play and Story by Jack Jevne, Lewis Meltzer and Robert Blees.

Autumn Leaves is a well directed woman's picture that gives Joan Crawford a chance to demonstrate the wide range of her dramatic ability. This is an off-beat film: telling the story of a physco young man, who marries a lonely woman some years his senior, and how this woman's mature love saves him and brings him back to sanity. There is daring theme here, very well handled, as the young man's mental troubles are caused by the fact that his father is having an affair with the son's first wife, Vera Miles. There are plenty of varied emotional sequences in this film, and word-of-mouth should be strong. Perhaps the big news of the film is the performance of Cliff Robertson, who appeared in *Picnic* and now seems destined to become a big star. An added exploitation fillip is the excellent vocalizing of the title song by Nat "King" Cole. With strong selling, this one should do very well.

JOAN CRAWFORD IS A LONELY MANUSCRIPT typist, who grows older and lonelier and despite her attractiveness, shies away from men, until



Columbia's "Autumn Leaves" stars Joan Crawford and newcomer Cliff Robertson.

Cliff Robertson picks up an acquaintance with her in a restaurant. Joan fights the romance, because of their age differences. But Robertson wins her over and they are married. Only then does Joan discover Robertson's mental trouble and comes in contact with Vera Miles and Robertson's father, Lorne Greene, the cause of it. She reluctantly has Robertson committed for mental therapy and later he returns to her, cured, and still in love with her.

"The Rack"

(M-G-M) 100 Min.

Cast: Paul Newman, Wendell Corey, Walter Pidgeon, Edmond O'Brien, Anne Francis, Lee Marvin, Cloris Leachman, Robert Burton, Robert Simon.

Credits: Produced by Arthur M. Loew, Jr.; Directed by Arnold Laven; Written by Stewart Stern; Based on a television play by Rod Serling.

A powerful and often deeply-moving drama about a prison-camp collaborator, *The Rack* is both an engrossing topical drama and an intensely personal human story—and exhibitors will be wise to keep their eye on this film. Based on Rod Serling's TV play, the film provides Paul Newman, a sensitive and genuinely talented performer, with a major boost toward stardom. It's bound to stir considerable interest on many counts: its controversial subject matter, its starkly honest treatment and its fine acting by an all-star cast. It's not a pleasant film —but there's a lot here to interest both the discerning and the general audience.



Paul Newman and Walter Pidgeon star with Wendell Corey, Edmond O'Brien and Anne Francis in M-G-M's "The Rack."

Topically it concerns the return of a Korean war hero, his trial for collaboration and his story of mental anguish while a prisoner. Personally, it's the story of a man's loneliness, the one chink in his armor—and it has significance outside the particulars of war or military law or social morality. Although the second half of *The Rack* is dominantly court-room drama, it is bristling with tension. Physical action is replaced by literate scripting and strong performances—and the treatment of hero's one flaw, loneliness, is done with almost embarrassing honesty. Excellent in the cast are: Edmond O'Brien, the defense attorney who argues that every man has his breaking point; Wendell Corey, the diligent prosecutor who must uphold the law; and Walter Pidgeon, the boy's father who realizes his own role in his son's loneliness. *The Rack* also creates a subtle and appealing romance between Newman and his dead brother's wife, well-played by Anne Francis. The production is appropriately clean-cut, the pace steady and the photography precise. Although the ending (the soldier is declared guilty of collaboration) will strike some as frustrating, the film essentially concerns the nature of that guilt and not the question of military ethics. It's a stimulating and honest job.

RETURNED TO THE U. S. TO RECUPERATE, NEWman is discharged from an army hospital and is told that the charge of collaboration has been made against him. When he learns of his son's collaboration, Walter Pidgeon, an old army officer, explodes with rage. As the trial begins, Newman faces an array of fellow prisoners. O'Brien then builds a powerful case for the defense, uncovering Newman's key weakness, his intense loneliness since childhood. Newman breaks down as he tells how the Communists used this weakness to break him. However, at the final moment Newman admits to prosecutor Corey that it was fear of the breaking point that made him collaborate. He is found guilty—but during the trial, he is re-accepted by his father, and for the first time fully realizes the reasons for his collaboration.

(*Continued on next page*)

"Toy Tiger"

(Univ.-Int'l) Technicolor 88 Min.

Cast: Jeff Chandler, Laraine Day, Tim Hovey, Cecil Kellaway, Richard Haydn, David Janssen.

Credits: Produced by Howard Christie; Directed by Jerry Hopper; Screenplay and screen story by Ted Sherdeman; Suggested by a story by Frederick Kohner and Marcella Burke.



Jeff Chandler and Tim Hovey, together with Laraine Day, star in Univ.-Int'l's comedy, "Toy Tiger."

A sneak preview audience at the RKO 86th St. Theatre, New York, laughted heartily and often at this Universal Technicolor comedy—perhaps the best recommendation that any exhibitor could receive. *Toy Tiger* is delightful family entertainment indeed—a funny, sentimental story about an irrepressible boy who invents a "father," and is then forced to find someone to fill the bill. Jeff Chandler and Laraine Day star, but the real attraction is young Tim Hovey, a scene-stealer who scored heavily in *The Private War of Major Benson*, and does it again here. The story is familiar, but director Jerry Hopper and writer Ted Sherdeman have provided many deft touches, and Richard Haydn and Cecil Kellaway, as a pair of prissy schoolmasters, contribute several funny moments.

TIM PLAYS A POOR LITTLE RICH BOY, ATTENDing a fashionable but strict New Hampshire school while his beautiful, widowed mother saves for his future by running a New York advertising agency. Desiring to impress his schoolmates, Tim invents a father who is a world-famous explorer. Subsequently, Jeff Chandler comes to town. He's an art director running away from Tim's mother's advertising agency to examine his ideals and paint "honestly." The shennanigans that follow are rapid-fire—as Tim, challenged to produce his sire, comes up with an unwilling Chandler; and the city-bred artist delivers lectures on the techniques of hunting elephants, and stumbles around the countryside teaching the boys about outdoor life. When the ending finds Chandler and Miss Day brought together by the youngster, few will be surprised, but few will be disappointed either.

"Safari"

(Columbia) CinemaScope-Technicolor 90 Min.

Cast: Victor Mature, Janet Leigh, John Justin, Roland Culver, Liam Redmond, Earl Cameron, Orland Martins, Juma, Lionel Ngakane, Harry Quashie.

Cedits: A Warwick Film Prod.; Executive Producers Irving Allen and A. R. Broccoli, Produced by Adrian D. Worker; Directed by Terence Young; Screen play by Anthony Veiller; Based on a story by Robert Buckner.

A pure adventure film dealing with the Mau Mau, *Safari* is highlighted by some fine African footage as well as top performances by Victor Mature and Janet Leigh along with top British names Roland Culver and John Justin. Dealing with a white hunter whose main obsession is to track down Earl Cameron, the Mau Mau leader responsible for the death of the hunter's sister and son, the film has plenty of action and is beautifully photographed in Technicolor and CinemaScope. There is a fine mixture of sex, humor, suspense and high adventure in the feature, which along with its exploitable title and the marquee pull of its names should lead it into the high gross category.

HUNTER MATURE HAS HIS LICENSE REVOKED by authorities, who tell him that they alone will deal with Earl Cameron, the Mau Mau leader, responsible for the death of Mature's son and sister. However, Mature gets his chance to go after Cameron, when Sir Roland Culver and his fiancee, Janet Leigh, an American chorine, arrange to get back his license and lead them into Mau Mau country on a big game hunting safari. Culver wants to kill Hatari, a man-eating lion, to impress Janet. When Janet is attracted to Mature, Culver loses his head, and goes out after the lion himself. Mature follows him and kills the lion. Wounded, Culver is being taken back for medical care when the Mau Maus strike and he is killed. Mature kills Cameron and many of the native's men die in a battle with the Nairobi police. Janet, who has meanwhile learned that wealth and prestige aren't everything, goes off with Mature.

"The Animal World"

(Warner Bros.) Technicolor 82 Min.

Cast: The Animals—from the beginning of time.

Credits: Produced, directed and written by Irwin Allen.

The creator of *The Sea Around Us*, Irwin Allen, has drawn an exploitable thumbnail history of the world of animals—from the earliest one-celled creatures to our present age of mammals. A well-photographed documentary in Technicolor, it takes us through the age of fishes, amphibians, reptiles, insects and birds, touching on the biological and geological events that lead to the triumphs of mammal and man. The footage catches that eternal struggle for survival, for food and mate, and its tragedy and comedy. Kids will especially love the age of dinosaurs sequence: the fierce struggle between plant- and meat-eaters and their eventual destruction by volcanic cataclysm (strongly reminiscent of *Fantasia's* famous footage).

Depicting the continual struggle, Allen catches death-matches between eel and octopus, gila and desert rat, ant and termite, mantis and spider, ferret and cobra and many others. The narration touches lightly on animals in myth and history—and on some of the biblical commentaries on the animal kingdom. Although much of the narration relies on hackneyed humor and over-serious philosophizing, youngsters will be highly entertained by the fine photography and special effects, and older audiences should be interested as well.

"Stranger At My Door"

(Republic) 85 Min.

Cast: MacDonald Carey, Patricia Medina, Skip Homeier, Stephen Wooten, Louis Jean Heydt, Howard Wright, Slim Pickens, Malcolm Atterbury.

Credits: Associate producer, Sidney Picker; Directed by William Witney; Story and screenplay by Barry Shipman.

Classify this Republic offering as a well-done action drama with spiritual overtones. *Stranger At My Door* has a message, but it also has all the ingredients of a good picture. A story about a young hoodlum who hides out in the home of a preacher, who successfully saves his soul, the film has inspirational value, action, and is heart-moving at times. There are good marquee names here in MacDonald Carey, Patricia Medina and Skip Homeier, and the film should build with word-of-mouth into a money-maker of above-average proportions. The photography in *Stranger At My Door* is excellent and a "wild horse-on-the-rampage" sequence is one of the most exciting of its type ever put on film.

MACDONALD CAREY, A PREACHER, BELIEVES THAT God can redeem the lost, and he sets about to porve it when a confirmed outlaw, Skip Homeier, arrives at his farm to hide out after robbing a bank. Homeier's presence in the house causes trouble, since Carey's wife, Patricia Medina, wants to turn in the killer. Homeier's conception of right and wrong gradually changes, under the influence of the people in and around the farm. At the end, wounded by the sheriff, Homeier crawls to the skeleton structure of a church that Carey is building, and dies proclaiming his belief in God.

"Lovers and Lollipops"

(Trans-Lux) 80 Min.

Cast: Lori March, Gerald O'Loughlin, Cathy Dunn, William Ward.

Credits: Produced, directed and written by Morris Engel and Ruth Orkin.

The producers of *The Little Fugitive* have once again shown that they can draw appealing and often deeply moving portraits from simple experience. Based on the happy reception accorded its artful predecessor, *Lovers and Lollipops* should also delight both art house and general viewers. The story centers on a charming seven-year-old girl, Cathy Dunn, her initial distrust for her pretty widowed mother's suitor, and her eventual acceptance of the young man. In relating the ups-and-downs of this lazy summer romance, the Engel-Orkin team takes its quietly incisive camera on a pleasing sight-seeing tour of Manhattan. The camera roams the city zoos, Macy's, Central Park, the Battery, the museums, Rockefeller Plaza and Riis Park—catching the humor and sadness of ordinary people, the ballet of their motions, the poetry of their words. The story isn't as dramatic as *The Little Fugitive*, but the fine style is strongly in evidence. The photography is often compelling, the score appropriately gay and reserved, and the production authentically appealing. Like all pleasant people, they have their dull moments, but audiences will remember them as happy specimens of humanity.

LITTLE CATHY DUNN IS AT FIRST RESENTFUL toward her mother's suitor Gerald O'Loughlin. During his vacation, he begins spending much time with Lori March, sight-seeing and talking of the future. The couple spend an afternoon at a new home in the country, and slowly fall in love. In order to win the little girl over, O'Loughlin takes Cathy toy-shopping in Macy's and to the beach with Miss March. Cathy behaves badly and causes an argument between the lovers—but a brief separation proves to both Cathy and her mother that they need the love and attention of the young man.

"Star In The Dust"

(Univ.-Int'l) Technicolor 80 Min.

Cast: John Agar, Mamie Van Doren, Richard Boone, Lief Erickson, Coleen Gray, James Gleason, Randy Stuart, Henry Morgan.

Credits: Produced by Albert Zugsmith; Directed by Charles Haas; Written by Oscar Brodney; Based on a novel by Lee Leighton.

An average Technicolor western programmer, U-I's *Star in the Dust* relates the efforts of sheriff John Agar to prevent hired killer Richard Boone (TV's *Medic*) from escaping the death penalty. Conflict in the melodrama arises between the settlers who want to lynch him, and the cattlemen who want to free him. Sporadic action brightens the generally slow pace, and there's plenty of femme appeal and romantic overtones provided by Mamie Van

Doren, Coleen Gray and Randy Stuart. Lief Erickson, James Gleason and Henry Morgan are competent in support. Despite so-so scripting, Richard Boone stirs interest as the hired killer who's seen better days back East. There's also a bit on unusual set designing: a second-story sheriff's office and jail. Production values are kept high and should provide satisfactory second-slot billing.

SHERIFF AGAR VOWS THAT KILLER BOONE WILL hang at sundown for the murder of three farmers. Hired by the cattlemen to scare the settlers and by villain Erickson to use violence, Boone awaits aid to escape. Tension in the nearly-deserted town mounts, with rumors circulating that the farmers will lynch Boone to insure justice. In love with Erickson's innocent sister, Miss Van Doren, Agar is caught between the two factions. As sundown approaches, Erickson uses his sister to decoy Agar away from the jail. The ruse is unsuccessful however—and the ranchers and farmers descend on the town from opposite sides. With the two groups checking each other, Agar walks his man to the gallows. At the last moment, Erickson tries to kill Boone to prevent him from talking. His guilt is revealed, the ranchers realize they're in the wrong and Miss Van Doren is re-united with her law-enforcing fiance.

"Over-Exposed"

(Columbia) 80 Min.

Cast: Cleo Moore, Richard Crenna, Isobel Elsom, Raymond Greenleaf, Shirley Thomas, James O'Rear, Donald Randolph, Dayton Lummis, Jeanne Cooper, Jack Albertson, William McLean, Edna M. Holland, Edwin Parker, John Cason, Dick Crockett.

Credits: Produced by Lewis J. Rachmil; Directed by Lewis Seiler; Screen play by James Gunn and Gil Orlovitz; Story by Richard Sale and Mary Loos.

This exploitation feature has a taunting title, is slickly produced by Lewis J. Rachmil, and tailored to fit both the physical and dramatic talents of Cleo Moore, a shapely young lady, who in each successive feature becomes a more polished actress. The film uses every exploitation gimmick in the book, showing Cleo in bathing suits and revealing cigarette girl costumes, as well as having some top models also in bathing attire in a sequence. The screen play, although telling a somewhat familiar story, is well written, and director Lewis Seiler guides it with an expert hand. The story of an ambitious girl from the wrong side of the tracks, who uses her fame as a photographer to get what she wants, the picture can be ballyhooed to okay returns with proper selling.

CLEO MOORE, TIRED OF HER SORDID EXISTENCE working in honky tonks, meets Raymond Greenleaf, an alcoholic former bigtime photographer, who teaches her to be a top photographer herself. Later, she meets news service reporter Richard Crenna, who falls in love with her. Cleo becomes famous as a photographer and consorts with all types of people, including gangsters. When she tries to blackmail a gangster with a photo she has in her files, she is beaten up, but saved by Crenna. Realizing that life with Crenna would be more fulfilling, she agrees to marry him.

"The Price of Fear"

(Univ.Int'l) 79 Min.

Cast: Merle Oberon, Lex Barker, Charles Drake, Gia Scala, Warren Stevens, Mary Field, Tim Sullivan, Phil Pine.

Credits: Produced by Howard Christie directed by Abner Biberman; screen play by Robert Tallman; story by Dick Irving Hyland.

An intriguing racket melodrama is offered here that overflows with plot and story situations with something developing on the screen at all times whether believable or not. The pace is such that audiences will be interested pretty much throughout the telling until the climax is reached. While the plot is a bit farfetched, the competent cast headed by Merle Oberon and Lex Barker does what it can with a yarn that contains gunplay, murder and romance. The direction and production are average. The film can best be classified as suitable for a supporting role on the program.

WHEN TIM SULLIVAN IS FORCED TO SELL HIS half interest in a dog race track to racketeer Warren Stevens, his partner Lex Barker angrily threatens Stevens. The racketeer tries to buy Barker out and failing, orders henchman Phil Pine to kill him. Meanwhile successful investment counselor Merle Oberon is driving home slightly drunk and hits an elderly man. In panic she drives off. Later she stops to phone the police leaving her car unattended, which is taken by Barker to escape Pine. Oberon reports it stolen, seeing a chance to pass the accident off on someone else. Stevens orders Pine to kill Sullivan and Barker is arrested and faced with either a charge of stealing a car and the hit-and-run or the murder. Oberon meets him and they fall in love but she refuses to admit the accident. Barker becomes suspicious of Oberon, who is also being blackmailed by Stevens to have Barker eliminated. With the help of detective friend Charles Drake, he is cleared of the murder. Then Stevens tries to kill Barker again by using Miss Oberon as bait in a railroad baggage car. Oberon saves him as Drake arrives in time, but she falls to her death from the moving train.

"Godzilla, King of the Monsters"

(Jewell) 80 Min.

Cast: Raymond Burr and an all-Japanese cast.

Credits: A Toho Prod.; Produced by Tomoyuki Tanaka; Directed by Terry Morse and Ishiro Honda; Screenplay by Takeo Murato and Honda.

This Japanese science-fiction meldodrama, with dubbed-in English, presents solid exploitation potential. With action stemming from Japan's efforts to destroy a 400-foot lizard monster after it had wiped out Tokyo, the film is built along conventional "creature" lines. Raymond Burr stars and narrates, and the special effects and semi-documentary style should be effective for general audiences. A romantic triangle is also involved as Tokyo's survivors plan the destruction of the monster, who was resurrected from beneath the seas by H-bomb tests. The film has political overtones that will be important to contemporary Japanese but probably unclear to U. S. viewers. *Godzilla* is actually tri-lingual: some Japanese speak English, others their native tongues, still others dubbed-in English. This production flaw should be offset by okay pace and plenty of violent action. The film's success will lie in the stress of the hugeness and horror of the occasion, and the gimmick that saves civilization is on the unique side too.

"A Kid For Two Farthings"

(Lopert) Technicolor 91 Min.

Cast: Celia Johnson, Diana Dors, Jonathan Ashmore, David Kossoff, Joe Robinson, Brenda de Banzie, Primo Carnera, Danny Green, Sidney Tafler.

Credits: A London Films Presentation; Produced and Directed by Sir Carol Reed; Written by Wolf Mankowitz.

Sir Carol Reed has created many enchanting moments in this delightful and funny English human comedy set in the heart of London's merchant district. A literate script provides a blend of rich comedy, captivating sentiment and absorbing characterizations — especially those of a philosophic tailor, touchingly played by David Nossoff, and a wonderful little boy named Jonathan Ashmore who believes he has purchased a wish-fulfilling unicorn for just two farthings. Although the "unicorn" is really a one-horned goat, it does provide some miraculous wonders: an engagement ring for "Britain's Marilyn Monroe," Diana Dors; a wrestling victory for her fiance Joe Robinson, the tailor's apprentice who aspires to the "Mr. World" title; and a new steam presser for the tailor. Reed has captured the bustle and excitement of the district in this exquisitely produced Technicolor film—and a fine British cast lends real class. The wit and wisdom of this picture of the petticoat section, and the education of a little boy to its ways, should prove one of the year's top art house attractions.

FOREIGN FILMS

"Madame Butterfly"

(I.F.E.) ITALO-JAPANESE Technicolor 114 Min.

Cast: Kaoru Yachigusa, Michiko Tanaka, Nicola Filacuridi, Ferdinando Lidonni, Kiyoshi Takagi. Sung by Orietta Moscucci, Anna Maria Canale, Giuseppe Campora, Ferdinando Lidonni, Paolo Caroli. With the Takarazuka Kabuki Dance Troupe. Music by Giacomo Puccini. English narration.

Credits: A Rizzoli-Toho-Gallone Prod.; Directed and screen adaptation by Carmine Gallone; Libretto by Illicar & Giacosa.

I.F.E.'s *Madame Butterfly* is undoubtedly the most advanced presentation of an opera yet brought to the screen. With a stronger story than *Aida*, and greater fidelity to the original music than *Don Juan*, this Italo-Japanese production, in gorgeous Technicolor, seems destined to become the most popular filmed opera to date. The poignant, pathetic story of a Japanese geisha girl who marries an American naval lieutenant, and pines away awaiting his return, *Butterfly* is somewhat of a period piece, and to some will seem old-fashioned. But probably no other opera has as much appeal for the contemporary U.S. audience.

Featuring a Japanese cast and the voices of some excellent Italian singers, (well dubbed, incidentally), the melodic Puccini opera is presented virtually as written. One change—an excellent one—is the addition of an effective prologue which sets the scene. Thereafter the story is always clear and well-paced. Singing is first-rate (though one might quibble about some harsh recording), acting is professional, and the Japanese and Italian technicians have contributed some spectacular photographic effects in scenes of stunning sunsets, tea houses, dancing, and the like.

"The White Sheik"

(Janus) ITALIAN 86 Min.

Cast: Alberto Sordi, Brunella Bovo, Leopoldo Trieste, Giulietta Masina.

Credits: An API Prod.; Produced by Luigi Rovere; Directed by Federico Fellini; Screenplay by Fellini, Tullio Pinelli and Ennio Flajano.

The White Sheik is a satrical spoof of Italian middle class life—and when it's going well, it produces some of the funniest vignettes ever imported from the Italian cinema. Directed and written by Federico Fellini, author of *Open City*, *Paisan* and *The Miracle*, it stars the great Italian comedian Alberto Sordi, hailed in *Miracle in Milan*. The misadventures of a newly-wed couple during their first day and night in Rome on their honeymoon should win above-average art house appreciation. The satire is double-edged, telling the stories of the young wife who wanders off to find her romantic magazine idol known as the White Sheik, and her husband who desperately tries to locate her. In her encounter with the hero of a Roman photographic comic series, she gets entangled in some wonderful bits of humor—at which time the White Sheik is uncovered as an ex-barber and a coward to boot. A faster pace would have aided this comedy of romantic delusions—but nevertheless, *The White Sheik* provides many witty highlights.

: Hollywood Production :

Allied Artists Productions, Inc.

Shooting

NOTRE DAME OF PARIS
Cast: Gina Lollobrigida, Anthony Quinn.
Producers.Robert and Raymond Hakim

NIGHT TARGET
Cast: Bill Elliott, Eleanore Tanin, Don Haggerty, Harry Tyler, Douglas Dick.
Producer .....Ben Schwalb
Director ..... Jean Yarbrough

Cutting

THE FRIENDLY PERSUASION
(Eastman Color) (Wide Screen)
Cast: Gary Cooper, Dorothy McGuire, Marjorie Main.
Producer-Director .....William Wyler

THE FIRST TEXAN
(CinemaScope)
Cast: Joel McCrea, Felicia Farr, Jeff Morrow, Wallace Ford.
Producer .....Walter Mirisch
Director .....Byron Haskin

MAGNIFICENT ROUGHNECKS
Cast: Jack Carson, Mickey Rooney, Nancy Gates, Jeff Donnell.
Producer .....Herman Cohen
Director .....Sherman A. Rose

THREE FOR JAMIE DAWN
Cast: Laraine Day, Richard Carlson, Ricardo Montalban, June Havoc, Eduard Franz, Maria Palmer, Regis Toomey, Marilyn Sims.
Producer .....Hayes Goetz
Director .....Thomas Carr

HOLD BACK THE NIGHT
Cast: John Payne, Mona Freeman, Peter Garves, Audrey Dalton, Chuck Connors, Robert Nichols, Robert Easton, Michael Loring.
Producer .....Hayes Goetz
Director .....Allan Dwan

THE INTRUDER
Cast: Edmund Purdom, Ida Lupino, Ann Harding, Mimi Gibson, Eric Anderson.
Producer .....Lindsley Parsons
Director .....Irving Rapper

THE YOUNG GUNS
Cast: Russ Tamblyn, Gloria Talbott, Scott Marlowe, Wright King, Walter McCoy, Myron Healy.
Producer .....Richard Heermance
Director .....Albert Band

Columbia

Shooting

GUNS FOR FORT PETTICOAT
(Brown-Murphy Pictures, Inc.) (Tech.)
Cast: Audie Murphy, Kathryn Grant, Pat Livingston, Hope Emerson, Jeff Donnell, Sean McClory.
Producer ..... Harry Joe Brown
Director ..... George Marshall

Cutting

IT HAPPENED ONE NIGHT
Cast: June Allyson, Jack Lemmon, Charles Bickford, Charles Gilbert.
Producer-Director .....Dick Powell

HE DIED LAUGHING
(Technicolor)
Cast: Frankie Laine, Lucy Marlow, Richard Long.
Producer .....Jonie Taps
Director .....Blake Edwards

SECRET OF TREASURE MOUNTAIN
Cast: Valerie French, William Prince, Raymond Burr.
Producer .....Wallace MacDonald
Director .....Seymour Friedman

PORT AFRIQUE
(Technicolor)
Cast: Kathryn Grayson, Phil Carey, Dennis Price.
Producer .....David E. Rose
Director .....Rudy Mate

ODONGO
(CinemaScope) (Technicolor)
Cast: Rhonda Fleming, McDonald Carey.
Exec. Producers .....Irving Allen and A. R. Broccoli
Producer .....Max Varnell
Director .....John Gilling

THE EDDY DUCHIN STORY
(CinemaScope) (Technicolor)
Cast: Tyrone Power, Kim Novak, James Whitmore, Victoria Shaw, Rex Thompson.
Producer .....Jerry Wald
Director .....George Sidney

BEYOND MOMBASA
(CinemaScope) (Technicolor)
(Tondon Productions)
Cast: Donna Reed, Leo Genn, Ron Randell.
Producer .....Tony Owen
Director .....George Marshall

ZARAK KHAN
(Warwick Pictures)
(CinemaScope) (Technicolor)
Cast: Victor Mature, Michael Wilding, Anita Ekberg.
Exec. Producers .....Irving Allen and A. R. Broccoli
Producer .....Phil C. Samuel
Director .....Terence Young

PORTRAIT IN SMOKE
(Film Locations Prod.)
Cast: Arlene Dahl.
Producer .....Maxwell Setton
Director .....Ken Hughes

THE SEVENTH CAVALRY
(Producers-Actors Corp.)
(Technicolor)
Cast: Randolph Scott, Barbara Hale, Leo Gordon, Harry Carey, Jr., Jay C. Flippen, Peter Ortiz, Denver Pyle, Frank Faylen.
Producer .....Harry Joe Brown
Director .....Joseph H. Lewis

NIGHTFALL
(Copa Productions)
Cast: Aldo Ray, Anne Bancroft, Frank Albertson.
Producer .....Ted Richmond
Director .....Jacques Tourneur

REPRISAL
(Technicolor)
(Romson Productions)
Cast: Guy Madison, Felicia Farr, Kathryn Grant, Wayne Mallory, Michael Pate.
Producers .....Lewis J. Rachmil and Helen Ainsworth
Director .....George Sherman

INDEPENDENT

Shooting

THE SILKEN AFFAIR
(Dragon Films Ltd.)
Cast: David Niven, Ronald Squire, Wilfrid Hyde-White, Howard Crawford.
Producer ..... Fred Feldkamp
Director ..... Roy Kellino

Cutting

HIT AND RUN
(Hugo Haas Prod.)
Cast: Cleo Moore, Hugo Haas, Vince Edwards.
Producer-Director .....Hugo Haas

AROUND THE WORLD IN 80 DAYS
(Michael Todd Prods. Todd-AO)
Cast: David Niven, Cantinflas, Martine Carol, Noel Coward, Finlay Currie, Luis Dominguin, Fernandel, Sir John Gielgud, Hermoine Gingold, Trevor Howard, Glynis Johns, Beatrice Lillie, A. E. Matthews, John Mills, Robert Morley.
Producer .....Michael Todd
Director .....Michael Anderson

DEATH OF A SCOUNDREL
(Charles Martin Productions)
Cast: George Sanders, Yvonne De Carlo, Zsa Zsa Gabor, Nancy Gates, George Brent, Coleen Gray, Lisa Ferraday, Victor Jory, Tom Conway, Celia Lovsky.
Producer-Director .....Charles Martin

HOT ROD GIRL
(Nacirema Productions)
Cast: Lori Nelson, John Smith, Chuck Connors.
Producer .....Norman Herman
Director .....Leslie Martinson

WESTWARD HO, THE WAGONS
(Walt Disney Productions)
(CinemaScope) (Technicolor)
Cast: Fess Parker, Kathleen Crowley, Jeff York, Tom Woodward.
Exec. Producer .....Walt Disney
Producer .....Bill Walsh
Director .....William Beaudine

THE KILLER AND 21 MEN
(R-G Productions)
Cast: Anthony Dexter, Sonny Tufts, Marie Windsor, Charles "Buddy" Rogers, Jean Parker, Bob Lowery, Madalyn Trahey, Bob Steele.
Producer .....Robert Gilbert
Director .....Oliver Drake

X—THE UNKNOWN
(Hammer Film Prods. Ltd.)
(Sol Lesser Co-Production)
Cast: Dean Jagger, Edward Chapman, William Russell, Jane Aird.
Producer .....Anthony Hinds
Director .....Leslie Norman

GIRLS IN PRISON
(Golden State Productions)
Cast: Richard Denning, Joan Taylor, Lance Fuller, Adele Jergens, Helen Gilbert, Jane Darwell, Phyllis Coates, Raymond Hatton, Mae Marsh, Diana Darrin, Luana Walters, Rita Royce, Laurie Mitchell, Mari Finley.
Executive Producer ..Samuel Z. Arkoff
Producer .....Alex Gordon
Director .....Edward L. Cahn

SCANDAL, INC.
(Bonanza Productions)
Cast: Robert Hutton, Patricia Wright, Aram Katcher, Paul Richards, Havis Davenport, Bob Knapp, Reed Hammond, Gordon Wynn, Guy Prescott, Don Kirke.
Producer .....Milton Mann
Director .....Edward Mann

Metro-Goldwyn-Mayer

Shooting

THE OPPOSITE SEX
Cast: June Allyson, Joan Collins, Dolores Gray, Ann Sheridan, Ann Miller, Joan Blondell, Vivienne Segal, Jeff Richards, Leslie Neilsen, Carolyn Jones, ,Harry James and his Band.
Producer .....Joe Pasternak
Director .....David Miller

JULIE
(Arwin Productions)
Cast: Doris Day, Louis Jourdan, Barry Sullivan, Frank Lovejoy.
Producer .....Martin Melcher
Director .....Andrew Stone

RAINTREE COUNTY
(65mm) (Color)
Cast: Montgomery Clift. Elizabeth Taylor, Eva Marie Saint, Tom Drake.
Producer ..... David Lewis
Director .....Edward Dmytryk

TEA AND SYMPATHY
(CinemaScope) (MetroColor)
Cast: Deborah Kerr, John Kerr, Leif Erickson, Dick York, Edward Andrews.
Producer ..... Pandro S. Berman
Director ..... Vincente Minnelli

THE BARRETS OF WIMPOLE STREET
(CinemaScope) (Color)
Cast: Jennifer Jones, Sir John Gielgud, Bill Travers, Virginia McKenna.
Producer ..... Sam Zimbalist
Director ..... Sidney Franklin

THE TEAHOUSE OF THE AUGUST MOON
(CinemaScope) (Color)
Cast: Marlon Brando, Glenn Ford, Machiko Kyo, Eddie Albert.
Producer ..... Jack Cummings
Director .....Daniel Mann

THE POWER AND THE PRIZE
Cast: Robert Taylor, Elisabeth Mueller, Burl Ives, Sir Cedric Hardwicke.
Producer ..... Nicholas Nayfack
Director ..... Henry Koster

Cutting

THE LIVING IDOL
(CinemaScope) (Color)
Cast: Steve Forrest, Lilliane Montevecchi.
Producer-Director .....Al Lewin

HIGH SOCIETY
(CinemaScope- (Color)
Cast: Bing Crosby, Grace Kelly, Frank Sinatra, Celeste Holm, John Lund, Louis Calhern
Producer .....Sol C. Siegel
Director .....Charles Walters

SOMEBODY UP THERE LIKES ME
Cast: Paul Newman, Pier Angeli, Eileen Heckert, Sal Mineo, Everett Sloane, Harold Stone, Sammy White, Tony Zale.
Producer .....Charles Schnee
Director .....Robert Wise

SOMEWHERE I'LL FIND HIM
Cast: James Cagney, Barbara Stanwyck, Walter Pidgeon, Don Dubbins, Betty Lou Keim, Dean Jones, Janet Lake, Don Burnett, Luana Lee.
Producer .....Jules Schermer
Director .....Roy Rowland

United Artists

Shooting

THE GUNFIGHT AT OK CORRAL
(VistaVision) (Technicolor)
Cast: Burt Lancaster, Kirk Douglas, Rhonda Fleming, Jo Van Fleet, Dennis Hopper, John Ireland, Olive Carey, Lyle Bettger, Frank Faylen.
Producer .....Hal Wallis
Director .....John Sturges

THE MAVERICK
(VistaVision) (Technicolor)
Cast: Charlton Heston, Anne Baxter, Gilbert Roland, Tom Tryon, Bruce Bennett.
Producer .....Hugh Brown
Director .....Rudy Mate

THE LOVES OF OMAR KHAYYAM
(VistaVision) (Technicolor)
Cast: Cornel Wilde, Michael Rennie, Debra Paget, John Derek, Raymond Massey, Yma Sumac, Margaret Hayes.
Producer ..... Frank Freeman, Jr.
Director ..... William Dieterle

THE LONELY MAN
(VistaVision)
Cast: Jack Palance, Anthony Perkins, Elaine Aiken, Neville Brand.
Producer ..... Pat Duggan
Director ..... Henry Levin

FUNNY FACE
(VistaVision) (Technicolor)
Cast: Audrey Hepburn, Fred Astaire, Kay Thompson, Robert Flemyng.
Producer ..... Roger Edens
Director ..... Stanley Donen

HOLLYWOOD OR BUST
Cast: Dean Martin, Jerry Lewis, Pat Crowley, Maxie Rosenbloom.
Producer ..... Hal Wallis
Director ..... Frank Tashlin

Cutting

WAR AND PEACE
(VistaVision) (Technicolor)
(Ponti-De Laurentiis Prod.)
Cast: Audrey Hepburn, Henry Fonda, Mel Ferrer, Milly Vitale, Barry Jones, Jeremy Brett, May Britt.
Producer .....Dino de Laurentiis
Director .....King Vidor

THE MOUNTAIN
(Technicolor) (VistaVision)
Cast: Spencer Tracy, Robert Wagner, Claire Trevor, Richard Arlen.
Producer-Director ....Edward Dmytryk

PARDNERS
(VistaVision) (Technicolor)
Cast: Dean Martin, Jerry Lewis, Lori Nelson, Agnes Moorhead, Jeff Morrow, Philip Tonge.
Producer .....Paul Jones
Director .....Norman Taurog

: Hollywood Production :

THE TEN COMMANDMENTS
(VistaVision) (Technicolor)
Cast: Charlton Heston, Yul Brynner, Anne Baxter, Yvonne De Carlo, Debra Paget, Nina Foch, Edward G. Robinson, Sir Cedric Hardwicke, Vincent Price, John Carradine, John Derek, Oliver Deering, Peter Hanson, Baynes Barron.
Producer-Director ....Cecil B. DeMille

RKO RADIO PICTURES

Shooting

BACK FROM ETERNITY
Cast: Robert Ryan, Anita Ekberg, Rod Steiger, Phyllis Kirk, Keith Andes, Gene Barry, Fred Clark, Cameron Prud'homme, Jesse White, Jon Provost, Adele Mara.
Producer-Director .....John Farrow

BEYOND A REASONABLE DOUBT
Cast: Dana Andrews, Joan Fontaine, Barbara Nichols, Arthur Franz, Robin Raymond, Sidney Blackmer, Philip Borneuf, Sheppard Strudwick, Rusty Lane.
Producer .....Bert Friedlob
Director .....Fritz Lang

Cutting

THE FIRST TRAVELING SALESLADY
(SuperScope) (EastmanColor)
Cast: Ginger Rogers, Barry Nelson, Carol Channing, David Brian, James Arness.
Producer-Director .....Arthur Lubin

TENSION AT TABLE ROCK
(Color)
Cast. Richard Egan, Dorothy Malone, Cameron Mitchell, Billy Chapin, Joseph De Santis, Royal Dano, Edward Andrews, Angie Dickinson.
Producer .....Sam Wiesenthal
Director .....Charles Marquis Warren

Republic

Cutting

TREACHERY
Cast: Marie Windsor, John Archer, Nancy Gates, Patric Knowles, Jil Jarmyn, Richard Crane.
Associate Producer .....Rudy Ralston
Director .....Franklin Adreon

A SHOT IN THE DARK
Cast: Marjie Millar, Tom Drake.
Assoc. Producer..William J. O'Sullivan
Director .....R. G. Springsteen

LISBON
(Trucolor) (Naturama)
Cast: Ray Milland, Maureen O'Hara, Claude Rains.
Assoc. Producer-Director...Ray Milland

ACAPULCO
Cast: Ralph Meeker, Janice Rule, Paul Henreid. ,
Producers .....John Bash and Elizabeth Dickinson
Director .....Paul Henreid

WHITE NIGHTMARE
Cast: Joan Evans. Ben Cooper, Marla English, Jan Merlin, Nick Adams, Peter Miller.
Assoc. producer ....William O'Sullivan
Director .....William Witney

WARRENS OF ARIZONA
(Trucolor)
Cast: Skip Homeier, Kristine Miller, George Macready, Wallace Ford, George Keymas, John Doucette, John Compton.
Associate producer-Director ..Joe Kane

20th CENTURY FOX

Shooting

BUS STOP
(Technicolor) (CinemaScope)
Cast: Marilyn Monroe, Don Murray, Arthur O'Connell, Betty Field, Robert Bray, Casey Adams, Hans Conreid, Eileen Heckert.
Producer .....Buddy Adler
Director .....Joshua Logan

ONE IN A MILLION
(CinemaScope) (Color)
Cast: James Mason, Barbara Rush, Walter Matthau, Kipp Hamilton, Rusty Lane.
Producer ..... James Mason
Director ..... Nicholas Ray

THE LAST WAGON
(CinemaScope) (Color)
Cast: Richard Widmark, Felicia Farr, Ken Clark.
Producer ..... William Hawks
Director ..... Delmer Daves

Cutting

THE KING AND I
(CinemaScope) (DeLuxe Color)
Cast: Deborah Kerr, Yul Brynner, Rita Moreno, Yuriko.
Producer .....Charles Brackett
Director .....Walter Lang

23 PACES TO BAKER STREET
(CinemaScope) (DeLuxe Color)
Cast: Van Johnson, Vera Miles, Patricia Laffan.
Producer .....Henry Ephron
Director .....Henry Hathaway

THE SIXTH OF JUNE
(CinemaScope) (DeLuxe Color)
Cast: Robert Taylor, Richard Todd.
Producer .....Charles Brackett
Director .....Henry Koster

THE PROUD ONES
(CinemaScope) (DeLuxe Color)
Cast: Robert Ryan, Virginia Mayo, Jeffrey Hunter, Robert Middleton, Walter Brennan.
Producer .....Robert L. Jacks
Director .....Robert Webb

UNITED ARTISTS

Shooting

THE SHARKFIGHTERS
(CinemaScope)
(A Samuel Goldwyn Jr. Production)
Cast: Victor Mature, Karen Steele, James Olson, Phil Coolidge, Claude Akins, Rafael Campos, George Neise.
Producer .....Samuel Goldwyn, Jr.
Director .....Jerry Hopper

THE BOSS
(Boss Productions)
Cast: John Payne, William Bishop, Doe Avedon, Gloria McGhee, Roy Roberts, Robin Morse, Harry Cheshire, Bill Phipps, Gil Lamb.
Producer ..... Frank Seltzer
Associate Producer .... Walter Seltzer
Director ..... Byron Haskin

THE PRIDE AND THE PASSION
(VistaVision) (Technicolor)
Cast: Cary Grant, Frank Sinatra, Sophia Loren.
Producer-Director .... Stanley Kramer

THE BRASS LEGEND
(Bob Goldstein Prods.)
Cast: Hugh O'Brian, Nancy Gates, Raymond Burr.
Exec. Producer ..... Robert Goldstein
Producer ..... Herman Cohen
Director ..... Gerd Oswald

Cutting

THE KILLING
(Harris-Kubrick Prods.)
Cast: Sterling Hayden, Coleen Gray, Vince Edwards, Jay C. Flippen, Marie Windsor, Ted de Corsia, Elisha Cook, Jay Adler.
Producer .....James B. Harris
Director .....Stanley Kubrick

TRAPEZE
(CinemaScope) (Technicolor)
(Hecht-Lancaster Prod.)
Cast: Gina Lollibrigida, Katy Jurado, Thomas Gomez, Johnny Puleo.
Producer .....James Hill
Director .....Sir Carol Reed

NIGHTMARE
(Pine-Thomas-Shane)
Cast: Edward G. Robinson, Kevin McCarthy, Connie Russell.
Producer .....Pine-Thomas-Shane

RUN FOR THE SUN
(SuperScope) (Eastman Color)
Cast: Richard Widmark, Trevor Howard, June Greer.
Exec. Producer .....Robert Waterfield
Producer .....Harry Tatelman
Director .....Roy Boulting

FLIGHT TO HONG KONG
(Sabre Productions)
Cast: Rory Calhoun, Dolores Donlon.
Producer-Director .....Joe Newman

THE BLACK SLEEP
(Bel Air Productions)
Cast: Basil Rathbone, Akim Tamiroff, Lon Chaney, Herbert Rudley, John Carradine, Bela Lugosi, Patricia Blake, Phyllis Stanley, Tor Johnson, Louanna Gardner.
Exec. producer .....Aubrey Schenck
Producer .....Howard W. Koch
Director .....Reginald Le Borg

GUN THE MAN DOWN
(Morrison-McLaglen Productions)
Cast: James Arness, Angie Dickinson, Robert Wilke.
Producer .....Robert E. Morrison
Director .....Andrew V. McLaglen

THE LONELY GUN
(Robert L. Jacks Productions)
Cast: Anthony Quinn, Katy Jurado.
Producer .....Robert L. Jacks
Director .....Harry Horner

BLOOD BROTHERS
(Grant Productions)
Cast: Buster Crabbe, Ann Robinson, Neville Brand, Lita Milan.
Director .....Sidney Salkow

Universal International

Shooting

BATTLE HYMN
(Technicolor) (CinemaScope)
Cast: Rock Hudson, Martha Hyer, Dan Duryea, Don DeFore, Anna Kashfi.
Producer .....Ross Hunter
Director .....Douglas Sirk

THE MOLE PEOPLE
Cast: John Agar, Cynthia Patrick, Hugh Beaumont.
Producer ..... William Alland
Director ..... Virgil Vogel

THE GREAT MAN
Cast: Jose Ferrer, Mona Freeman, Julie London, Joanne Gilbert. Ed Wynn, Keenan Wynn, Dean Jagger.
Producer ..... Aaron Rosenberg
Director ..... Jose Ferrer

GUN FOR A COWARD
(Technicolor)
Cast: Fred MacMurray, Jeffrey Hunter, Janice Rule, Chill Wills.
Producer ..... William Alland
Director ..... Abner Biberman

STAR LIGHT
(CinemaScope) (Technicolor)
Cast: George Nader, Julie Adams, Marianne Cook, Elsa Martinelli.
Producer .....Aaron Rosenberg
Director ..... Jack Sher

Cutting

RAW EDGE
(Technicolor)
Cast: Rory Calhoun, Yvonne De Carlo, Rex Reason, Mara Corday.
Producer .....Albert Zugsmith
Director .....John Sherwood

CONGO CROSSING
(Technicolor)
Cast: Virginia Mayo, George Nader, Peter Lorre, Michael Pate, Rex Ingram, Tonio Selwart.
Producer .....Howard Christie
Director .....Joseph Pevney

SHOWDOWN AT ABILENE
Cast: Jock Mahoney, Martha Hyer, Lyle Bettger.
Producer .....Howard Christie
Director .....Charles Haas

FRANCIS IN THE HAUNTED HOUSE
Cast: Mickey Rooney, Virginia Welles, Paul Cavangh, David Janssen, Mary Ellen Kaye.
Producer .....Robert Arthur
Director .....Charles Lamont

KELLY AND ME
(Technicolor) (CinemaScope)
Cast: Van Johnson, Piper Laurie, Martha Hyer, Onslow Stevens, Douglas Fowley.
Producer .....Roert Arthur
Director .....Robert Z. Leonard

ISTANBUL
(Technicolor) (CinemaScope)
Cast: Errol Flynn, Cornell Borchers, Peggy Knudsen, John Bentley.
Producer .....Albert J. Cohen
Director .....Joseph Pevney

WARNER BROS.

Shooting

TOWARD THE UNKNOWN
(Toluca Productions)
(Warner Color) (Wide Screen)
Cast: William Holden, Lloyd Nolan, Virginia Leith, Charles McGraw, L. Q. Jones, Paul Fix, James Garner.
Producer-Director .....Mervyn LeRoy

THE WRONG MAN
Cast: Henry Fonda, Vera Miles.
Producer-Director ... Alfred Hitchcock

Cutting

THE BAD SEED
Cast: Nancy Kelly, Patty McCormack, William Hopper.
Producer .....Mervyn LeRoy

A CRY IN THE NIGHT
(Jaguar Productions)
Cast: Edmond O'Brien, Natalie Wood, Brian Donlevy, Richard Anderson, Raymond Burr.
Producer .....Jaquar Prods.
Assoc. Producer .....George Bertholon
Director .....Frank Tuttle

GIANT
(WarnerColor)
Cast: Elizabeth Taylor, Rock Hudson, James Dean, Jane Withers, Chill Wills, Mercedes McCambridge, Judith Evelyn, Paul Fix, Caroll Baker.
Producers .....George Stevens and Henry Ginsberg
Director .....George Stevens

SEVEN MEN FROM NOW
(WarnerColor)
Cast: Randolph Scott, Gail Russell, Lee Marvin, Don Barry.
Producer .....Batjac
Director .....Budd Boetticher

BABY DOLL
(Newtown Productions)
Cast: Karl Malden, Carroll Baker, Eli Wallach.
Producer-Director .....Elia Kazan

THE SPIRIT OF ST. LOUIS
(CinemaScope) (WarnerColor)
Cast: James Stewart.
Producer .....Leland Hayward
Director .....Billy Wilder

THE BURNING HILLS
(Warner Color) (CinemaScope)
Cast: Tab Hunter, Natalie Wood, Skip Homeier, Eduard Franz, Claude Akins.
Producer .....Richard Whorf
Director .....Stuart Heisler

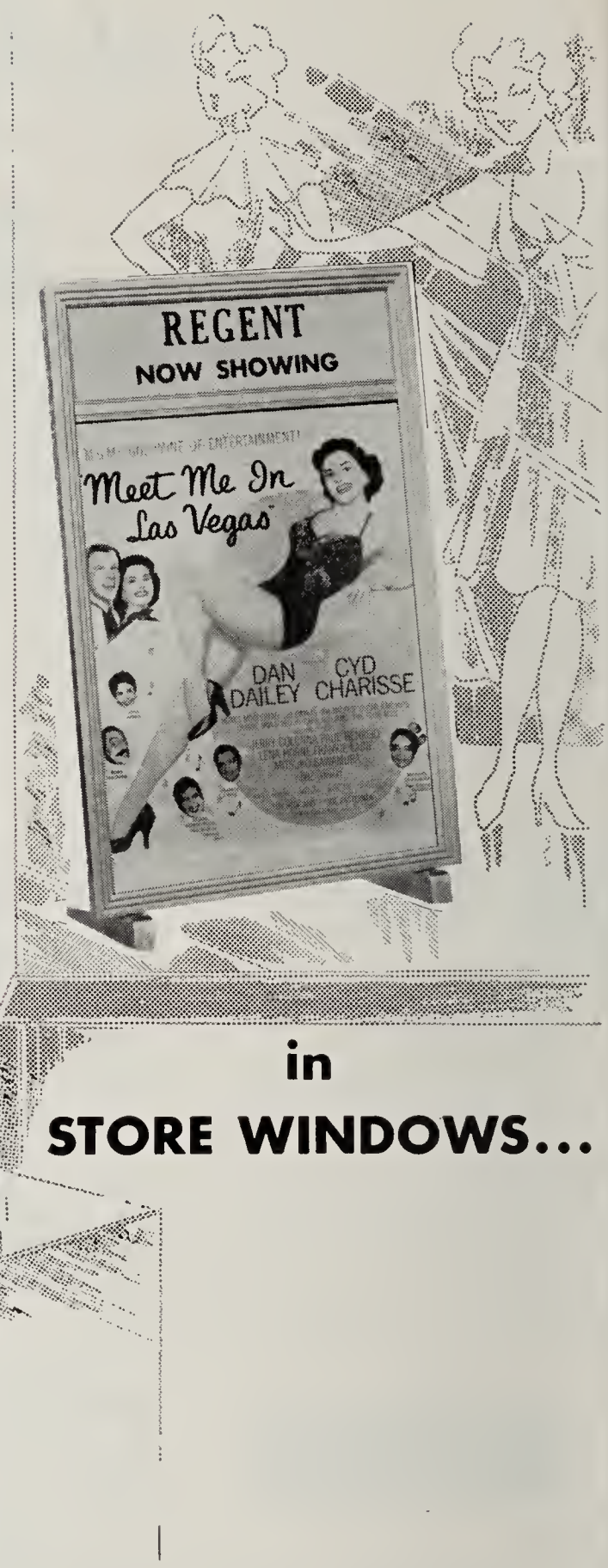
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...and ALL OVER TOWN!

Attractive, silver-framed displays that add eye-catching color to any merchant's window or store...and pull-in patrons wherever they're seen. No wonder *more* showmen are cutting costs and eliminating imprinting headaches with Displayaways . . . the modern, inexpensive in and away-from-theatre advertising.

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY



THE Independent FILM JOURNAL

DEVOTED to the BEST INTERESTS of the MOTION PICTURE INDUSTRY

In this issue

NS

ARNERS SOLD TO
MENENKO GROUP

VASTATING BLOW TO INDUSTRY
'WINDFALL' SALE OF ASSETS

TENTS RAISE $2,700,000
HEART CHARITY PROJECTS

TRIB REBUTTAL
FOR SENATE

SCHEDULES 30 RELEASES
FOREIGN MARKET FOR YEAR

VIEWS:
ges 32-35

No. 9 May 12, 1956

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DEVASTATING BLOW!

PERHAPS too much editorial attention has been given solely to the adverse effect on exhibition resulting from the flooding of the air waves with theatrical feature films. Certainly there has been insufficient emphasis on the disastrous consequences to the film companies themselves resulting from the sale of motion picture backlogs to television interests.

This is not just a theatre problem. The distributor must ever be mindful that his film inventory contains assets — in the form of important story properties — that are commensurate with the value of the celluloid. By outright sales, the remake rights to past successes are dissipated and rendered valueless to the film company.

Sure, $33,000,000 is a lot of money. But for

(See Page 3)



Welcome Variety International as

M-G-M BLAST BROADWAY!

ASTOR

Completes HOT 2-month run!

"MEET ME IN LAS VEGAS"

Dan Dailey, Cyd Charisse, and all-star cast
CinemaScope—Color

•

RADIO CITY MUSIC HALL

(Next Attraction)

Aflame with love and revolt. A Big One.

"BHOWANI JUNCTION"

Ava Gardner, Stewart Granger
CinemaScope—Color

•

GLOBE

Love Adventures of the Planet Girl and the Earth-Man amazing Broadway.

"FORBIDDEN PLANET"

Walter Pidgeon, Anne Francis, Leslie Nielsen and Robby, The Robot
CinemaScope—Color

RADIO CITY MUSIC HALL

Packed houses love it. Never such reviews.

"THE SWAN"

Grace Kelly, Alec Guinness, Louis Jourdan
CinemaScope—Color

•

TRANS-LUX 52nd STREET

Not since famous "Lili" such screen entertainme The love story of

"GABY"

Leslie Caron, John Kerr
CinemaScope—Color

•

PLAZA

(Starts May 22)

Nothing like it ever! A screenful of romanc and beauty.

"INVITATION TO THE DANC

Gene Kelly, Tamara Toumano Igor Youskevitch
Technicolor

•

VICTORIA

(Coming)

Young love faces life with joyous courage.

"THE CATEREI AFFAIR"

Bette Davis, Ernest Borgnine Debbie Reynolds, Barry Fitzger

EXTRA! SPECIAL!

(Soon)

GUILD

The Exclusive Featurette in CinemaScope—Color

"WEDDING IN MONACO"

The Prize Picturization in CinemaScope—Color

"BATTLE OF GETTYSBURG"

May 12, 1956
Vol. 37 No. 9

THE Independent FILM JOURNAL

Editor: MORTON SUNSHINE

DEVOTED TO THE BEST INTERESTS OF THE MOTION PICTURE INDUSTRY

Devastating Blow!

(Continued from cover)

approximately 1,600 Warner and RKO feature films, it comes to slightly over $20,000 each . . . and that's very little! If you don't believe that, just take a look at the titles of the first 52 pictures that Dominant Pictures is releasing (first to theatres, then to video) from its purchase of the Warner backlog (see page 6). "Anthony Adverse," "Casablanca," "High Sierra," "Johnny Belinda," "Jezebel," "Key Largo," "King's Row," "Mildred Pierce," "Rhapsody In Blue," "Rope," "Sergeant York," "Treasure of Sierra Madre," "To Have and Have Not" and many of the others are all films worthy of reproduction . . . and the stories are worth their weight in gold.

Of equal importance, the distribution company which sells its backlog to television must be mindful that it is setting up a competitive force to cut deeply into its theatrical returns and weaken the potential of its primary revenue source.

In this connection, the admonition this week of two leading financial surveys is worthy of consideration.

The latest Standard & Poor industry survey had this to say: "Apart from the immediate profits obtained, the sale of a studio's film backlog cannot help but have adverse long-range implications to the domestic film industry."

The Value Line Investment survey goes further to predict that the dissipation of film inventories may even reverse the recovery trend now under way.

"On the threshhold of firmly establishing their right to competitive co-existence with TV, the film companies could easily lose the ground so arduously regained should they flood the TV screens with feature films," the survey forecasts.

Value Line goes on to warn that if financiers take control of the film companies to liquidate important assets not reflected in book value for short term profits, it will be a *devastating blow* to the industry which might then easily become "*no more than a producing adjunct of the television industry.*"

This is not a pleasant prospect for an industry which is steadily proving its recuperative powers despite overwhelming disadvantages.

There is still time to prevent industry hara-kiri. These warnings have been repeated time and again but it has been a losing fight and there is no consolation in saying "we told you so." With more than 6,000 feature films serving as video fodder, one may properly wonder whether the boomerang will return full circle to destroy the source. It could happen if we give full credence to the reports that the remaining film companies, which have thus far stayed aloof, are preparing to dump their backlogs.

* * * *

While we're still on the subject—another situation has cropped up where the opportunity to grab a fast buck brings with it adverse long-range effects to the established motion picture theatre.

In Springfield, Mass., three barrooms, requiring no licenses for the presentation of films, are offering *free* 16mm feature film showings to their customers. At least one of these saloons is using one-sheets and time tables to advertise its future gratis shows. Only last week, this bistro was reported to have played features before neighboring drive-ins!

A local exhibitors' committee has been formed to appeal to the film companies not to sell their late films to outlets which, in turn, sell to these cafes. The request is a most valid one and worthy of full consideration. *We'd hate to see any film company lose face on the barroom floor!*

Naturama

Last week, Republic Pictures unveiled its wide-screen process to the press. Trade-named Naturama, it is a thoroughly acceptable system worthy of a place alongside its anamorphic cousins. With an aspect ratio of 2:35 to 1, Naturama does not require further installation of equipment in theatres now presenting films in CinemaScope, Superscope or similar squeeze processes. Naturama prints will be released only with optical sound tracks.

With frequent use of Naturama, Republic will undoubtedly enhance the production values of its future output. It is another sign that Herbert Yates, president of the company, is not quite as pessimistic about the future of theatrical features as reports from the recent stockholders meeting would have one believe.

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Ominous Clouds Ahead

Devastating Blow To Industry In 'Windfall' Sale Of Assets

"Ominons clouds ahead" were foreseen for motion picture companies this week by Arnold Bernhard & Co. and Standard & Poor, financial advisers.

The first, in its Value Line Investment Survey, warned that financiers who contemplated purchasing control of major film companies could deal the industry a "devastating blow."

Value Line conceded that financiers and other stockholders of Paramount, Loew's and 20th-Fox would enjoy "windfalls" by cashing in on such investments as picture backlogs, real estate, foreign investments, and oil holdings.

"But," they warned, "the surviving studios, stripped of their properties, financial resources, and Hollywood-minded managements as well, would be hard-pressed to produce the elaborate films that have come to be associated with Hollywood."

Discourage Theatre Attendance

In fact, the report continued, "Since it has become evident that Hollywood's ability to compete successfully with television depends largely upon an abundance of such pictures, the lack of supply from these companies would discourage theatre attendance and gradually force many theatres to close.

"With fewer outlets available, smaller film producers would probably see their revenues contract, and would therefore have to divert their efforts to the production of TV programs, or go out of business altogether. **As a result, the motion picture industry, as such, could very easily become no more than a producing adjunct to the television industry.''**

The second warning from the financial community came from Standard & Poor, in their latest industry survey on amusements. S&P warns specifically against permitting film backlogs to appear on television:

"Apart from the immediate profits obtained, the sale of a studio's film backlog cannot help but have adverse long-term implications . . .," S&P warned. 'It is a form of obtaining working capital for a producer, but basically it aids a medium—television—which is making the ownership of motion picture theatres more and more undesirable.

Domestic Market Declining

"While the domestic market is declining in importance, a further deterioration in this respect will necessitate not only a greater development of foreign markets but also business in fields having a more stable character."

The Value Line report was not entirely gloomy, however, and admitted that the threats above may never occur. The industry is asked to continue concentrating on producing better pictures, to stifle "family squabbles," and to wage a persistent campaign to improve the film market.

The "long-term economic climate" should be favorable, Value Line reported. "By the end of this decade, the average American will probably have a larger income than what he is earning now and will have more time for amusement.

"In addition," Value Line continues, "Hollywood will be favored by a sharp growth in the population of its major consumer group, the 15- to 24- year olds.

"According to U. S. Census projections, the number of persons in this age bracket will grow some 15 percent over the next four years. It is thus evident that *if* Hollywood can maintain its current share of the public's leisure time and recreational spending dollar, or even better, *if* it could gain a somewhat larger share than it now enjoys, the motion picture companies would then be able to take full advantage of the favorable economic environment. . . ."

Value Line agrees that Hollywood has been taking many steps in the right direction. ". . . Hollywood has upgraded the quality of its products considerably in the last few years, COMPO has been actively seeking some tax relief, and . . . film companies have begun to modernize their advertising policies. . . . (We) believe that the motion picture industry will be able to extend and accelerate the recovery trend, to earn a larger return on its assets. . . ."

"Perhaps if the managements . . . can demonstrate their abilities to earn a reasonable return on their vast assets, investors as well as financiers might be more reluctant to liquidate these companies," Value Line observes.

Debate To Resume

WASHINGTON.—Opponents of toll television were exposed to rigorous cross-examination before the Senate Commerce Committee as the legislative unit closed its week-long hearings on the hotly-debated subject. 20th-Fox president Spyros P. Skouras will testify on subscription television as hearings on this and other TV problems resume May 14, the committee announced this week.

Distrib Rebuttal Set For Senate

With the appointment of a four-man committee to represent distribution's case in Washington, the Senate Small Business subcommittee was engaged in final preparations this week for a speedy report upon the conclusion of the May 21 hearings. On that date, the subcommittee investigating exhibitor charges of industry malpractice by distribution will hear testimony by Charles M. Reagan, Loew's general sales and distribution manager; Charles J. Feldman, Universal vice-president and general sales manager; Adolph Schimel, Universal vice-president and general counsel; and Louis Phillips, Paramount vice-president and general counsel.

Subcommittee chairman Hubert H. Humphrey (Dem., Minn.) has already requested the Justice Department to answer in writing recent exhibitor charges of laxity in enforcing present decrees. Made at the Washington hearings by representatives of National Allied, the charges assert that the Department has failed to enforce the consent decrees arising from the Paramount case and has done a poor job in enforcing anti-trust laws in the motion picture industry.

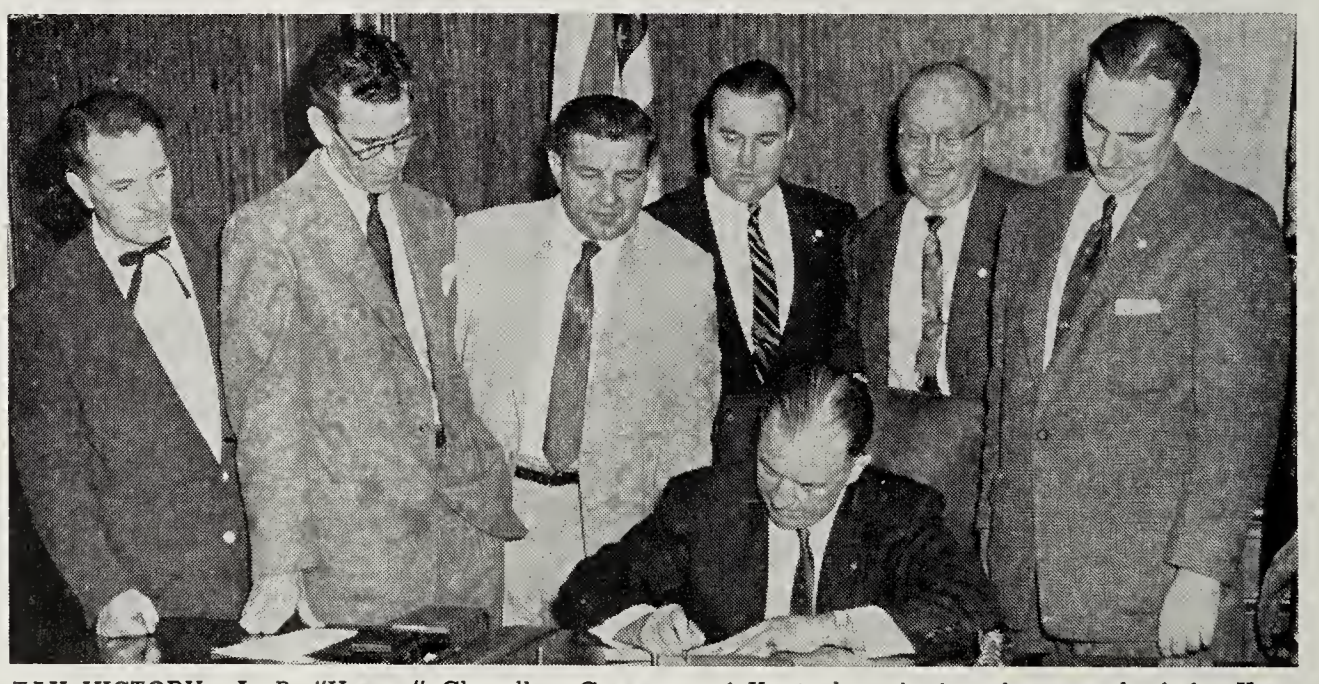
Seek JD Response

Humphrey noted that he has requested a reply before May 20 so that the subcommittee could close its record soon after the May 21 hearing of distributor testimony. Since the Justice reply will pertain only to exhibitor testimony, it was decided that an early report be requested, a subcommittee spokesman stated.

Humphrey also asked Attorney General Stanley Barnes, anti-trust division chief, to give his views on the effect of the decrees, especially as to whether they have provided the anticipated relief to the independent theatre operator.

Theatre Owners of America and National Allied as well as several distribution sales executives will attend the May 21 hearings, it is expected. TOA has selected the following to comprise the observer group: execu-

(*Continued on page* 13)



TAX VICTORY—A. B. "Happy" Chandler, Governor of Kentucky, signing the repeal of the Kentucky State Amusement Tax covering theatre admissions up to and including 50 cents admissions. Witnessing the signing are (l to r): Russ Brown, Trail & Mills Theatres, Morehead; Jim Denton, Majestic, Owingsville; Johnny Smith, Drive-In Theatre, South Williamson; Jim Atteberry, Grand, Frankfort; Box Cox, Schine District Manager, Lexington, and Gene Lutes, Chakeres Theatres Kentucky manager and chairman of the Kentucky Theatre Tax Repeal Committee.

Extra!

Warners Sold To Semenenko Group

The Warner Brothers stndio has been sold! The news that one of Hollywood's major studios, which had jnst recently sold its film backlog for $21 million, was no longer controlled by industry pioneers Jack L., Harry and Major Albert Warner was revealed at press-time.

The buyers? A group headed by Serge Semenenko, senior vice-president of Boston's First National Bank. Names of other group members were not made available as this issue went to press.

For the past two weeks, reports had been flying that the Warner family interests were about to change hands. One prospective buyer, according to the rumors, was S. H. Fabian, president, Stanley Warner Theatres.

Semenenko's name had been mentioned also, but in another connection. As a bank offieial, he was believed to have been negotiating with the Warner family in S. H. Fabian's behalf for the 25 percent interest held by the three Warner brothers.

Earlier, Howard R. Hughes, who virtually removed himself from the film field when he sold RKO Radio to General Tire & Rubber Co., last July, was identified in financial quarters as one of those interested in aequiring eontrol of the Warner studio. He could not, however, be located for a statement.

At the same time, there were published reports that others moving in the same direction were: a group headed by Louis Chesler, Toronto industrialist who had earlier purchased the Warner backlog for $21 million, and another group headed by Louis Lurie, San Francisco financier. Lurie led a syndicate in May, 1951, which eonducted negotiations for the Warner Brothers stoek, but which were not eonsummated.

Vital Decisions Awaited In Film Carrier Confab

Several important announcements may be expected in about a week after the semi-annual meeting of the National Film Carriers adjourns, aecording to Chester M. Ross, exeeutive viee-president of NFS. Ross said most of the discussions so far have centered about negotiations with an un-named distributor for nation-wide service by NFS.

"We've spent a lot of time diseussing the . . . work done for Buena Vista, which we handle in all our 33 depots," Ross said. The board was also given a report on the recent signing with RKO and Allied Artists for backroom work, as well as on the new facilities in Salt Lake City and Butte, and a proposed new depot in Atlanta.

Pointing With Pride?

Present plans for pictures in production pose a peculiar problem in recall. We pass along the pattern for your perusal: Paramount's "The Proud and The Profane," Metro's "The Power and The Prize," UA's "The Pride and The Passion," 20th-Fox's "The Proud Ones" and the imported product, Les Orgueilleux ("The Proud and The Beautiful!").

"Heart of Show Business"

VCI Tents Raise $2,700,000 For Heart Charity Projects

With a total attendance topping 1,200, Variety Clubs International kicked off its 20th annual convention in New York this week. Delegates representing 45 tents were informed that Variety has collected more than two and a half million dollars for charity during the past year. Major highlights during the week for the "Heart of Show Business" include the annual Heart reports and the presentation of the Humanitarian award at the concluding banquet of the conclave.

The convention was opened by international chief barker George C. Hoover, concluding his second term in office. It was expeeted that first assistant barker John H. Rowley would succeed Hoover to the top slot in the convention eleetion.



Variety Clubs International Officers: (Rear) Left to Right: Edward Emanuel, Property Master; J. B. Dumestre, Jr., International Dough Guy; (Seated) Left to Right: John H. Rowley, First Assistant; George C. Hoover, International Chief Barker; George W. Eby, Second Assistant.

It was reported that three eities, Las Vegas, London and Dublin, were eontending for the 1957 Variety eonvention site. The arrangements for this week's eonvention were largely in the hands of Harold Klein, chief barker of Tent 35, New York host unit. The international organization was represented by convention director Emanuel Edwards, convention chairman Martin Levine, and co-chairman Burton Robbins and Ira Meinhardt.

Children's Charity

Heart reports were made by each Variety tent, detailing their charity work dnring the past year and their pledges for the coming 12 months. A review of the Heart reports was presented by Nathan D. Golden, international Heart committee chairman, highlighting the following achievements:

Approximately 10,000 showmen, members of Variety Clubs International, spent about $2,700,000 during 1955 in their varied efforts to aid underpriviledged children. More than 250,000 individuals were directly benefitted by these welfare activities and countless other thousands were indirectly aided. Since the inception of Variety Clubs in 1928, approximately $36,000,000 in charitable endeavors have been spent throughout the world.

Several of the charitable objectives sponsored and financed by Variety Clubs International are widely recognized for the work being accomplished and their contribution to the health and well-being of children. In all of their "Heart" activities, Variety Clubs have made an especial effort to aid physical handicapped and afflicted children.

Fight Epilepsy

The Variety Club Foundation to Combat Epilepsy in New York is the first volunteer organization to undertake the problem of epilepsy in that great city. The Children's Caneer Research Foundation, Boston, is recognized as the world's center for children with eancer. All of these outstanding charitable activities are sponsored and largely finaneed by Variety Clubs.

Variety Clubs have made a special effort to aid physically handicapped children and have excellent schools, equipped for handicapped children, in Toronto, Canada and Las Vegas, Nevada. In Philadelphia the Variety Camp for Handicapped Children is eqnipped with ramps so that the children may move about freely and there is a heated swimming pool and recreational building. Variety Children's Hospital in Miami is the leading institution in South Florida for the treatment of children's diseases and polio cases. Homes for convalescent children, cerebral palsy clinics, schools for retarded and emotionally disturbed children, heart elinics, health centers, and other clinics are operated under sponsorship of Variety Clubs International with only one objective in mind, the development of healthier and happier boys and girls. Variety Clnb elinics in Washington, D. C. and Charlotte, North Carolina are constantly administering to the needs of indigent children and a new $100,000 Variety clinic is being established in Baltimore.

Hits Delinquency

In addition to its activities contributing to the health of children, Variety Clubs carry on an equally important program to aid in the development of the character of boys and girls that they might become usefnl citizens of the community in which they live. These "Heart" aetivities inclnde well-equipped and supervised Boys' Clnbs, Summer Camps, Youth Centers, Scout Troops, and Day Nursery Care Programs. Variety Clnbs in Houston, Los Angeles, and Grand Rapids have made splendid contributions to the deeline in juvenile delinquency in the areas they service throngh their sponsorship of excellent Boys' Clnbs. Variety Clnb Boys' Ranch in Dallas is a home for homeless boys with recreational facilities and a 230-acre farm for the development of the boys.

The International's total membership is presently estimated at 12,000. In addition to U. S. tents, barkers from London, Mexico City, Dublin and Toronto were present. The largest representation came from Tent 1, Pittsbnrgh, the fonnding chapter, with more than 85 delegates.

Exhibs Protesting New 16mm Films In Mass. Bistros

SPRINGFIELD, MASS.—Free 16mm film exhibitions in local cafes has provided another thorn in the side of theatres and drive-ins in this vicinity, already hard hit by frequent snowstorms and cold weather. Twice-a-week showings in two bistros and nightly offerings in a third are being protested by a group of drive-in owners lead by Arthur Stein, Round Hill Drive-in. The group plans to appeal directly to the film companies to nrge them not to sell their current films to outlets who in turn deal to the cafes.

The case reached a climax when it was reported that Miller's Cafe played *Three Stripes in the Sun,* Columbia release, one week before it played day and date at the Riverdale drive-in and the Parkway drive-in. Other films exhibited at the bistros were *Prize of Gold, War Arrow, The Outlaw, Dead Reckoning, Magnificient Obsession* and *The Glenn Miller Story.*

Columbia has issued a statement declaring that it has asked the F.B.I. to determine how a 16mm print of *Three Stripes* reached Miller's Cafe. The company pointed out that no 16mm print of the film was planned for at least two years, and that the only legitimate prints of the Aldo Ray starrer made were those slated for Armed Services usage.

Miller's Cafe has played double features and has added shorts and newsreels to its program as well, and has provided one-sheet advertising for their coming atractions. In protesting the exhibition of cafe films, some of which are currently showing in local theatres, Stein declared, "We've had enough tough luck in one season without the added competition of free current 16mm films."

Dominant Handling WB Re-Releases Directly

Norman Katz, vice-president in charge of distribution for Dominant Pictures Corp., said that the company will handle directly the re-issue of 52 Warner Bros. features, recently acquired by PRM, Inc. It had been previously stated that they were considering distribution by franchise holders.

Katz reported that the company will be ready to roll with physical distribution of the features in approximately 30 days. It is contemplated that 15 exchanges will be set up throughout the country.

Many of the features, considered to be among the top Warner product, will be available for theatrical exhibition for the first time since their orginal release. The features are:

Adventures of Robin Hood, Angels with Dirty Faces, Anthony Adverse, Bad Men of Missouri, Beast with Five Fingers, Big Sleep, Black Fury, Captain Blood, Casablanca, Chain Lightning, Colorado Territory, Conflict, Crime School, Dark Passage, Desperate Journey, Each Dawn I Die, Edge of Darkness, Fighting 69th, High Sierra, I Am A Fugitive, Jezebel, Johnny Belinda, Key Largo, King's Row, Knute Rockne—All American, Larceny, Inc., Look for the Silver Lining, Marked Woman and Mask of Dimitrios.

Also, Mildred Pierce, Night and Day, No Time for Comedy, Oklahoma Kid, Passage to Marseilles, Possessed, Rhapsody in Blue, Rope, San Antonio, San Quentin, Sea Hawk, Sergeant York, South of St. Louis, Strawberry Blonde, Task Force, They Died With Their Boots On, They Drive By Night, Tiger Shark, To Have and Have Not, Torrid Zone, Treasure of Sierra Madre, Virginia City and White Heat.

.... NEW POSITIONS

BENJAMIN SHECTMAN has been appointed head of the recently combined Home Office Contract and Playdate Departments. Sheetman, who heretofore headed the Contract Department, has been in the industry 30 years. His past associations inclnde Warner Brothers, Producers Representative, International Pictures and Eagle-Lion. He has been with Paramount the last eight years.

FRED LIDA has been named co-ordinator of advertising for the I.F.E. Releasing Corp. Lida came to I.F.E. two years ago as advertising assistant to Jonas Rosenfield, Jr., then advertising-publicity director.

NORMAN BENNETT was appointed business manager of the RKO music department. Until one year ago, Bennett served as librarian to the department.

BOB MONTGOMERY, Paramount home office staffer, has been assigned to the special public relations unit under Maxwell Hamilton handling Cecil B. DeMille's *The Ten Commandments.*

PAUL CUNNINGHAM has been elected seventh president of ASCAP, founded in 1912 by Victor Herbert. Cunningham has published more than 100 songs including "I Am an American" and "From the Vine Came the Grape."

ALFRED KATZ has been signed by Figaro Prods. as public relations consultant for *The Quiet American,* writer-director Joseph L. Mankiewicz's indie production for UA release. Katz leaves for Vietnam in June to arrange for government co-operation.

FRANK S. DANIEL was named special representative in Austria for Republic Pictures International. Daniel is currently in New York discussing forthcoming releases.

MORRIS LEFKO, formerly RKO east central division mgr., joins Paramount Film Distributing Corp. to become associated with Charles Boasberg in the world-wide distribution of *The Ten Commandments* and *War and Peace.*

BILL HAMES, formerly United Artists' branch mgr. in Dallas, has been appointed Atlanta exchange mgr., succeeding Byron Adams, recently appointed Jacksonville exchange mgr.

ARTHUR GRANT, industrial public relations specialist, has joined Paramount to handle that phase of the publicity campaign on *The Ten Commandments.* He is a vice-president of Allied Public Relations Associates.

JOHN M. ICKIS has been elevated to the post of assistant mgr. at Eastman Kodak's Hollywood Processing Laboratory. Ickis joined Kodak in 1938, and most recently served as supervisor of engineering and maintenance in the Kodacolor processing dept.

JAY SMOLIN, formerly NBC Television Films advertising-promotion mgr., has joined Associated Artists Prods. as head of advertising, publicity and promotional operations.

TED KASSNER has been appointed assistant to Charles Boasberg and Morris Lefko in the handling of distribution of Paramount's *War and Peace* and *The Ten Commandments.* Krassner served previously as assistant playdate head at the company's home office.

PHIL C. FRANZINI, Dallas investment broker, has been named vice-president and a director of Locklin Pictures, which will soon release *Hell on Horseback,* western adventure feature.

LAWRENCE P. BACHMANN, motion picture writer and independent producer, has been named general production representative in Great Britain for Paramount and managing director of Paramount British Prods. Bachmann succeeds Richard L. Mealand, resigned because of ill health.

WILLIAM SEELIG has been appointed sales-promotion director of Convention Hall. Seelig, former advertising account executive with Asbury Expositions, will direct sales to industrial and advertising agency accounts. Convention Hall plans displays of commercial and industrial films during the summer season.

Charge Distribs With Conspiracy vs. Ozoners In Anti-Trust Suits

Three anti-trust cases have been filed recently by attorneys Simon and Collen in Grand Rapids, Mich., and Pittsburgh, Pa.

Charging that distributors have conspired with Butterfield Theatres to prevent showings at drive-ins prior to runs in hard top houses, the Douglass Drive-in, Kalamazoo, Mich., has filed an anti-trust suit in Federal District Court, Grand Rapids.

While distributors are said to have offered the Douglass first runs from time to time, terms were exorbitant, according to the complaint. Action seeks an injunction, damages of $75,000, attorney fees and court costs. Defendants include Paramount, 20th-Fox, United Artists, Columbia, Warners, RKO Radio and Butterfield.

Also named were the same distributors plus M-G-M in the second suit, asking $77,-100 damages for Super Outdoor Theatres, Inc., Belle Vernon, Pa. The complaint contends that the Super Drive-in was relegated to subordinate playing position in competition to the Charleroi and Monessen, Pa. theatres.

Another anti-trust suit was filed by Simon and Collen against the same companies for the Tusca Drive-in Theatre Co., Rochester, Pa., who ask $75,000 damages for being forced to play after theatres in Beaver Falls and Rochester, Pa.

Re-Release "High Noon"

Stanley Kramer's Academy Award-winning *High Noon,* one of UA's greatest all-time money-makers, has been set for national re-release in June, it was announced this week by William J. Heineman, UA vice-president in charge of distribution. Starring Gary Cooper opposite Grace Kelly, the film has played more than 22,000 domestic dates and grossed over $4 million. Aimed at first-run houses and drive-ins, the re-release will be backed with a new ad campaign, a full-scale publicity drive and intensive promotion of the Academy Award-winning title song.

. . . . THE FINANCIAL SIDE

'Saint Joan' First In UA-Preminger Pact

The screen version of George Bernard Shaw's *Saint Joan* will be the initial production by Otto Preminger for United Artists release under the terms of a new distribution-production agreement calling for three films in the next five years, it was announced by UA vice-president Max Youngstein. Preminger will start work on the Shaw classic upon completion of *Bonjour Tristesse* in France for M-G-M release.

Preminger revealed that *Saint Joan* would go before the cameras in England in late summer, but no decision as to studio, process or cast has been made. The producer hopes to premiere the film in Orleans, home of Joan D'Arc. Now in Europe as an American representative on the Cannes Film Festival jury, Preminger plans to follow up the Shavian picture with *The Wheel,* based on the life of Ghandi, for Columbia release. The producer has two UA hits to his credit, *The Moon is Blue* and *Man With the Golden Arm.*

Theatrical-TV Rights Decision By High Court

WASHINGTON.—The Supreme Court refused to review a petition by Philco from an appeals court decision which would give ex-boxer Al Ettore a cut for the use of films of his fight almost 20 years ago with Joe Louis on television.

This case parallels the suits of Roy Rogers and Gene Autry following the use of their old films on TV, but in the former cases the cowboy-actors lost out in their attempt to reap a financial reward from the release of their pictures to TV.

Ettore, who was kayoed by Louis almost 20 years ago, was paid for the film rights. But when the fight films showed up on television, he sued; the trial court held for Philco, but the circuit court reversed the ruling. The refusal of the Supreme Court to review the case leaves the appeals court decision intact.

Goodson-Todman Signed

Columbia Pictures and the television producing team of Mark Goodson and William Todman have signed an agreement under which Goodson and Todman will produce three features for theatrical release by Columbia. One of the three will be based on the video series "The Web" which Goodson and Todson produced for Screen Gems, Columbia's TV subsidiary. Two additional properties will be announced shortly.

DCA Gets "Brute Force"

Brute Force, a top grosser of 1947 and the first outstanding Burt Lancaster picture, has been teamed with *Naked City,* one of the top ten of 1948, for DCA re-distribution, it was announced this week by Irving Wormser and Arthur Sachson, DCA sales executives.

Optimistic news on the financial front was reported by the Wall Street Journal, with a recent survey of motion picture and theatre company earnings during the first quarter 1956 showing a 21.5 percent rise over the same period 1955. In the 1956 quarter, the financial publication reports, radio and TV companies indicated a 2.7 percent surge over the 1955 period.

Para in New High

Bearing out the WSJ survey, Paramount reported on operating revenue in 1955 of $114 million, the highest since the new company began operation in 1950, according to company president Barney Balaban. He also noted that the company's net profit of $9,700,000 was also a post-1950 record. Despite slow quarters at the close of 1955 and the start of 1956, Balaban added that "a marked improvement in film rentals in the second quarter and progressively during the balance of the year" is anticipated. Paramount reported in its yearly statement to stockholders that it has borrowed $6 million from the Prudential Insurance Co. for a period of 15 years on "generally favourable terms, including 3¾ percent interest rate." The company's subsidiary, International Telemeter Corp., has presently undertaken a number of developments in the electronics field unrelated to toll TV, most important of these in the electronic computer field, Balaban revealed.

Foreign Rentals Jump

A considerable jump in foreign rentals was reported by 20th-Fox during 1955. Rentals jumped 28 percent, from $41,336,-657 in 1954 to last year's $53,221,020. However, domestic film rentals dropped from $65,018,411 in 1954 to $56,345,831 in 1955. In its annual report, 20th-Fox attributed the drop to "disappointing box office response to some of our pictures released during the year." For the third successive year, however, world-wide rentals reached an all-time company high, with $109,566.851 in 1955 compared to $106,355,068 in 1954. Consolidated earnings after all charges last year stood at $6,025,039 or $2.98 per share as against $8,044,524 or $3.04 per share the previous year.

NT Decline

National Theatres reported a decline in consolidated net income after taxes for the first six months of its fiscal year ending March 24 from 1,280,549 or $.46 per share to $923,806. During the first 13 weeks of 1956, NT's consolidated net stood at $720,-753 or $.27 per share as against $734,133, also approximately $.27 per share. Elmer Rhoden, company president, reported that the product outlook for the remaing weeks of the present quarter are of a better quality than the same period last year and should provide better grosses and profits. Rhoden also noted that development work on the CineMiracle process has almost been completed and that the company expects to begin production on its first feature in the three-panel system shortly.

Decca Net

In other financial quarters, Decca Records, subsidiary of Universal Pictures, reported a consolidated net earning for the first quarter of $890,444, equal to $.55 per share. During the first period of 1955, earnings stood at $816,339 or $.50 per share on capital stock. . . . Consolidated net after taxes for Technicolor Inc. for the first quarter 1956 was estimated at $503,904 or $.25 per share, compared to $.36 and $.19 per share during the first quarter in 1955 and 1954 respectively. . . . Allied Artists has announced a quarterly dividend of .13 ¾ per share on the company's five and one half cumulative preferred stock. Payment is to be made June 15 to holders record June 4.

Schneider Re-Pacted

Harry Cohn, president of Columbia Pictures, has announced, after a series of meetings of the board of directors and company executives, that a new seven year contract has been negotiated with A. Schneider, vice-president and treasurer.



Audrey Hepburn and Gary Cooper are pictured here as they sign contracts to appear together for the first time in "Ariane." With them are Billy Wilder (left) who will produce and direct the film for Allied Artists, and Harold J. Mirisch, AA vice-president. The film goes into production shortly in Paris.

Report From Britain:

By F. C. Livingstone

Balcon's M-G-M Films Underway

Sir Michael Balcon is off to a flying start after the recent tie-up between Ealing Studios and MGM. Sir Michael is now shooting "The Man in the Sky", a dramatic thriller scripted by John Eldridge and William Rose, author of "Genevieve" and "The Ladykillers," and starring Jack Hawkins and Walter Fitzgerald.

Ealing is also soon to start a new Australian film, "The Shiralee" adapted from the bestseller of the same name. Leslie Norman, producer of "The Cruel Sea," is already on his way there and expects to start shooting in July.

Sir Michael has added a new member to his already strong team. Kenneth Tynan, a leading London critic, has joined Ealing as scenario editor. Two new directors have also joined the Ealing board. Both are South Africans and directors of the Schlesinger Organization, which was associated with Ealing in the production of "Where No Vultures Fly" and "West of Zanzibar". They are John Schlesinger and A. E. Harmel.

Also back with Ealing is Oscar-winning script writer T.E.B. ("Lavender Hill Mob") Clarke, after his Hollywood stint. "Tibby" is already working on his next Ealing script, which Sir Michael tells me he thinks will compare with the "Mob" for good clean fun.

Exhibitors' Enterprise

Two of London's smaller cinemas have pushed themselves well into the public eye because of the exhibitors' enterprise. On the fringe of Hampstead Heath, four miles north of central London, the tiny Everyman theater has drawn packed audiences from all over London and beyond to a repertory season of Ealing comedies.

The other theater, the "Paris-Pullman" at South Kensington, has taken full advantage of the important trend in public opinion towards Continental films. Although a mile and a half outside the West End, the hub of cinema and theater land where normally premieres are held, "Paris-Pullman" has premiered films ever since it opened six months ago. This week it had the premiere of "Don Juan's Farewell", a Viennese production starring Cesare Danova. Although the theater is a tiny one—under 200 seats—it attracts fine audiences.

U.K. Production Unprofitable

British independent film production as a whole is still unprofitable, says the annual report of the National Film Finance Corporation just issued. With the downward trend in box office takings, this state of affairs is likely to continue, it forecasts.

The report says that, in spite of assistance from the British film Production Fund, only 62 of the 152 films released in the years 1952 to 1956 are likely to be profitable and only seven are likely to be making money without the help of the Fund.

Since its inception eight years ago, the Corporation has advanced about 36 million dollars. So far about 16 millions have been repaid.

Says the Corporation: An increasing number of British films are being made in conjunction with American-controlled distributing companies. It seems likely that while this state of affairs continues the proportion of British films made without the Corporation's assistance will increase.

No Tax Concession Expected

The Finance Bill, which gives effect to the Chancellor of the Exchequer's proposals, does not contain one single word of hope for exhibitors of any relaxation of entertainment tax. It is reported that during the debate on the Bill discussion of the subject will be permitted, but little, if anything, is expected to result from that.

An example of how the tax hits some cinemas is forthcoming from the experience of Cinerama. This company has to charge West End theater prices and as a result very nearly half of its gross takings go to the Treasury by way of taxation. Out of a gross of just over 24,000 dollars a week, nearly twelve thousand has to be paid in entertainment tax. Up to a few months ago, when Cinerama had been running well over a year, this tax drain had meant that the company had not even been able to recover the costs of installation of the special equipment Cinerama calls for.

Miscellany

Warner's "The Sleeping Prince", starring Sir Laurence Olivier and Marilyn Monroe, in color and wide screen, starts at Pinewood on July 30. . . The Rank Organization has just signed an important deal for the showing of 16 of its films (as a start) in Uruguay. This arrangement gives rank first run facilities in Montevideo's two largest theatres, the Censa and the Plaza. . . Contrary to all expectations, the busiest cinema in the whole of Britain is not in London's West End, but far away to the north in Glasgow, the Odeon. . . W. Fowler-Pettie, president of the CEA in 1914 and 1915, has just died. Under the new Finance Bill, many Americans working here, already subject to U. S. tax because their contracts were signed in America, may now have to pay the British income tax as well.

Set Unique Video Campaign On UA's "Pride & Passion"

Pioneering a program of pre-planted television promotional features despite recent criticism of the film-clip practice, United Artists has set plans for a unique TV exploitational drive for *The Pride and the Passion,* it was announced by Roger Lewis, UA national ad-pub-exploi director. Filmed during the shooting of the multi-million dollar Stanley Kramer production in Spain, the clips will take the form of a magazine feature with a story rather than the conventional behind-the-scenes footage.

Each of the series of five different exploitational features will carry an individual greeting by one of the stars to the specific station and city. The films have been planted in 20 stations in key market areas in advance of their actual production. The first feature will spotlight Sophia Loren in a traditional Spanish flamenco dance which will appear in the UA release. Cary Grant and Frank Sinatra co-star.

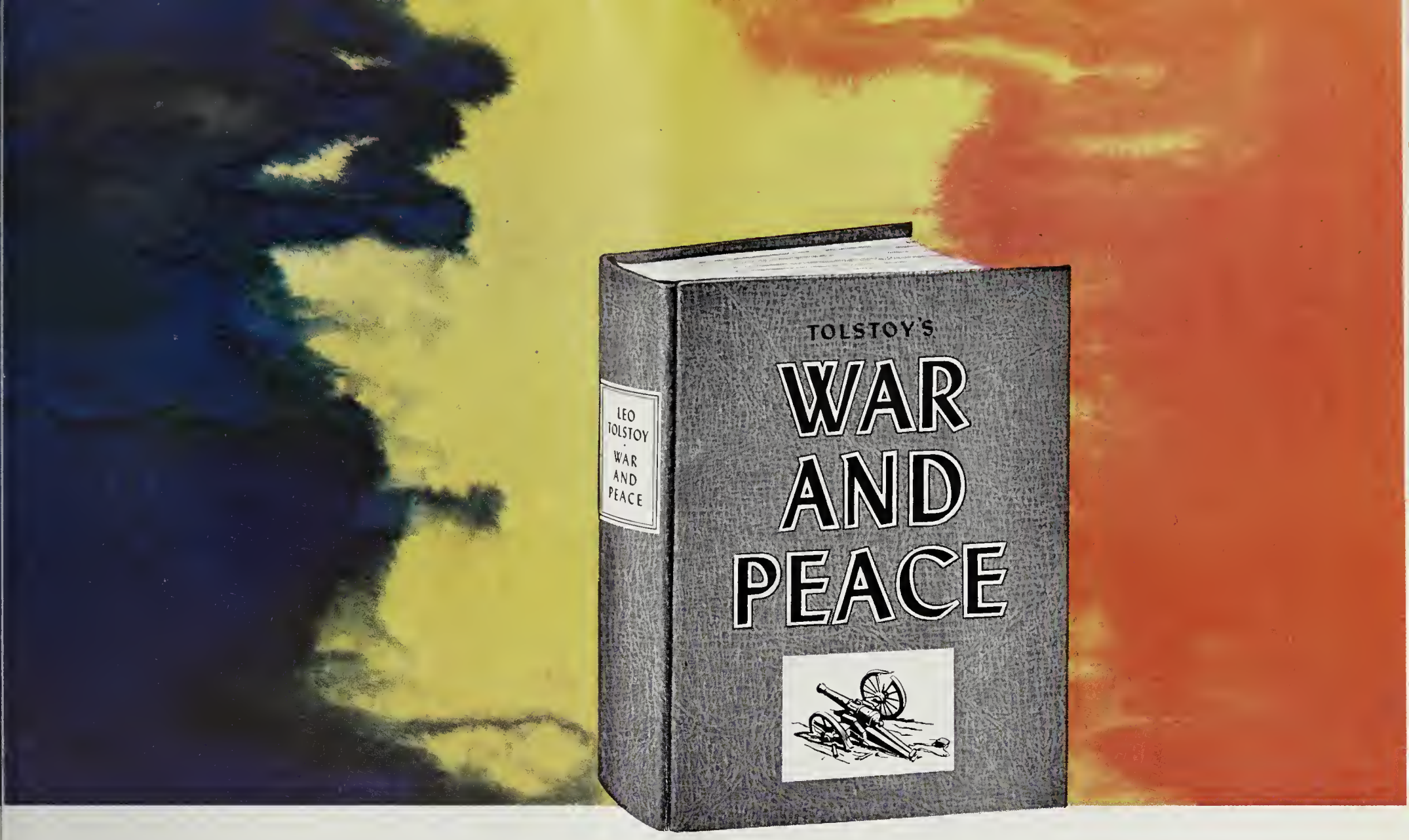
New I.F.E. Releases 'Wide Appeal': Poe

Six new films geared to appeal to a wide segment of the American public have been acquired for release this year by I.F.E., according to the company's executive vice-president Seymour Poe. Three of the foreign sextet are in color, with five presented in American language versions. Included in the group is the company's first French-produced film, *Forbidden Fruit,* with Fernandel in a semi-serious role, and Francoise Arnoul.

Other films include: *Roman Tales,* with Silvana Pampanini, Vittorio De Sica and the Italian comic Toto, a romantic comedy-drama in CinemaScope; *Symphony of Love,* a Technicolor musical based on the life of Franz Schubert; *Con Men,* starring Broderick Crawford and Richard Basehart, and directed by Federico Fellini; *Fabulous India,* photographed in color by Jean Renior; and *Torpedo Zone,* an action film based on World II submarine activities.



Variety Club delegates from London arrived in New York sporting bowlers and umbrellas this week for the Variety Clubs 20th International Convention at the Waldorf Astoria. L to R: Chief Barker Nat Cohen; Col. James Carreras, Sir Tom O'Brien, English labor leader; Mike Frankovich, Richard Pearl, Leslie Faber and Ben Rosenfeld.



THE GREATEST NOVEL EVER WRITTEN...

Paramount is pleased to announce to the exhibitors of the world that production has been completed, editing is under way and unparalleled preselling has started... for the most important literary property that has ever reached the boxoffice...



Audrey Hepburn as Natasha



Henry Fonda as Pierre



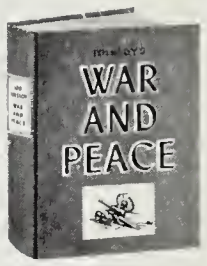
Mel Ferrer as Prince Andrey



The motion picture which has challenged the dreams of every producer for the fifty years of screen history has at last been made. The miracle of VistaVision, the talent of an international cast, the tireless work of eleven years preparation, the vast filming project of many months . . . all these have now placed this masterpiece in its final stages of editing. Already the tide of public interest is rising higher and higher—in anticipation of this epic story of the grandeur of man and the horror of war. And the far-flung mass audience awaiting it will share in the most deeply felt love story the screen has ever had the privilege to record. "WAR AND PEACE" will reach theatres late this year. It will be a milestone in exhibition, as well as in production. It will be a major experience in the lives of all who see it.

LEO TOLSTOY'S

War and Peace





PARAMOUNT PRESENTS

AUDREY HEPBURN
HENRY FONDA
MEL FERRER

in

War and Peace

A PONTI-DE LAURENTIIS PRODUCTION

Co-starring

VITTORIO GASSMAN

HERBERT LOM · OSCAR HOMOLKA · ANITA EKBERG

HELMUT DANTINE · BARRY JONES · ANNA MARIA FERRERO · MILLY VITALE · JEREMY BRETT and

JOHN MILLS

Produced by DINO DE LAURENTIIS · Directed by KING VIDOR

Based on the novel "War And Peace" by LEO TOLSTOY

Color by TECHNICOLOR

VISTAVISION

MOTION PICTURE HIGH-FIDELITY

Walsh Honored



Leaders of New York State District No. 10, I.A.T.S.E., greeted three guests of honor at their biennial dinner held at the St. George Hotel, Brooklyn. Left to right: Charles W. Hallaron, New York State first deputy commissioner; Richard Walsh, I.A.T.S.E. international president; and Russell Downing, managing director of the Radio City Music Hall.

Distribs To Washington

(*Continued from page* 4)

tive committee chairman Alfred Starr, general counsel Herman Levy, vice-president Alfred M. Pickus, and assistant to the president George Kerasotes. There is a possibility that Myron Blank, TOA president now in Europe, may return in time to attend the distributor hearings also.

After the hearings, set for one day, TOA leaders have been invited to attend a meeting of the Allied Emergency Defense Committee in Washington on May 22. The invitation, revealed by Allied president Ruben Shor, may lead to discussion of a new drive for complete Federal tax repeal, although the Allied agenda has not yet been set. The EDC meeting will precede a meeting of the Allied board of directors.

Cartoon On Speakers

A new step in combating one of the major damage problems faced by the drive-in owner, loss of loudspeaker equipment, has been taken by Fimack Trailer Company. The organization is distributing an animated cartoon depicting the antics of the careless patron who forgets to replace loudspeaker to the post before leaving the ozoner ramp.

The cartoon, narrated by a well-known announcer, emphasizes that such carelessness can cause as much, if not more damage to the patron's car as to the drive-in equipment.

Sidney Set For Tour

George Sidney, president of the Screen Directors Guild, plans a nationwide tour of key cities as part of Columbia's advance exploitation campaign on "The Eddy Duchin Story," which Sidney directed recently on loanout from M-G-M.

Director will confer with exhibitors in strategic centers in conjunction with special openings being set up by Columbia in cooperation with local theatres. He is also scheduled for numerous press conferences, and radio and TV appearances in the various cities on the itinerary.

Movie, Video Harmony Noted By John Frayne At SMPTE Convention

A near-record attendance of more than 1,000 delegates to the 79th semi-annual convention of the Society of Motion Picture and Television Engineers heard president Dr. John G. Frayne hail the end of the "cold war" between the film and video industries. Declaring that the cold war and the subsequent era of co-existence have been passed, Frayne pointed out that the two industries were now living in an age of active cooperation.

During the week-long New York conclave held in the Statler Hotel, ten of the Society's 20 technical sessions were devoted to TV. Of the 173 sessions held at conventions since 1950 when the SMPE expanded to become the SMPTE, 50 sessions have been devoted to the new industry, Frayne noted.

Among the week's activity, delegates heard a luncheon speech by Dr. Albert W. Trueman, Canadian National Film Board chairman, attended lab practices, witnessed a special screening of *Oklahoma!* in the Todd-AO process, discussed TV commercials, lighting problems for live video and film production, and underwater TV techniques, and listened to papers on automatic film inspection, sound synchronization, "zoom" TV lenses, closed circuit TV, color kinescope recording and 35mm color TV projection.

Fonda Trailers to Plug Memorial Hospital Drive

Exhibitors throughout the country are being asked to show a Henry Fonda appeal trailer and to take up an audience collection during the week of July 16 in behalf of the Will Rogers Memorial Hospital. The trailer, running less than two minutes will be supplied gratis to theatres co-operating with the second annual drive. National Screen Service will again distribute the short as an industry service.

The national presentation of the program will be made to the industry via a country-wide telephone broadcast on May 17, according to S. H. Fabian, national chairman for the special audience collection drive. The broadcast, originating in New York City, will be received and amplified at points designated by the campaign distributor chairmen in all exchange cities.

The kick-off broadcast meeting will be presided over by A. Montague, president of the Will Rogers Hospital. On the program will be Sam Rosen, associate chairman of the fund campaign; Charles J. Feldman, national distributor chairman; and Eugene Picker, fund raising committee chairman.

Gera-RKO Deal O.K.

RKO Theatres stockholders approved the company's reorganization agreement this week providing for the issuance of 1,043,706 common stock shares of the corporation in exhange for the assets of the Cleveland Arcade Co., including its controlling stock in Gera Corp. and the assumption of Cleveland Arcade liabilities. RKO Theatres reported a decline in consolidated net income from $535,236 in the first quarter 1965 to $355,138 in the same period this year.

The Art House

The Sutton Theatre, which normally devotes its playing time to English and offbeat U. S. product, has scheduled its first French film, with the American premiere of Rene Clair's *Les Grandes Manoeuvres,* a color period piece with Gerard Philipe and Michele Morgan. . . Further popularity of French product in the local area is evidenced by reports of new imports heading to New York, according to the French Film Center. *Les Orgueilleux* and *Lady Chatterly's Lover* will soon appear at the Paris in that order, and *Le Monde du Silence* (*The Silent World*), an underseas documentry and Cannes competitor, *Du Rififi Chez les Hommes* (*War Among Men*), a gangster feature set for the Fine Arts, and *We are All Murderers,* directed by Andre Catatte, will be released here shortly

Milton Cross, veteran ABC staff announcer and Metropolitan Opera House radio commentator, has been signed by Artists-Producers Associates to introduce and narrate two films for A-PA release, *The Life and Music of Guiseppe Verdi* and *Figaro, the Barber of Seville. . . The Doctors,* set for release by Columbia through its special foreign films department is being readied for distribution. Herman Weinberg completed English titling this week for the French film based on the best-selling novel, *Les Hommes en Blanc,* a story of the medical profession.

Theatrical and Video Corp. has acquired two films: Confidential Report, written and directed by Orson Welles and starring Welles Michael Redgrave, Pat Medina, Akim Tamiroff and Katina Paxinou, and *Ali Baba,* English version of a French Eastman Color film starring Fernandel and filmed by former 20th-Fox producer Jules Buck. *Confidential Report* was shown at Cannes under the title of *Mr. Arkadin.*

Renown Sets Five

George Minter, chief of Renown, has just announced that this company has a three-million dollar program for five pictures in 1956-57. The first is "It's a Wonderful World", recently completed at Shepperton in SpectaScope and Technicolor. It is described as a gay, breezy comedy with music. Other films in the program are "Tread Softly, Stranger" and "Off the Record", both adapted from successful London plays.

British Exhibs Protest Sunday TV Films

LONDON.—Led by R. H. Godfrey, past president of the CEA, British exhibitors are up in arms against the Sunday showing of full-length films on TV. The Sunday showing of "Stagecoach" by the BBC brought the matter to a head. Exhibitors argue that it is unfair that the TV bodies should be permitted to show such films untaxed, while exhibitors have to pay a levy to local authorities when they open on Sundays.

Proposals have been made that the TV interests should be offered a short list of 20 titles from which they may choose 12 for use during a single year.

U-I Schedules 30 Releases In Foreign Market For Year

HOLLYWOOD.—Universal International will release 30 top budget films in the foreign market during the 1956-57 releasing year, having increased its budget for these films and having assembled one of the costliest inventories of story properties upon which to base these pictures, Alfred E. Daff, executive vice-president of Universal and president of its foreign subsidiary, told the delegates at the company's Global Sales Conference at the U-I Studios here this week.

Daff revealed that there will be a strong swing to CinemaScope pictures in the program. Of the 30 to be released, he disclosed that 20 have already been completed or are in the final stages of production; 18 or 60 percent are in Technicolor; 10 are to be in CinemaScope and one is in VistaVision.

Potential Ahead

Milton R. Rackmil, president of the parent company, disclosed that the American motion picture industry in general and U-I in particular, has not yet fully reached its full potential in the markets of the free world. He optimistically predicted that the industry's foreign business will continue to progress and expand as the living standards, country by country, improve.

In substantiation of these remarks, Americo Aboaf, vice-president and general manager of the foreign subsidiary, revealed that U-I's overseas business has increased 78 percent since 1951; that the company's films were playing in excess of 25,000 situations throughout the world, exclusive of the U. S., Canada and the Iron Curtain countries; and that between 1950 and 1955, the percentage of U-I foreign business in relation to the total percentage increased from 33 percent to 43 percent.

Breaking down the sources of Universal's foreign income for the delegates so that they could appreciate the importance of their individual contributions, Aboaf explained that 35 percent of the total came from Europe; 19 percent from England, 19 percent from Latin America; 15 percent from the Far East; 6 percent from Australasia and 6 percent from licensees during the past year.

U-I Studio Activity Hits New Peak

HOLLYWOOD.—With 17 features and four short subjects in various phases of production and completion, activity at Universal-International hit a new peak this week sending the studio's employment figure to an all-time high of 2,276. The previous high employment mark was reached in March 1955, when 2,238 employees were on the studio payroll.

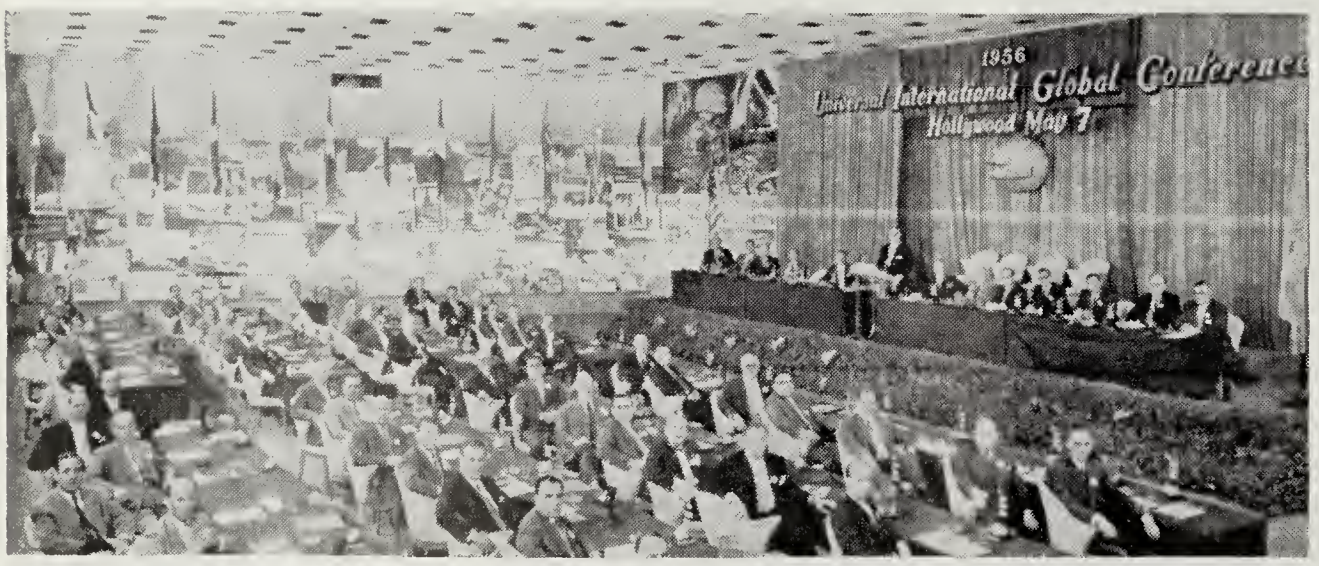
A breakdown of the studio's various activities reveals six pictures currently before the cameras, plus nine features and four shorts in various stages of editing and scoring. Pictures now shooting include *Battle Hymn, The Great Man, Gun For A Coward, Star Light, Tammy,* and *I've Lived Before.*

Film Production Code Liberalized, Says Young

The Production Code is being "gradually liberalized," in the opinion of producer Collier Young, in New York this week to confer with UA executives on the promotion and distribution of his latest film, *Huk.* Hailing Code Administrator Geoffrey Shurlock as "forward-looking," Young contended that "good taste" is the key to film acceptability, and that motion picture producers know this.

Young made *Huk* in the Philippines for about $350,000 ("It would have cost $1 million in Hollywood.") Native industry participated with UA in financing and will share in world profits. International co-production deals of this order will expand old and open up new markets for U. S. films overseas, Young thinks.

Young's next for UA is *The Halliday Brand,* starring Joseph Cotten, slated to start in June.



With 72 delegates participating—53 from overseas and 19 from the United States, representing 55 countries of the free world, Universal Pictures Company's first Global Sales Convention opened at the Universal-International Studios in Hollywood with Alfred E. Daff, executive vice-president presiding. This picture was transmitted by WideWorld Radio Photo over the facilities of the Associated Press to New York, London, Sydney, Australia and Frankfurt, Germany.

Seven To Roll At Allied Artists

Representing a multi-million dollar investment, seven films are set to roll at Allied Artists during the next four months, it was announced by AA executive producer Walter Mirisch. Signed for forthcoming productions are stars Gregory Peck, Audrey Hepburn, Gary Cooper, Gina Lollobrigida, Maurice Chevalier, Vera Ellen and Tony Martin and producer-directors John Huston, Billy Wilder and William Wyler.

"The acquisition of these stars as well as famed producer-directors," Mirisch declared, "marks one of the biggest coalitions of creative talents formed by any film company in recent years." Five of the motion pictures will be filmed in CinemaScope.

The films include: *The Oklahoman,* with Joel McCrea in May; *Jeannie,* musical comedy with Vera Ellen and Tony Martin and *The Pinkerton Man* in June; *Typee,* directed by Huston with Gregory Peck, and *Poppaea,* with two top stars, in July; *Ariane,* directed by Billy Wilder with Audrey Hepburn, Gary Cooper and Maurice Chevalier, and *Laredo,* CinemaScope outdoor drama, in August. Last month, *Notre Dame of Paris* went before the cameras with Gina Lollobrigida and Anthony Quinn. William Wyler's *Friendly Persuasion* will be released soon.

NC Announces New High Intensity Carbon

A new high intensity carbon for motion picture projection that gives up to 11 percent more light has been announced by National Carbon Company, division of Union Carbide and Carbon Corporation. The improved "National" 10-millimeter x 20-inch positive carbon is reported to produce a whiter light, and burns with greater arc stability and a larger crater diameter.

Recommended for operation at 95 to 110 amperes, the new carbon gives 11 percent more light at maximum current than did the previous carbon at its maximum current rating of 100 amperes. At a given current rating, the new carbon burns considerably slower—15 to 20 percent slower in the 95 to 100 ampere range.

The "National" carbon is designed to provide more screen light, more economically, for the larger and larger screens in both indoor and drive-in theatres. National Carbon recently won the Academy of Motion Picture Arts and Sciences' "Oscar" for the development of the yellow flame carbon for lighting color motion picture sets.

VTC Sees 'Dark Wave'

The Dark Wave, a 20-minute short on epilepsy, was screened for the first time this week at the annual convention of Variety Clubs International. Starring Cornell Borchers, Charles Bickford and Nancy Davis, the film was produced by 20th-Fox in co-operation with the N. Y. Variety Club Foundation to Combat Epilepsy.

Video Showcasing New Film Talent, Says Thor Brooks

HOLLYWOOD.—Director Thor Brooks, who has directed both TV films and feature motion pictures, told THE INDEPENDENT recently that TV has encouraged motion pictures to gamble on new people. "New writers, actors, actresses, directors and producers have been able to gain entry into motion pictures by using TV as a springboard," Brooks said.

Television has also proven to be a good showcase for film makers, who have spotted top talent while watching TV, Brooks feels. He doesn't believe that TV will become too drastic a competitor to motion pictures due to the limited shooting schedules, the speed at which shows must be produced, directed and written.

"Tangier" Next

Brooks is currently prepping a feature film, *Tangier,* which he will produce direct, and write for independent release. Brooks would also like to shoot feature films with American stars and American story lines in various parts of the world, to be "ideal supporting fare," which Brooks points out is now very scarce.

"The motion picture business today is at its peak," he says. "It offers the creative talent a fair share of the profits, it has encouraged the acceptance of new ideas and talent, and it has brought about an era of careful pre-production and preparation that has paid off in top entertainment."

Rossellini Signs To Meg 20th-Fox's 'Sea Wyf'

Roberto Rossellini, one-time stormy petrel of the Italian film industry, has been signed to direct the CinemaScope version of *Sea Wyf,* best-selling British adventure novel, for Sumar productions in London. Producer Andre Hakim, in making the announcement in England, confirmed at the same time the casting of Richard Burton in the leading role of the film. It is based on J. M. Scott's story of a killing at sea which years later haunts the persons involved in the crime.

Rossellini and his wife, Ingrid Bergman, will leave Italy, for London within the next few weeks. Miss Bergman will star in the forthcoming 20th-Fox CinemaScope production, *Anastasia,* which will be filmed partially in London, later in many European capitals.

HOLLYWOOD ...on the wire

RICHARD BERNSTEIN, *Editor*
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"Beau James," the best-selling biography of New York's former Mayor Jimmy Walker, will be made at Paramount in a joint participation venture with Bob Hope in the title role and the team of Melville Shavelsen and Jack Rose writing, producing and directing. Shavelson and Rose have already started work on the screen play. Shavelson will direct and Rose will produce. . . . Richard Conte will co-star with Judy Holliday and Metropolitan Opera basso Baccaloni in "Full of Life," at Columbia. The film version of John Fante's novel is being directed by Richard Quine and produced by Fred Kohlmar.

* * *

Bob Goldstein has signed Gerd Oswald to direct "Love Story," starring Barbara Stanwyck, which will be filmed under the Bob Goldstein banner for release through United Artists. Oswald is just completing his directing chores on "The Brass Legend," starring Hugh O'Brian, also for Goldstein, and previously directed Crown Production' "A Kiss Before Dying," which stars Robert Wagner. Herman Cohen will act as producer for Bob Goldstein Productions. . . . Ron Randell returned to Hollywood after appearing with Donna Reed in Todon Productions' "Beyond Mombassa," and co-starring with Merrill and Kim Hunter in "Bermuda Affair" for Distributors Corp. of America, which was shot in Bermuda.

* * *

Raoul Walsh will direct Russ-Field's "The King and Four Queens," which will star Clark Gable and Eleanor Parker for UA release. Film deals with the town of Wagon Mound and is a western adventure yarn. . . . Robert Stevenson will direct "The Halliday Brand," the Joseph Cotten starrer for Collier Young and Associates, which will have a UA release. Robert Eggenweiler will be production manager on the film, which was scripted by George George and George Slavin. . . . RKO Radio Pictures and Gomalco Productions have completed negotiations whereby George Gobel will star in "So There You Are," an original screen comedy by Goodman Ace, William Dozier, RKO's vice-president in charge of production announced. William Bloom will produce the feature, which rolls July 16.

* * *

William Phipps has been signed by Frank Seltzer to play a killer who massacres four



David A. Lipton (right), Univ.-Int'l vice-president, shows Col. Dean Hess a gigantic post card from Marietta, Ohio, Hess' home town, bidding for the world premiere of U-I's Technicolor-CinemaScope "Battle Hymn," which stars Rock Hudson as Hess.

Federal Agents and a horde of innocent bystanders in "The Boss," UA release, which stars John Payne. . . . Gloria Talbott was signed by Allied Artists for one of the top feminine roles opposite Joel McCrea in "The Oklahoman," which is being produced by Walter Mirisch and directed by Francis D Lyon. The film will be in CinemaScope. Miss Talbott just completed another lead opposite Russ Tamblyn in "The Young Guns," another Allied Artists production.

* * *

"A Man Named Gonzales," an original melodrama by Gene L. Coon, was purchased by Universal International. At the same time, Coon was signed to develop the screen play. The present day story deals with the sheriff of a small town near the Mexican border who is unable to arouse the townsmen to a realization that the law must be upheld regardless of who the victim is. . . . John Huston arrived in Hollywood to discuss production plans on "Typee," which will star Gregory Peck, with executives at Allied Artists. The film, which will be lensed completely in the South Seas, will start shooting in July.

* * *

Paramount inked Jean Engstrom to a term contract. . . . Gordon Douglas will direct "Buffalo Grass," which will co-star Alan Ladd and Virginia Mayo for Warner Brothers release. The Jaguar production will have George Berthlon as associate producer. . . . Production designer Joseph Wright has been signed by Producer Sam Spiegel for his Horizon-American Production, "End As A Man," which will be directed by Jack Garfein for Columbia release The film will star Ben Gazzara.

* * *

"The Peerless Knight," which deals with the exploits of Roderigo Diaz de Vivar, was placed on RKO's production schedule. Frederic M. Frank will do the screen play for the filming dealing with the national hero of Spain. Diaz de Vivar was known as

(*Continued on page* 16)



Director Billy Wilder, Mario Lanza, Jack L. Warner and Steve Trilling in Warner's private dining room, on a day when Lanza visited the set of "The Spirit of St. Louis," a Leland Hayward production for Warner Bros. which Wilder is directing and which stars James Stewart as Charles A. Lindbergh.

Writer-Director Ed Bernds Seeks "New Angles" to Attract Audience

By Richard Bernstein

"A film has to provide bright new angles to excite and attract the movie-goer today, "director-writer Edward Bernds declared in an interview at his Allied Artists office. "The public is constantly on the alert for fresh subject matter when they seek motion picture entertainment."

Bernds' current project is *The House On Lookout Mountain,* dealing with the activities of the Sheriff's station in the west, a subject that has yet to be explored on the screen. Bernds directs the film from his own original screen play, Ben Schwalb produces and Bill Elliott stars.

Bernds, who originated the *Gasoline Alley* feature series at Columbia, where he directed the *Blondie* films, recently completed a comedy for Walter Wanger and Allied Artists, *Mother-Sir.* Wanger produced and Bernds directed the Joan Bennett starrer from a screen play by Kay Lenard. The film is based on a best selling novel by Tats Blaine.

American Naval Family

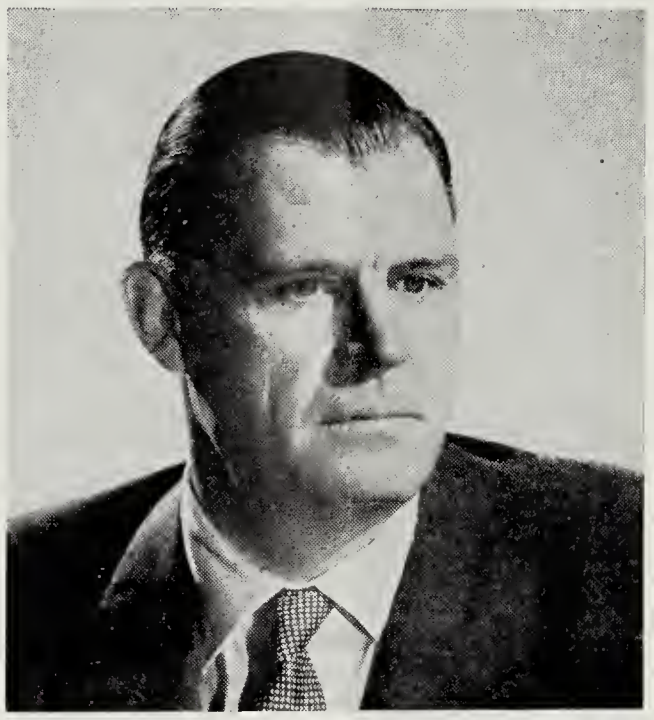
It deals with an American naval family in Japan and their effect upon the Japanese when the lady of the house, Miss Bennett, decides to teach the Japanese the American way of life.

"It has some wonderful comedy in it," Bernds stated. 'Most of the cast are Japanese and they all turned in amazingly good performances considering the fact that it was hard to find many professional Japanese actors and actresses. We captured the flavor of the book and it was a real experience to do this film."

Bernds and Wanger also had a top American cast in the feature. Co-starring with Miss Bennett is Gary Merrill. Shirley Yamiguichi with Judy Nugent and John Craven are also in the cast.

Bernds also wrote two Allied Artists feature now in release, a documentary thriller, *Skabenga,* which deals with the African adventures of the big game hunter George Michael.

And *World Without End,* the first film



EDWARD BERNDS

dealing with time travel. Shot in CinemaScope, the science-fiction thriller also directed by Edward Bernds, with Hugh Marlowe and Nancy Gates starring.

"I did a lot of research on science fiction before I wrote the film," Bernds stated. "I tried to find out just what science fiction material was untouched as far as the screen was concerned. I took a great deal of notes on this and I found that space-travel linked with time-travel was not used." "I remembered Einstein's theory on speed and time." He smiled. 'And I used it as a basis for the film."

The subject of science fiction and space travel has fascinated Bernds and if he can find the right plot, he plans to make another fantasy feature. "In a science-fiction feature today," Bernds stressed, "things must be logical," and solid reseach is vital.

Wrote Comedy

He pointed out that in his many years in the production field, he has written and directed a great deal of comedy and he is very grateful that he has had an opportunity to display his talents in other types of features.

The House on Lookout Mountain, is an action-packed melodrama, *Mother-Sir,* a light comedy, and *World Without End,* a suspense shocker, Bernds pointed out. He believes this kind of variety of subject matter is very good for a director, giving him a chance to use invention and imagination.

"A different approach toward casting is also a great help in coming up with an original film. I spent a great deal of time casting with the producer, seeking people for each role in the script New faces or actors with lots of credits, it doesn't make any differences. Above all, I look for someone who can inject a feeling of reality into the part," Bernds concluded.

Briskin Gets Release From Paramount Pact

HOLLYWOOD.—A request by Samuel J. Briskin for release from his present contract as a Paramount producer after completion of *The Sons Of Katie Elder* and *The Joker Is Wild* has been granted by the studio. Briskin's current contract would have extended until November. The two productions which Briskin now is preparing will be completed around the end of this year. *Katie Elder* stars Alan Ladd, and *The Joker Is Wild* stars Frank Sinatra in the role of comedian Joe E. Lewis. Briskin reports that he has no definite future plans and says he expects to explore a number of possible associations during the next few months.

. . . HOLLYWOOD

(*Continued from page* 15)

"The Cid." In another important signing, RKO inked Richard Sokolove as staff producer. . . . Martha Hyer was signed by U-I for the femme lead opposite Tony Curtis in "Cory," in which Tony Curtis plays the front man for a gambling syndicate. Robert Arthur will produce the feature.

* * *

Jayne Mansfield signed an exclusive seven year contract with 20th-Fox and will come to Hollywood after the termination of her Broadway play," Will Success Spoil Rock Hunter?" . . . Howie Horwitz was signed to a producer's contract by U-I. His first assignment will be announced shortly. He was recently assistant to Don Hartman at Paramount. . . . Sam Spiegel signed Harmon Jones as a production executive on his Horizon-American Columbia release, "End As A Man" . . . Lewis Milestone will direct "King Kelly," Bryna Productions feature for M-G-M release. Jerry Bresler will produce the picture.

* * *

"Drango" will be the first of six films to be made by Earlmar Productions, the association of Jeff Chandler and his long-time agent, Meyer Mishkin, for United Artists release. Hall Bartlett, who wrote the screen play for the film, will also produce. The picture, which will star Jeff Chandler, will be directed by Jules Bricken. James Wong Howe will do the cinematography and Elmer Bernstein will be responsible for the musical background of the picture. "Drango" deals with the problems in the South following Lee's surrender and the chaos which resulted after the death of Lincoln and Major Drango, who is put in charge of a small Southern town.

* * *

"Galveston," will be filmed in color in the spring of 1957 with Edmund Grainger producing and Niven Busch assigned to develop an original screen play, with the famous Galveston flood of 1900 serving as a climax. Grainger will produce the film after he completes "Bundle of Joy," which stars Eddie Fisher and Debbie Reynolds.

* * *

Associate producer Patrick Ford, Director Ted Tetzlaff and Scripter Frank Nugent returned to Hollywood from ten days of location hunting in the Middle West for C. V. Whitney Pictures Inc. production, "The Missouri Traveler," which rolls July 15th. The John Burress novel will be the second of the Whitney Company's productions of the American Scene. The first was "The Searchers," starring John Wayne and directed by John Ford.

* * *

Yul Brynner is en route to Paris where he report for his co-starring role with Ingrid Bergman in "Anastasia." . . . Jean Cooper has been signed by producer-director Henry S. Kesler for "Five Steps to Terror," a Grand Production for United Artists release. . . . "Portofino," an original story by Bernie Giler, has purchased by RKO and set for production early in 1957, with John Farrow producing and directing and with Anita Ekberg and Robert Ryan in co-starring roles Jonathan Latimer will write the screen play. It will be filmed in color entirely in Portofino, Italy.

(*Continued on page* 39)

The First
Production,
THE SEARCHERS

the Second Production of the American Scene

C. V. WHITNEY PICTURES INC.

MERIAN C. COOPER, *Vice-President in Charge of Production*

will be the
picturization
of a brilliant
novel, personally
selected by
C. V. Whitney





The Missouri Traveler

a novel by

JOHN BURRESS

THE MISSOURI TRAVELER is the story of the ***heartland of America*** — our great Middle West — often called the "Mark Twain country".

It is laid in the early twenties and peopled with enchanting characters of this *heartland* as only John Burress, since Mark Twain, has so realistically and warmly captured.

C. V. Whitney and **Merian C. Cooper** will give THE MISSOURI TRAVELER the same care in production they gave THE SEARCHERS, which displays so magnificently the rough Texas life of 1868-1873.

THE SEARCHERS was presented by **C. V. Whitney**, president, with **Merian C. Cooper**, executive producer; **John Ford**, director; **Patrick Ford**, associate producer; **Frank Nugent**, screenplay; **Winton C. Hoch**, photography; **H. Lee Van Hoozer**, special assistant to the vice-president; **Lowell Farrell**, production manager; in color by Technicolor; in VistaVision.

C. V. Whitney Pictures, Inc., expects to give THE MISSOURI TRAVELER the *all-star* casting that was done in THE SEARCHERS.



For THE MISSOURI TRAVELER C. V. Whitney Pictures, Inc., will team most of the same picture makers—**C. V. Whitney**, president; **Merian C. Cooper**, executive producer; **Patrick Ford**, associate producer; **Frank Nugent**, screenplay; **Winton C. Hoch**, photography; **H. Lee Van Hoozer**, special assistant to the vice-president; **Lowell Farrell**, production manager; color by Technicolor; in VistaVision.

Whitney and **Cooper** have selected **Ted Tetzlaff**, famed for his direction of the Vatican sequence in *Seven Wonders of the World*, to direct THE MISSOURI TRAVELER.

C. V. Whitney Pictures, Inc., hopes to put on the screen the kind of spirit of the United States, which, *in its heartland,* is, to quote the Vanguard Press, publishers of THE MISSOURI TRAVELER.

"Warm and happy and touched with the magic of living as seen through young eyes."

From an interview with **C. V. WHITNEY**
by *Thomas M. Pryor* in the New York Times...

"We may not always succeed in our aims, but I will promise you that no C. V. Whitney picture will ever misrepresent or paint a false picture of the United States or its people."

C. V. WHITNEY PICTURES, INC.

C. V. WHITNEY, ***President***

MERIAN C. COOPER, ***Vice-President in Charge of Production***

1256 WESTWOOD BLVD., LOS ANGELES 24, CALIFORNIA

King-Sized All-Media Selling Under Way For 'King and I'

The second CinemaScope 55 attraction, Rodgers & Hammerstein's *The King and I,* is being pre-sold by 20th Century-Fox in one of the most powerful all-media campaigns designed to attract the largest world audience ever to see a motion picture. The multi-million-dollar musical drama starring Deborah Kerr and Yul Brynner premieres in July.

Hitting every major avenue of contact with the public over a seven month advance period and continuing in all stages of exhibition, the overall campaign is tremendous in scope.

Multiple audience impressions, as high as 18, will be realized among vast audiences through the combined publicity and advertising facilities of TV, radio, consumer and trade newspaper and magazines, Sunday supplements, as well as massive music and book promotions on both the national and local levels.

Multiple Impressions

Indicative of the importance being accorded *The King and I* by all media, Life magazine, May 28 issue on sale May 24, will spotlight Deborah Kerr on its cover and feature a multi-page color layout on the Charles Brackett production directed by Walter Lang. The 2-pronged break will reach a national circulation of 5,655,573 alone. A mid-June color and black and white spread of the picture has been set by Look, circulation of which is 4,076,869. Two features crediting *The King and I* have been scheduled by Woman's Home Companion. A color spread on the film in the June issue, out this month, and a serial feature on Miss Kerr starting in the July issue, out in June, and in the August edition, out in July. The series will include both color and black and white scene stills from the picture and is directed to a readership of more than 35,000,000 in the two issues.

Impressive Features

McCall's (circulation 4,522,518) will carry a multi-page color feature for July, on sale in June, pointing up the entertainment bonanza of the film. Collier's, American Magazine, Coronet, Pageant, This Week, American Weekly, Family Weekly and other publications also will carry impressive stories and photo layouts on the attraction during the next 8-10 weeks.

The internationally-famed Rodgers & Hammerstein score from *The King and I* has been packaged by Capitol Records into a handsome soundtrack album which will be released June 1. Contained in the album will be such hits as "Hello Young Lovers," "Getting To Know You," "Shall We Dance," "March of the Siamese Children" and other memorable selections. Full credits to CinemaScope 55 release will be carried on front and back covers of the package.

A comprehensive campaign has been set by Capitol to merchandise the album in conjunction with theatre engagements of *The King and I,* which will amplify the high productive drive launching the "Carousel" soundtrack album, one of the nation's top sellers.

Three upcoming CBS-TV presentations of "The 20th Century-Fox Hour," sponsored by General Electric, will feature scenes from the picture and interviews with its stars as part of a massive TV publicity campaign. Other important program which have or will devote considerable attention to the picture are the Ed Sullivan show, CBS-TV; the Perry Como show, NBC-TV; Your Hit Parade, NBC-TV; Dave Garroway's "Today"; NBC-TV; Monitor, NBC-TV; the Eddie Fisher Show, NBC-TV; Steve Allen's "Tonight," NBC-TV; Tex & Jinx, NBC; and many others.

The production also has received international publicity through the continuing series of exhibitor and press demonstrations of CinemaScope 55.

'Searchers' Premieres With Wayne In Person

John Wayne will make one of his rare personal appearance tours in connection with the world premiere of his new starring Warner Bros. motion picture, *The Searchers.* The year's biggest outdoor drama, *The Searchers* was directed on location in Monument Valley, Utah, and other untouched locations by Academy Award winner John Ford, in Technicolor and VistaVision.

Wayne's tour will take him initially to Chicago where, on the evening of May 16 at the Chicago Theatre, the film will have its gala world premiere. The following night, Wayne will introduce the first performance of the big Western at the Center Theatre in Buffalo; on May 18 he will perform a similar introduction to the audience in the Palm State Theatre in Detroit. His last stop in the four-city tour will be on May 22 at the Allen Theatre in Cleveland.

The Searchers, a C. V. Whitney Picture, produced by executive producer Merian C. Cooper, will begin continuous performances following Wayne's opening night appearances.



The Empire theatre in London used this travelling ballyhoo with great success for its run of Columbia's Warwick production, "Safari." Here assistant manager Roylance, left, shows the truck-borne display to Columbia's English director Mike Frankovich and Irving Allen, co-head of Warwick.

'Trapeze' Catching Public Fancy Via Peak Ad Budget

A national magazine program for *Trapeze,* budgeted at $333,000 and encompassing 31 publications, has been set by United Artists. Employing multi-page and full-page insertions, the campaign will be triggered late this month and will carry through until July. The advertising drive is part of the $2 million promotional effort set by the company for the circus suspense thriller starring Burt Lancaster, Gina Lollobrigida and Tony Curtis. The ads will be predominantly in four colors, the largest appearing in Look with a three-page gate-fold color insertion on June 26.

Life will run a full-page color display in its May 28th issue, and follow with a double-page spread in the June 18th issue. Other full-page color ads for *Trapeze* will be spotted in Collier's (June 22nd issue), Redbook (June), Woman's Home Companion (June), American Weekly (June 17th), This Week (June 24th), The New Yorker (June 16th) and Seventeen (July). Full-page color insertions in publications of the Hearst Sunday Market Group (formerly Pictorial Review) will be coordinated with area playdates. A full-page black-and-white ad will run in Promenade (June).

Fan Mag Schedule

The motion picture fan magazine schedule comprises full-page color ads in Photoplay, Modern Screen, Screen Stories, Movie Life, Movie Stars Parade, Motion Picture and Movieland. Full-page black-and-white displays have been set for Screenland, Silver Screen, Filmland, Screen Stars, Movie World, Screen, Hollywood Stars, Screen Life, Film Life, Movie Secrets, Movie Mirror and Movie Show.

United Artists has also set a $64,000 highway billboard campaign for the film, it was announced by Roger H. Lewis, national director of advertising, publicity and exploitation.

A major feature of the record $2 million promotion for *Trapeze,* the poster program will spot 2,500 conventional and luminous 24-sheets at key highway locations in California, Connecticut, Illinois, Louisiana, Maryland, Massachusetts, Michigan, Minnesota, Missouri, New York, Ohio, Pennsylvania, Texas, Washington and Wisconsin.

Gala Charity Premiere

Trapeze will have a gala charity world premiere at the Fox Wilshire Theatre, Los Angeles, on May 29, it was announced by William J. Heineman, vice-president in charge of distribution for United Artists. International Variety Club's Boys Club will receive all proceeds.

Grandstands to accommodate 2,000 are being planned, and spectators and guests will witness a circus parade to the theatre. The entire proceedings will be televised on a coast-to-coast hookup.

A budget of $25,000 has been assigned to a four-day saturation campaign on four major television stations which will use 10, 20 and 50 second spots as well as special 5-minute entertainment featurettes especially filmed in Paris while "Trapeze" was in production.

20TH IS BUSTIN' OUT A





You'll find out why Mamie Stover had to leave San Francisco!

A masterpiece of suspense and deduction!

JANE RUSSELL · RICHARD EGAN

The Revolt of MAMIE STOVER

COLOR by DE LUXE

CINEMASCOPE®

co-starring JOAN LESLIE

with AGNES MOOREHEAD

MICHAEL PATE

Produced by BUDDY ADLER · Directed by RAOUL WALSH · Screenplay by SYDNEY BOEHM

Based on the Novel by William Bradford Huie

VAN JOHNSON · VERA MILES

23 Paces to Baker Street

COLOR by DE LUXE

CINEMASCOPE®

also starring

CECIL PARKER

Produced by HENRY EPHRON

Directed by HENRY HATHAWAY

Screenplay by NIGEL BALCHIN

Based on a Novel by Philip MacDonald

L OVER IN JUNE!





The spectacular story of D-Day... and a searing romance!

In the tradition of Wyatt Earp, Billy the Kid, Bat Masterson, Jesse James!

ROBERT RYAN · VIRGINIA MAYO · JEFFREY HUNTER

THE PROUD ONES

COLOR by DE LUXE
CINEMASCOPE®

also starring ROBERT MIDDLETON
with WALTER BRENNAN
RODOLFO ACOSTA • ARTHUR O'CONNELL
Produced by ROBERT L. JACKS
Directed by ROBERT D. WEBB
Screenplay by EDMUND NORTH and JOSEPH PETRACCA
From the Novel by Verne Athanas

ROBERT TAYLOR · RICHARD TODD · DANA WYNTER · EDMOND O'BRIEN

D-DAY

THE SIXTH OF JUNE

COLOR by DE LUXE
CINEMASCOPE®

with JOHN WILLIAMS
Produced by CHARLES BRACKETT
Directed by HENRY KOSTER
Screenplay by IVAN MOFFAT and HARRY BROWN
Based on the Novel by Lionel Shapiro

REGIONEWS

ALBANY

The Board of Regents approved a report of its reviewing committee, that the M.P. Div. of State Edueation Dept. had properly ruled "Garden of Eden" eould not be licensed for public exhibition with many scenes of nudity ineluded. Film had been shown on 958 playdates before some 1,600,000 patrons in 36 states, allegedly without opposition, before Excelsior Piets. Corp. filed the appeal. Excelsior was represented by Sol A. Rosenblatt. . . . Gov. Harriman vetoed the Noonan-Zaretzki bill which sought to increase charge on original film from $3 to $4 and deerease charge on eopies from $2 per 1,000 feet to $4 for each additional "entire" copy. The MPAA was said to favor the bill.

Creation of three-theatre competitive bidding in the Saratoga area is foreseen in the wake of word that Joseph Warren started construction of a 1,000-car drive-in near Ballston Spa and hopes to play first-run product. Sartos Smalldone, who presented first-run Columbia and Universal features last season at the Malta Drive-In below Saratoga, is reported to be bidding this year against Walter Reade, Jr. of the Commmnity and Congress in Saratoga. Warren hopes to open the new ozoner by July 1.

Harry Lamont appointed Mrs. Jeanette Allen mgr. of the Rock Hill Drive-In, Sullivan Co. She had been cashier there for three seasons. He also upped Joseph Dunaj from asst. at the Riverside, Rotterdam, to the Vail Mills, Vail Mills, succeeding the late Cliff Swick. . . . A compromise ended the strike at Fabian's Mohawk Drive-In, Albany-Schenectady Rd., over the employment of a stagehand. Management agreed to engage a man to change the signboards three times weekly. . . . Adam Mlinarick, Columbia head shipper and pres. of Local B-43, was married to Louise Cavotta.

ATLANTA

Robert M. Condra is readying his new Warner Park Drive-In on Hyway 100 in Nashville, Tenn. for May 20 opening, with J. H. Hart, Jr. as gen. mgr. It will accommodate some 700 cars and include the latest innovations in the drive-in field. . . . Albert G. Weber started work on a new $150,000 ozoner on a 30-acre tract in Donelson, Tenn. . . . Jesse White, with Martin Theas. for 20 years, was named dist. mgr. in central Ga. and central Ala. T. C. Laird sueceeds him as city mgr. in Columbus, Ga. . . . MeLendon Circuit of Ala. has again taken over the Clayton Theatre, Clayton, and the Brundidge, Brundidge.

Senator Walter George told Georgia theatre owners that he would work for repeal of the Federal admissions tax. . . . Mid-Tenn. Amuse. Co. of Cowan, Tenn. is working on plans for a new 350-car drive-in near that city. . . . A. W. Cook opened his new Federal Drive-In at Pompano Beach, Fla. . . . Film Booking Offiee now servicing the Kingsport, Tenn. drive-in owned by Max Wilson. . . . Regal Theatre, Smyrna, Fla., was closed by Sidney Flever; the Star, Goodlettsville, Ala., by F. H. Timmons. . . . C. A. Drake raised adult admissions at his Drake Theatre, Pearson, Ga., to 40¢.

Dooley Sims, owner of the Ball Theatre, Grimsley, Tenn., took over the Palace, Monterey, from D. A. Darwin. Other reeent acquisitions include the Richland Theatre, Richland, Ga., and the Lumpkin, Lumpkin, by Herman Abrams, the latter from C. R. Cowart who moved to Jacksonville, Fla.; the Roxy, Lakeland, Fla., by Bailey Theas. . . . Ira Stone, RKO mgr., is reeuperating at home after a spell in the hospital, also C. L. King, mgr. of the State, Plant City, Fla. . . . Dave Prince, southern dist. mgr. for RKO, announeed his daughter Jacqueline's engagement to Earl Gunn. . . . Palm Drive-In, Savannah, Ga., dark for several months, was reopened by Dixie Drive-In Thea. Co.

Gold Coast Drive-In, Deerfield Beach, Fla., installed a new CinemaScope sereen and projection equipment. . . . City of Atlanta purchased the property of Tenth St. Theatre here at reported price of $120,000 for midtown expressway. Theatre was owned by Georgia Theatre Co. . . . To facilitate service in the Fla. area, UA is opening a new exchange office in Jacksonville, headed by Byron Adams, former branch mgr. in Atlanta, who is succeeded here by Bill Hames, one time UA mgr. in Dallas, Tex. UA booker Walter McDonald was installed as office rep. of IATSE Local F-49.

New managerial appointments in Fla. include Tillman Watson at Movie Garden Drive-In, Eustis, Jack McCall, Swan Theatre, Madison; C. Talley, State, Lake Wales; Nell Gardner, asst., Arcade, Jacksonville; James McClelland, asst., Daytona, Daytona Beach. . . . Cedar Drive-In, Lebanon, Tenn., will have a talent show every Wed. night, sponsored by local merchants and the Milkman Band. . . . Atlanta's sixth annual Old Newspaperboy's Day, set for May 18 in behalf of eerebral palsy, will taekle a goal of $100,000. Last year's goal of $75,000 was topped by $1,500.



Fifty amusement industry leaders pledged support to the Albert Einstein College of Medicine of Yeshiva University and made plans for an industry-wide effort in its behalf. Shown at meeting presided over by Samuel Rosen, Stanley-Warner exec., are (l to r): William Brandt, Brandt Theatres prexy; Nathaniel L. Goldstein, board chairman of Overseers of the College; Rosen; Dr. Arthur Abramson, Professor and Dept. of Rehabilitation chmn.; Michael M. Nisselson, Director of Development at the College.

BOSTON

The first twin drive-in in New Eng. is set to open July in Medford, on the Revere Beach Parkway. Owned by Medford Amuse. Corp., with Winthrop Knox, Jr. as pres.; Lloyd Clark, board chairman; George Hackett, treas., the new ozoner will accommodate 1,800 to 2,000 cars, half on each side, feature a kiddie playground situated near the six-lane hyway, to be open all day. One portion of the huge refreshment building will be available to the kiddies as well as to motor and foot traffic during the day. . . . Michael Redstone and Nathan Yamins were appointed co-chairmen of the 1956 convention of Independent Exhibs. of New Eng., with pres. Edward W. Lider as gen. chairman, set for Oct. 15-16 at Toy Town Tavern, Winchendon.

Redstone Drive-In Theas. changed its corporate name to North East Drive-In Theatre Corp., with Michael Redstone remaining as pres. The circuit moved into new and spacious office quarters in the Metropolitan Bldg., Boston. . . . Nathan Yamins, head of Yamins Ents., was relected pres. of Temple Mishkan Telifla, Roxbury. . . . James A. Sayer, veteran industryite who managed theatres in Boston and Lawrenee before his retirement, passed away in Salem, N. H. . . . Jack McCarthy, former Warner salesman, joined Embassy Piets. as a salesman in the six New Eng. states.

Anti-trust action of the Ideal Theatre, Milford, owned by Leon Task, against the majors and others, is docketed for trial in U. S. Federal Court the latter part of May. . . . Harold Rubin, pres. of Globe Premium Co. and Eagle Box Co., was elected pres. of Sentry Lodge of B'nai B'rith. . . . Joseph Liss, dist. mgr. for Stanley-Warner in Mass. who received severe injuries in an auto accident last June and returned to a Worcester hospital for additional surgery, is recovering at his Lawrence home. . . . A second son, his third child was welcomed by Charles School, Metro's office mgr.

The Fall River Planning Board recommended that the City Council reject proposed change in zoning laws for an area on Tucker St. which would permit construction of an ozoner. Petition was submitted by Norman Zalkind, owner of the Strand Theatre, and Hyman Lepes, also of Fall River, whose plans included a shopping center as

BOSTON (cont'd.)

well as a drive-in theatre. The City Council meets on May 28 to review decision of the Planning Board. . . . The entire 1955 slate of officers of IATSE Projectionists Local 182 was reelected, including Ralph Frazier as business agt. and Joseph Caplan as pres. . . . Joseph E. Levine, pres. of Embassy Picts., acquired New Eng. rights for a new film, "Female Jungle," starring Broadway actress Jayne Mansfield.

BUFFALO

Hervey Keator was named mgr. of Redstone's Salinas Drive-In, Syracuse, and Jack Keegan supervisor of the circuit's three western N. Y. ozoners. . . . Bill Colson, mgr. of the Paramount's Niagara on Buffalo's west side, is recovering from spinal injuries suffered in a fall. Patrons who were in the Niagara during recent bomb scare, which proved a hoax, were told that technical difficulties prevented showing "Gunpoint" and were given passes for a future show. . . . Under an agreement effective June 1, both WGR radio and TV will become basic affiliates of the ABC network.

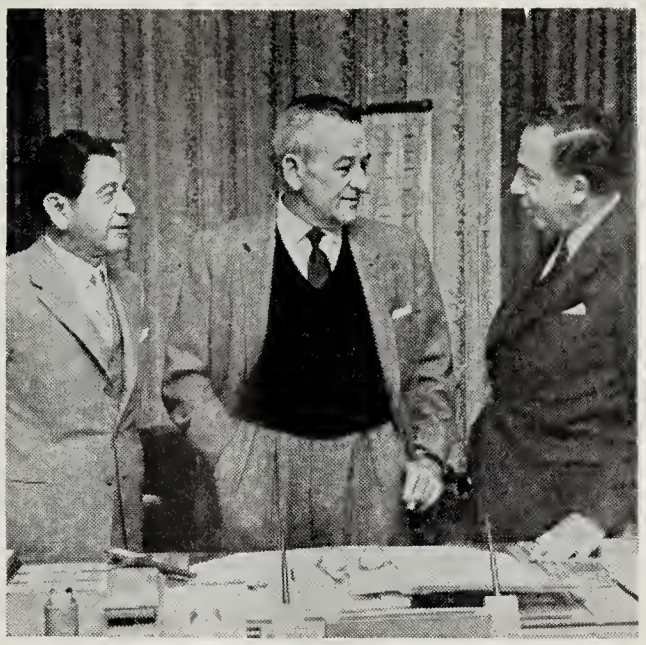
Lester Pollock, mgr. of Loew's Theatre in Rochester, is again chairman of the entertainment committee for the annual Blue Badge Ball in Kodak Town on May 29, and has booked Sammy Kaye and his band to play for the big police benefit. . . . Capacity of Redstone Lakeside Drive-In, Rochester, is being doubled, including installation of ramps and new refreshment and toll buildings. . . . Elmer F. Lux, Variety Tent 7 chief barker, headed a delegation to the Variety International convention in N. Y. Accompanying him were Marvin Jacobs, Dewey Michaels, V. Spencer Balser and W. E. J. Martin, a past chief barker and amusement editor of the Courier-Express.

John Wayne will appear in person at the Center Theatre on May 17 in connection with opening of his newest picture, "The Searchers." . . . Mrs. Irving Cohen was elected pres. of the Women's League of Buffalo Variety Club. . . . Gianina Pappalardo, on Shea Theas. exec. staff for some 25 years, resigned to accept a post with Buffalo Envelope Co. . . . Edmund C. DeBerry, former mgr. of the local Paramount branch, sold his house here and moved his family to Cincinnati, where he now heads the company exchange.

CHARLOTTE

Frank Levi, theatre owner in Wendell, N. C., is hoping to reopen the theatre there with the help of local merchants. . . . High winds blew down screens of Sunet Drive-In, Hobgood, N. C.; Badin Road Drive-In, Albermarle, N. C.; Biscoe-Troy Drive-In, N. C., owned by C. F. Faw and R. A. Goodman, which they will replace with a large one. Faw and Goodman took over the Dixie Theatre, Troy, from Fred L. Taylor. . . . A. Fuller Sams, Jr., Statesville Thea. Corp., became a grandfather for the first time. . . . Lawrence Terrell, Paramount branch mgr., welcomed a second son.

Charlotte WOMPIs will "adopt" a young girl from Thompson Orphanage, supplying clothes and other necessaries. They are making plans for a first anniversary party in June. Mrs. Myrtle Parker is pres. of the group. . . . Jim Slaughter resigned as Warner booker to join a large mfg. concern. He is succeeded by Ed Hinchey, former booker in the company's Philadelphia exchange. . . .



Producer-director William Wyler (center), after screening a rough cut of the Gary Cooper-Dorothy McGuire starrer, "Friendly Persuasion," for Allied Artists executives in New York, discusses sales plans with v.p. Ed Morey (left) and Morey Goldstein, v.p. and gen. sales mgr.

T. Y. Walker reports that he will no longer operate his State Theatre at Greenville, N. C.

Theatre Owners of N. & S. C. received commendation scroll from National Assn. for Infantile Paralysis for its part in the polio campaign. Director George Carpenter, whose activities were curtailed by illness, is again participating in industry affairs. . . . Mrs. Rosaline Hutton, Columbia's inspectress and business agt. for Local B-33, is in the hospital.

CHICAGO

Abe Gomez organized the Gomez Enterprises Corp. to manage his Tampico and Teatro Plaza. Negotiations for additional theatres are under way. . . Al Goldson, who sold his Teatro Plaza to Gomez, and the Ideal to Paul Herman, plans to make Phoenix, Ariz. his future home. . . . Harold Perlman, former Universal publicist, is now editing the B&K Platter Chatter house organ. . . . Charles Teitel Film Service will handle Janus Film Importing product for midwest territory, starting with "White Sheik." . . . Chicago April amusement tax was $95,436; last April $95,307. First four months this year $389,553 as compared with $391,318 in 1955.

Attys. Simon and Collen filed injunction case in behalf of Lane Court Theatre against 20th-Fox and B&K after being placed in same bidding zone as B&K's Century. Heretofore they bid against Esquire, Surf, Carnegie and Windsor theatres. . . . J. J. Allin, film delivery service exec., seriously ill at St. Lukes Hospital. . . . First theatre here to honor charge accounts is Starlite Drive-In. . . . Jerry Field named asst. to Universal pub. mgr. Ben Katz for Chicago exchange.

Palace Theatre, Cambridge, Ill., under Meredith Themer mgmt., installed new air conditioning and modernized in other depts. . . . Harry Brown's recently acquired Bugg Theatre was modernized including installation of CinemaScope equipment and larger screen. . . . John Balaban celebrated his 40th wedding anniversary. . . . Atty. Patrick O'Brien filed suit for UA to collect $6,097.87 in unpaid film rentals and $5,000 damages against Starlite Drive-In and Stan. Kohlberg, mng. dir. . . . Chairman Schoenstadt reported that the industry exceeded its quota by 50% in the Red Cross drive.

James Carroll elected pres. of Tower Theatre Co., which controls the Tower Theatre property on the southside. . . . "Diabolique" breaking records at the Ziegfield Theatre, reports mgr. Tom Dowd. . . . Sam Lamasky, Columbia head shipper and bus. agt. for Film Row Unions, is at Chicago Hts. Hospital for surgery. . . . John Wayne will make personal appearance at Chicago Theatre on May 16 to tie in with opening of "The Searchers."

Film Row mourned the death of Edward "Red" Mager, chief booker for Allied of Ill., who was associated with Jack Kirsch for some 20 years and a booster for all worthwhile industry activities. . . . Northside Terminal Theatre has a tieup for May 16 with Jewish Home for Blind in a benefit show to help boost construction of a new home for that organization. . . . Columbia branch mgr. Ben Lourie is asking theatre owners to book his company's films week of June 22, during the Jack Cohn sales drive.

CINCINNATI

Cincinnati Planning Commission adopted zoning ordinance amendments requiring that theatres be at least 50′ from the boundary line of any residential district; that screens be invisible from highways or residential areas, and that at least 30% of a theatre site be available for vehicles awaiting entrance into the theatre proper. . . . Ky. State Legislature approved repeal of the state tax on admissions of 50¢ and under. . . . The new Blue Grass Drive-In, South Shore, Ky., equipped by National Thea. Supply, was formally opened by W. B. Hannah, who operates an indoor theatre there. . . . S. L. Radekin opened his Marietta Drive-In, Constitution, which was completed toward the end of last season.

James I. Doyle, Columbus salesman for Paramount, resigned to represent U-I in that territory. His replacement at Para. is Stuart Jacobson. The post of Ky. salesman, formerly held by Joseph H. McKnight, went to booker Jack Kirschbaum, and ledger clerk Don Benning was upped to booker. Head inspectress Fanny Voss celebrated her 40th anniversary with the company. . . . Lowell Thomas is now operating his Liberty Theatre, Oak Hill, weekends only. . . . Fred Robbins, who received training for sales work at the UA office here, left to take up his duties at the Detroit office. Office mgr. Gustave Boudot recently celebrated his 28th wedding anniversary.

H. B. Snook, pres. of Mid-West Thea. Supply, was on hand for formal opening of Mark Cummins' Circle 25 Drive-In, Lexington, Ky., which was completely equipped by his company. . . . Midwest installed wide screens and CinemaScope in Tom Sutton, Jr.'s Judy Drive-In, Mt. Sterling, Ky.; W. T. Cain, Jr.'s Cain Auto, Paintsville, Ky., and Shor and Banks' Goody Drive-In, Goody, Ky. . . . Dick Breslin, rep. for 20th-Fox in the Dayton area, resigned to become an associate of Sam Levin in operation of ozoners in Dayton and Springfield. Levin plans to increase his drive-in circuit and is building a new theatre in Chicago.

CLEVELAND

J. H. Davidson of Associated Theas. of Ohio set June 1 as opening date of his new Ranch Drive-In at Greenfield. . . . Pearl Road Drive-In reopened May 4 under new management of Mr. & Mrs. Frank Schiesssl and Mr. & Mrs. Alfred H. Stromeier. The Ozoner has a 725-car capacity and was built last July. . . . Hippodrome mgr. Jack Silverthorn, Dan Rosenthal of UA, and Nat Bar-

CLEVELAND (cont'd.)

ash of National Screen headed for N. Y. to attend the Variety International Convention, May 9-12. . . . The three local newspaper film critics were invited to UA's world premiere of "Trapeze" in Chicago.

John Dugan of St. Louis became asst. to pres. Milton Mooney of Co-Operative Theas. of Ohio, succeeding H. E. MacManus who resigned to become mgr. of three Toledo ozoners—the Parkside, Starlite and Telegraph. . . . Douglas Brunner replaced Don Warren as asst. booker at Paramount when Warren entered the Navy. . . . Recent theatre closings include the 250-seat Grafton in Grafton, for an indefinite period, and the Rapids in Grand Rapids, O. for the summer season. . . . Weekend showings only are now current at the Lorain in Lorain; Bedford in Bedford; Uptown and Regent in Cleveland.

World premiere of "Autumn Leaves" will be held at the Allen Theatre on Aug. 9. . . .



Robert Mitchum (seated), participating in the two-continent program of tours for United Artists "Foreign Intrigue," discusses promotion of the Sheldon Reynolds production with exhibitors in San Francisco. L to R: Frank Harr, UA exchange sales mgr.; Jerry Collins, United California Theatres; Homer Tegtmeier, independent exhibitor; Morris Rosenberg, Eddie Cantie and Jack Foley of UCT; John Boles, independent film buyer; C. Frank Harris, UA branch mgr.; Jim Pierson, UCT; Jack Finley, UA branch salesman.

Watch These Dates!

May 15-16: Minneapolis — North Central Allied ITO annual convention—Nicollet Hotel.

May 27-29: Atlanta—MPTOO of Georgia and Alabama Theatre Owners Assn. joint convention—Dinkler Plaza Hotel.

May 27-29: Kiamesha Lake, N. Y.—Allied Theatre Owners of N. J. 37th annual convention—Concord Hotel.

May 29-31: Atlanta—Theatre Owners of Atlanta and Georgia annual convention

June 4-6: Albuquerque—New Mexico Theatre Assn. annual convention—Hilton Hotel.

June 11-13: Elkhart Lake, Wis.—Allied Theatres of Wisconsin convention.—Schwartz Hotel.

June 17-19: Edgewater Park, Miss.—Mississippi Theatre Owners Assn. 16th annual convention—Edgewater Gulf Hotel.

June 25: Albany—Variety Club, Tent #9, golf tournament—Shaker Ridge Country Club.

Aug. 20: Kansas City, Mo.—IATSE annual convention—Muehlebach Hotel and K. C. Municipal Auditorium.

Aug. 20: Milwaukee — Variety Club, Tent #14 annual golf outing—North Hills Country Club.

Sept. 19-25: New York—Theatre Owners of America national convention and industry trade show—New York Coliseum.

Sept. 28-30: Atlanta—Women of the Motion Picture Industry (WOMPI) annual convention—Dinkler Plaza Hotel.

Oct. 7-12: Los Angeles — SMPTE Convention—Ambassador Hotel.

Oct. 15-16: Winchendon, Mass. — Independent Exhibitors, Inc. and Drive-In Theatre Assn. of New England annual regional convention—Toy Town Tavern.

Oct. 23-24: Indianapolis—Allied Theatre Owners of Indiana fall convention—Marott Hotel.

Oct. 28-30: Jacksonville—Motion Picture Exhibitors of Florida convention—Roosevelt Hotel.

Nov. 25-27: Charlotte—Theatre Owners of North and South Carolina 44th annual convention—Hotel Charlotte.

Nov. 25-28: Dallas — Allied States Assn. fall board meeting and national convention—Hotel Statler.

Mrs. Hyman Kaplan, retired theatre owner, passed away after lengthy illness. . . . Sam Shia closed the Old Trail Theatre in St. Clairsville when he reopened his nearby Shia's Drive-In. . . . Mrs. John Pollen, formerly with 20th-Fox here and daughter of Nat Friedberger, mgr. of the Cleveland Plaza, gave birth to a son.

DENVER

Because they failed to take advantage of a clause that permitted cancellation of contract, Denver Drive-In Theas. lost a case in which the Park-In Theas. of Camden, N. J. was suing. Judgment rendered in U.S. District Court calls for payment of $36,530 and Denver D-I has asked for a new trial. . . . The M-G-M staff helped Mike Cramer celebrate his 25 years with the company with a party and gift of a pen and pencil set. . . . Sam Langwith, owner of Western Service & Supply, is improving after a stay in St. Luke.'s Hospital. . . 20th-Fox completed redecoration and remodeling of its quarters, including addition of three offices with remodeled booking desks for each salesman.

Tom Bailey took over distribution of Associated Film Releasing and has in current release "Three Outlaws" and "Blonde Bait." Bailey is again handling General Motor's short, "Motorama," which had its area premiere at the Orpheum. . . . A matron now oversees the children's shows from 10 to 4 at the Tower on Saturdays. . . . Stewart Granger and his wife, Jean Simmons, bought a large ranch near Silver City, N. M. and have plans for a $250,000 ranch house. . . . Reported that Ward Pennington, former Paramount branch mgr. here, has become branch mgr. at Milwaukee.

Paramount brought a salesman back into the office and divided the Denver territory between two salesmen, John Vos and John Thomas. Wm. Peregrine returned as office mgr. and Frank Carbone is now booker. Don Cook left to become a truck driver and the job of biller Sylvia Grief was abolished. . . . Chick Lloyd has taken over distribution of Realart, American Releasing and others from Robert Herrell, who will devote full time to his Kansas City exchange. Laura Haughey, office mgr., also made the move to Lloyd's office at 820 - 21st St.

DES MOINES

Edward L. Hyman of N.Y.C., v.p. of AB-PT, on a cross-country tour of theatres, visited in Sioux City and spoke with enthusiasm of screen fare in the offing, predicting that a "radically new picture release policy will substantially increase theatre business for the doldrum months of May and June. . . . Frank Scott announced reopening of the Gem Theatre in Moville. He expects to run two changes of shows each week. . . . Fred Thacker offered his theatre equipment and fixtures for sale at public auction in Titonka.

Pioneer mgr. Art Downward reports that a new screen was installed at the Coral Theatre near Webster City. . . . Corral Drive-In in Perry also has a new screen. . . . H. N. Schrodt announced that a larger screen is now in use at his drive-in near Marshalltown and a new wing added to the concession stand to provide better and faster service. . . . Corral Drive-In south of Moline is getting a new screen to replace the one destroyed in a windstorm recently.

W. H. Eddy, who built the Empress Theatre, Indianola and continued in active management until seven years ago, passed away at 78, and W. R. (Dick) Arndt, 49, owner of the Palo Alto Theatre in Ruthven, died suddenly of a heart attack. . . . Children who helped in a recent park cleanup in Ft. Dodge were entertained by the Strand and Rialto theatres at free movies as a reward.

DETROIT

Roger Ellul took over mgmt. of the Empress for his father, Joseph Ellul, who is now in the theatre business north of Miami. George and Tony, Joe's brothers, are reopening the Garden Theatre, formerly used as a church, reversing the trend. . . . E. V. Dudley, who gave up operation of the Garden, is now running the Elliott in River Rouge. . . . Schuckert and Stafford closed the Orr at Fowlerville indefinitely. . . . Mrs. Stanley C. Dilley reopened the Cub at Baer Lake, reversing decision to dismantle the house. . . . Russ Taylor reopened the Temple at Petoskey in the resort area. House is owned by John and Henry Galster. . . . Mrs. Leon Robbe, widow of the owner of the Elsie Theatre, is reported to be negotiating for sale of the house.

Mayfair Theatre, which was operated by Detroit Thea. Ents., may be purchased for Wayne University, following decision by the Board of Education. . . . Betty Bryden, theatrical booker, moved from Fox Thea. Bldg. to 19200 Schoolcraft Ave. . . .Larry Keiden of Monroe disposed of his interest in the Gayety Theatre. . . . Clive Waxman, head of Ind. Exhibs., was host to his sister

DETROIT (cont'd.)

and her husband on a surprise visit from Australia after 20 years. . . . The Apollo, operated by Saul Korman, closed for remodeling.

Mrs. Glen W. Beach is reopening the Glen-Arah at White Cloud, operated for years by her late husband. Their old White Cloud there has been dismantled. . . . Reopening for the summer season are the Chief at Mackinaw City by Perry Yeager and Lloyd Daesy; the Temple at Petoskey by John and Henry Galster. . , . Lester and Warren Millard reopened the Budd at Harrison and Star at Gladwin. . . . A newcomer, Morris Pommerville, reopened the Au Gres at Au Gres, formerly owned by Robt. Cox.

Lou Mitchell took over buying of film for the second-run Riviera, operated by James Nederlander. . . . Detroit's big delegation to the Variety International convention was spearheaded by Ben Rosen and Jack Zide. . . . Wayne Amuse. is installing equipment in the new Algiers Drive-In. . . . Robt. L. Vickrey took over operation of the Emsee and Macomb theatres in Mt. Clemens.

HOUSTON

Ellis Ford, 10 years with Delman Theatre as mgr. until a year ago when he resigned to work at Houston Popcorn and then as mgr. of the Broadway and Yale, is back. Alvin Guggenheim resigned as mgr. of Interstate's South Main Drive-In to become gen. mgr. of the Broadway and Yale. Incidentally, Alvin is currently honeymooning with the former Hildred Brummett. . . . Forrest Gamble is back at Columbia after having resigned a few months ago to assist his wife in running their Jewel Theatre in Humble. . . . The Dick Wygants welcomed a third daughter, Tara Rachelle. . . . Bob Brue went from Interstate Theas. here to manage the El Capitan Drive-In, San Antonio.

"Oklahoma!" in Todd-AO will have simultaneous premieres in Texas at the Tower in Houston and Tower in Dallas on June 14. City mgr. Al Lever is supervising building of the 46' screen. There will be 14 performances a week on a reserved seat basis and film is expected to run 20 weeks. . . . Interstate's Russell Rindy is fine again after his operation. . . . Columbia salesman Bob Mann is well and back at work. . . . Karl Stroud left the King Center Twin Drive-In and moved to San Antonio. Out of the picture biz. John Price from Jefferson Amuse. in Beaumont is the new mgr. at King Center.

Southwestern Thea. Equip., with Radio Corp. of Am. and Taller & Cooper held four demonstrations in Texas of a new admission control system that works like a toll bridge recorder, according to Alex McKinzie, gen. mgr. of Southwestern. Its efficiency shows in speeded up cars, use of one cashier instead of three to five, and these non-reversing registers are acceptable for tax purposes. Many interested spectators witnessed the demonstrations at the South Park Drive-In in Beaumont, Alamo in San Antonio, and Southwestern's offices in Houston and Dallas. . . . Bert Katzen, wife of Interstate's new PR man, has taken a job as credit checker for Universal C.I.T.

INDIANAPOLIS

Jerry Allan, formerly with M-G-M in this territory, established an independent agency at 325 Bankers Trust Bldg., ealled Variety Publicity Associates. . . . Pete Bontzema of the Orpheum Theatre, Mitchell, is one of several theatre owners who numbered all seats for prize drawings one night a week from a box of corresponding numbers. . . . The local Coliseum of M.P. Salesmen held its annual get-together with a dinner-dance at the Hotel Marott on May 12. . . . A regular board meeting of Allied Theatre Owners will follow a luncheon at the Variety Club on May 15.

Gene Marietta and Gene Hathaway are building a new drive-in at Clinton. . . . Gene Himelstein, who bought the Eastern Theatre, Ft. Wayne, from Kenneth and Forest Hibler, appointed Charles M. Hackley mgr. . . . The sales organization of Universal here attended a special meeting in Chicago with branch mgr. Sam Oshry. . . . Paul Montague, publicist for Allied Artists, was in town to work on "World Without End," which opens at the Indiana Theatre.

MEMPHIS

Memphis city officials announced erackdown on collection of Sunday assessments of theatres since Sunday opening was permitted in the early '30s. Money goes to Welfare Dept., which has unusually heavy calls lately. Protest by theatre owners is expected. . . . Andy Jones and J. V. Burton have taken over the Star Theatre, Trenton, Tenn. from Strand Ents. . . . J. E. Singleton is new owner of Tommie's Drive-In at Kennett, Mo. . . . The Better Films Council voted to ask theatre owners to indicate in ads the type of picture being shown, using "A" for adult, "B" adolescent, "C" ehildren, "F" family.

Moses Sliman acquired the Murr at Osceola, Miss. from Mrs. Violet Martin, also the Delta Drive-In there. . . . John Eaton is new owner of the Rialto, Memphis, taken over from James Augustine. . . . Grady Cook, owner of the Joy at Pontotoc, Miss., passed away. . . . The Memphis and Shelby County Board of Censors banned "Sins of the Borgias" but is was scheduled to open at Sunset Drive-In, Memphis.

MIAMI

Claughton's Variety Theatre, Miami Beach, elosed May 13 because of severe shortage of suitable films. Plans are to reopen next winter. The circuit's Embassy in Miami is closing permanently and may be torn down to make way for the new First National Bank Bldg. . . . Wometco Old Guard will hold the annual party at the Eden Roc, with installation of officers as the feature event. . . . Joe Perez resigned from his managerial duties at the Circle Theatre to return to Missouri because of his wife's illness. Carl Knowles succeeds him. . . . Herman Silverman, Wometco booker, is in Jackson Memorial Hospital.

Wometco's new North Dade Drive-In opened with all the fanfare of a Hollywood premiere. The 800-car showplace will be managed by George Wilby and his asst. Bill Cooper. Dave Doebler, who was confection mgr. at Davie Drive-In, Ft. Lauderdale, is now at the North Dade in same capacity. . . . Florida State has six theatres running the new Saturday morning "Little Rascal" shows, made up of former Our Gang comedies. . . . Milton Franklin is new mgr. of the Embassy. Other new mgrs. include Allen Johnson at the Gable and Lynn Goodyear at the Warner in Ft. Lauderdale. . . . Cashiers Thedus Conner of the Trail and Ethel Demane of the Circle are now answering to the names of Mrs. David Atkinson and Mrs. Victor Sorrine, respectively.



Bill Elliott, star of Allied Artists upcoming melodrama, "Night Target," greets Ann Griffith of Dallas, Tex., daughter of Henry J. Griffith, pres. of Frontier Theatres, on the AA lot in Hollywood, where she checked in for a top supporting role in the film. Miss Griffith was brought to the attention of talent executives by Texas exhibitor Phil Isley, father of Jennifer Jones.

MILWAUKEE

Schwartz Hotel, Elkhart Lake, has been selected as site for the 1956 convention of Allied Theatres of Wisc., to be held June 11-13, marking the first time Wisconsin Allied will meet at a resort. Pres. Angelo Provinzano urges Allied members to get their reservations in early. . . . The Elroy Theatre in Elroy inaugurated a bargain rate for early comers on Saturdays and Sundays. . . . Hollywood Theatre has been leased to the Sher-Schulman Art Theas. of Cleveland and will open next month following a remodeling job to cost around $30,000. . . . RKO salesman Bill Foley resigned his post. . . . Lucille Fowler took over management of the Badger in Merrill, previously operated by Theatre Service Co.

MINNEAPOLIS

The town and zoning boards of suburban Eden Prairie voted not to rezone from agricultural to commereial the land needed by Otto W. Kobs to build his Flying Cloud drive-in. Kobs operates the Oxboro in suburban Oxboro. . . . Norm Levinson, M-G-M press rep. who was transferred to Jacksonville, Fla. and Atlanta, announced his approaching marriage to Claudia Johnson of Duluth. Replacing Levinson here is Bob Stone, former exploiteer in the Omaha and Des Moines territories.

Don Swartz' Independent Film Distribs. was granted a franchise for product of Associated Film Releasing of Beverly Hills, Calif. . . . Al Fitter, new UA div. mgr., and Mike Lee, dist. mgr., were in calling on eircuit heads. . . . Donna Aved, daughter of the operator of the Empress Theatre Theatre and Navarre Drive-In at Lake Minnetonka, was married to Donald H. Krietzman. . . . Don Urquhart, Warner salesman, passing out cigars on arrival of baby Mary Kay. . . . Fay Dressell, RKO branch mgr., is back at work after hospitalization.

Managerial changes announced by Minn. Amuse. Co. include the following: Charles Zinn, dist. mgr. and mng. dir. of Radio City,

(*Continued on page* 30)

WALT DISNEY



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MINNEAPOLIS (cont'd.)

will concentrate on being Twin Cities dist. mgr.; Thomas Martin, former mgr. of the State, takes over as mng. dir. of Radio City; Francis Wiggins moves from the Lyric to the State; and Douglas Martin, former mgr. for Dan Peterson in Pierre, S. D., will manage the Lyric. . . . Larry Parks, star of "The Jolson Story, was added to list of speakers at the annual convention of North Central Allied, May 15-16 at the Nicollet Hotel. Other speakers will be Al Sindlinger, National Allied tax consultant; Jack Kirsch, pres. of Allied of Ill.; Myron Blank, pres. of TOA, and Wm. C. Gehring, 20th-Fox v.p.

NEW HAVEN

Pine Drive-In Thea. Inc. of Hartford was ordered to pay $5,187 to Columbia after Superior Court Judge Covello found that they had violated a 1955 agreement under which Columbia licensed exhibit of 'The Long Grey Line" for 10 consecutive days and was to receive 50% of first seven days' gross, 35% for next three days, minimum guarantee $4,000. Distributor claimed that Pine Drive-In showed the film for only four consecutive days and then refused to follow through on the agreement. . . . Rudy D'Angona resigned from the adv. dept. of Bercal Theas., Hartford. John O'Connell was upped from asst. to mgr. of the circuit's Manchester Drive-In, Bolton Notch.

The Hamden Zoning Board of Appeals okayed application of National Film Service, N. Y., for construction of a $300,000 office bldg. at Dixwell Ave. & Benham St. NFS atty. James P. Doherty explained that the Hamden project is in no way affiliated with the Meadow St., New Haven, Film Row section which is to be relocated shortly because of hyway construction. . . . Albert Hawkins is new asst. mgr. at Brandt's Bridge Drive-In, Groton; Gregory Stewart likewise at the circuit's Portland Drive-In, Portland.

Socrates Perakos reported a contest for a Chevrolet car under way at Plainville Drive-In, Plainville, sponsored by two Chevvy dealers. To promote neighborhood trade at the circuit's Arch St. Theatre. New Britain, several dozen passes are mailed each week to names selected at random from the city directory. . . . Milton Leroy, Blue Hills Drive-In, Bloomfield, promoted the use of a TV set on Wed. evenings when boxing is featured on Hartford channels. in return for a card display plugging the TV store. . . . Hartford Thea. Circuit, Perakos and Lockwood & Gordon boosted adult admissions at their suburban houses.

NEW ORLEANS

Joy Houck launched a $100,000 improvement program for the Panorama Theatre, including installation of Todd-AO equipment, the first in N. O. . . . The N. O. WOMPIs are busy booking trailers for the local Cancer Society in all theatres in the territory. . . . They recently entertained their bosses at a luncheon at the new home of Variety Club, 920 Gravier St., with J. D. Grey of the First Baptist Church as guest speaker.

"Swamp Women," filmed in Eastman color for $150,000 in N. O. and Bayou LaCombe, La., produced by the Woolners, drive-in theatre owners, opened in 65 area theatres in a saturation booking. . . . C. M. Waterall reopened the Chatom Theatre in Chatom, Ala. . . . Joe Johnson is new press representative for M-G-M here, coming from Atlanta. . . . H. B. Guillery and Alex Fontenot have again taken over Lark Drive-In at Villa Platte.



French actress Nicole Maurey, star of RKO's "The Bold and The Brave," participated in advance publicity for the Irving H. Levin presentation in Montreal, where the film had its Canadian premiere in five theatres of the United Amusement circuit. Mlle. Maurey is shown here with United execs. (l to r) John Speradkos, adv. dir.; George De Stounis, film buyer; John Ganatkos, pres., and Jack Labow, RKO's Canadian dist. mgr.

NEW YORK

Prudential's Patchogue Theatre, Patchogue, L. I., is being completely modernized, including new lobby, seats, screen and projection equipment, expected to be ready by June 1. The circuit reopened its Hicksville Theatre, Hicksville, L. I., after complete modernization, featuring a new CinemaScope screen extending wall to wall. . . . If his availability can be established, the world famous clown Emmett Kelly will be starred in the next Roxy stage presentation, a circus show scheduled to open around June 1, according to mng. dir. Robt. C. Rothafel.

Robert M. Wendlinger, associate editor of THE INDEPENDENT, addressed a meeting of the Creative Film Foundation on the subject, "Art and the Box Office." Other speakers included critic Gilbert Seldes and poet Delmore Schwartz. . . . The French Film Office, devoted to promotion of French pictures in this country, is now in its permanent headquarters at 654 Madison Ave. Joseph Maternati, head of the Government organization, returns from the Cannes Festival May 15.

Feb. winners in the Walter Reade "Manager of the Month" contest were Bert Greene of the St. James in Asbury Park, N. J., 1st prize; Joe Sommers of the Paramount, Long Branch, N. J., 2nd prize. . . . Motion Picture Bookers Club will honor the now retired, former Universal executive, David A. Levy, for his support of its activities through the years, at a closed meeting at the Hotel Taft on May 14. . . . Eastern Mgmt. Corp., operators of eight No. Jersey Drive-Ins, appointed Bob Deitch to succeed Larry Lapidus as film buyer and booker. Lapidus is joining the B&Q Circuit of Boston, Mass.

OKLAHOMA CITY

The new Corral Drive-In in Wynnewood, Okla., opened by Paul and Mrs. Walsie Campbell, who also own the Deal Theatre there, has a 200-car capacity and is equipped with CinemaScope. The Campbells will operate the Deal only Sat. and Sun. during the drive-in season. . . . V. A. Scott sold his Hollywood Theatre, Bokchito, to M. C. Easter. His son, G. D. Easter, will manage. . . . Jimmy and Jack Hull are now buying and booking for the Savoy Theatre, Prague. . . . Irene Metzler, M-G-M biller, was married to Curtis J. Powers.

Royal Theatre, Tulsa, has been acquired by the Academy of Arts and Science. Some 300 seats were removed to construct a stage, leaving 300 seats. Although it will operate primarily as a dramatic school, movies will be shown to children Sat. and Sun. between 1 and 6 P.M., two changes a week. . . . C. E. Ortman closed the Ortman Theatre in Hennessey during month of May to go on vacation. Also closed during May are Mrs. Lucille Rego's Boynton, Boynton; B. C. James' Roxy, Billings. Other closings include Tom Lewis' Ritz, Cherokee, and Mrs. Verlie Hopson's Fort, Ft. Towson.

Plans are under way for an elaborate premiere of Cinerama on May 21 at the converted Warner Theatre, with 75% of the proceeds to go to the Okla. City Symphony Orchestra and remainder to the Boy Scouts. The premiere will be preceded by a dinner at the Skirvin Hotel. . . . Fire destroyed the Lyric Theatre, Idabel, Okla., with damage estimated at $80,000. Cause of blaze was not determined. No injuries were reported. . . . D. V. (Vance) Terry, active civic leader and owner of the Woodward, Terry and Terrytime Drive-In in Woodward, was elected delegate to the Democratic National Convention in Chicago Aug. 13.

Theatre Poster Service, 625 W. California, operated by Bob and Charles Smith, were appointed to represent Filmack in this area. . . . "Oklahoma!" in Todd-AO will have its Oklahoma State Premiere sometime early in June at the Rialto Theatre in Tulsa, according to Jack Hull, gen. mgr. of Tulsa's Downtown Theatres.

PHILADELPHIA

The Westside in Plymouth, Wilkes-Barre, Pa. changed its name to Larkesville Theatre, while Harvest Moon Drive-In in Linden is now the Forest Drive-In. . . . Jack Greenberg is booking and buying for the Savoy Theatre, Catasauqua. . . . James K. Humphries is booking and buying for Mahoning Valley Drive-In, Lehighton. . . . Capitol Theatre in Jim Thorpe, Pa. has shuttered.

Alan Trading Co. took over operation of the New Broadway, Philadelphia, managed by Franklin Peace. . . . Edward Potash, Universal sales mgr., is back at work following recuperation from surgery. . . . Majestic Pictures, 1237 Vine St., is the newest independent on film row. . . . Jack Brodsky, asst. to Ellis Shipman at Stanley-Warner, left for India with Lowell Thomas and a Cinerama production unit, to act as comptroller.

Circus Drive-In on White Horse Pike and the Rivoli Theatre, Hammonton, N. J., picketed for almost half a year by Local 462 of IATSE, are said to be the only major houses in South Jersey in which movie operators are not members of the Union. . . . Charlotte Zenglin, who replaced Molly Rose as secy. of Variety Tent 13, was formerly with Berlo Vending. . . . Percy Carr, former business agent of Local 329, has taken over operation of the Orient in Dunmore, Pa. Sam Kessler of Comerford succeeds him as bus. agt.

(*Continued on page* 39)



THE TALE OF THE "TIGER" TOLD IN ROARING RAVES FROM THE TRADES!

"EXHIBITORS WHO FEEL THAT THEY'VE BEEN GIVING THEIR PATRONS AN OVERDOSE OF SEX, VIOLENCE, MURDER AND BLOODSHED SHOULD FIND TOY TIGER A WELCOME RELIEF... it's loaded with laughs... built for wholesome family entertainment!"...

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"TOY TIGER boasts all the heart-warming, wholesome qualities of its predecessor..("The Private War of Major Benson") and should establish an even more impressive revenue record!"

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...ilm should appeal to young and old ...like...preview audiences' warm ...esponse concludes that TOY TIGER ...vill sell well all over the country!"

FILM DAILY

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That hilarious little boy who drove "Major Benson" crazy!



with CECIL KELLAWAY · RICHARD HAYDN

Directed by JERRY HOPPER · Screen Story and Screenplay by TED SHERDEMAN · Produced by HOWARD CHRISTIE

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Universal International

Independent Trade Reviews

"Bhowani Junction"

(M-G-M) CinemaScope-Eastman Color 109 Min.

Cast: Ava Gardner, Stewart Granger, Bill Travers, Abraham Sofaer, Francis Matthews, Marne Maitland, Peter Illing, Edward Chapman, Freda Jackson.

Credits: Produced by Pandro Berman; Directed by George Cukor; Screenplay by Sonya Levien and Ivan Moffat; Based on a novel by John Masters.

Bhowani Junction has been given an exciting and tasteful production by Pandro Berman and M-G-M and could easily turn out to be one of the company's big winners of the year. Uniting Ava Gardner and Stewart Granger, it's set in post-war India during the tremulous late 1940's, when the British were about to leave the country and domestic unrest swept through the teeming populace. The CinemaScope-Technicolor film displays a kind of lavish realism—deploying some of the most dramatic and convincing crowd scenes ever filmed. Setting his story in a vital railroad junction, Berman stages a brilliant crowd scene of passive resistance: Congress party Indians stop a locomotive by lying in a road-bed, while Communist agitators try to stir the crowd despite the efforts of military and civil officials. There are also superb mass scenes involving a train wreck and a railway slowdown. The film is devoted to the problem of the Anglo-Indian in the person of Miss Gardner. Drawn to both Indian and Briton and yet unconvinced of her own destiny, Miss Gardner has never appeared more beautiful, a phenomenon of feminity.



M-G-M's "Bhowani Junction," in CinemaScope-Eastman Color, stars Ava Gardner (above) and Stewart Granger.

There's a wide range of sympathy here: for the Indian with whom Miss Gardner tries to fall in love; for his mother, a rabid nationalist who harbors the chief Communist agitator; for Bill Travers, an Anglo-Indian who loves her and disgusts her with his idolatry of the English; and for the English colonel, Granger, whose own roots have been in India and who provides her with a substantial love. Although Indian politics and history play a vital part in molding the characters and creating interest in this film, it is a solid personal story with a suspenseful wind-up: Miss Gardner, a military aide, is forced by the Communist agitator to help him escape from Bhowani Junction, so that he can blow up a train bearing Ghandi and Nehru. Granger and Travis in pursuit thwart the effort, but Travers is killed in a tense scene in a tunnel. At the end, Granger returns to England to resign his commission and to rejoin Miss Gardner in India.

"The Man Who Knew Too Much"

(Paramount) VistaVision-Technicolor 120 Min.

Cast: James Stewart, Doris Day, Brenda De Banzie, Bernard Miles, Ralph Truman, Daniel Gelin, Mogens Wieth, Alan Mowbray, Hillary Brooke, Christopher Olsen, Reggie Nelader, Richard Wattis, Noel Willman, Alix Talton, Carolyn Jones.

Credits: Produced and directed by Alfred Hitchcock; Associate Producer, Herbert Coleman; Screenplay by John Michael Hayes and Angus MacPhail; Based on a story by Charles Bennett and D. B. Wyndham-Lewis

As an exercise in super-charged suspense, *The Man Who Knew Too Much* is Alfred Hitchcock's best picture in many years. Chilling and completely gripping once it gets underway, the film will captivate audiences everywhere and should be one of Paramount's biggest money pictures of the year. The acknowledged master at this sort of thing, Hitchcock originally filmed this thriller in England in the 1930's in black-and-white. Now he's re-produced it, using the finest production details that Paramount can offer — and they are very fine indeed: exciting location settings in Marrakech, North Africa; beautiful VistaVision and Technicolor camera work; and a cast headed by two top box office names: James Stewart and Doris Day, the latter riding high after her success in *Love Me or Leave Me.*

The director is the real star of this film, however, and Hitchcock has put together a mystery stew of sure-fire ingredients. An American doctor, vacationing in North Africa with his entertainer wife and his seven-year-old son, inadvertently hears the last words of a dying French secret service man. The upshot: an ambassador from a foreign country is about to be assassinated in London, during a symphonic performance of crashing modern music. Soon afterwards, Stewart's son is kidnapped and threatened with death if the secret should be revealed. The recovery of the child by the parents, hindered by a slow-moving Scotland Yard and their own near-fatal mistakes, forms the bulk of the action. The supporting cast (mainly French and English and unfamiliar here, which adds to the suspense) is uniformly excellent, with British character actor Bernard Miles playing a mock-parson who in reality is an agent of a foreign power. And there is plenty of music also. The London Symphony performs an impressive symphony which helps to move the action along, and Miss Day sings two popular songs—all contributing to the mounting suspense.



James Stewart (above) stars with Doris Day in Paramount's "The Man Who Knew Too Much," VistaVision-Technicolor.

"The Revolt of Mamie Stover"

(20th-Fox) CinemaScope-De Luxe 92 Min.

Cast: Jane Russell, Richard Egan, Joan Leslie, Agnes Moorehead, Jorja Curtright, Michael Pate, Richard Coogan, Alan Reed, Eddie Firestone, Jean Wiles.

Credits: Produced by Buddy Adler; Directed by Raoul Walsh; Screenplay by Sydney Boehm; From the novel by William Bradford Huie.



Jane Russell and Richard Egan are top-cast in 20th-Fox's "The Revolt of Mamie Stover," CinemaScope-De Luxe Color.

Mamie Stover, as played by Jane Russell, *had* to leave San Francisco, if you know what I mean. She's quite a gal. Ashamed of her poor Southern background, she wants a bankroll of money so she can go back and impress her old man. Mamie shoves off for Honolulu in 1941, prior to Pear Harbor, and gets a job in Agnes Moorhead's gilded palace. The Bungalow offers dancing, champagne and "social entertainment," and is supervised by Michael Pate, an owlish sadist who beats up girls who have "gentlemen friends on the outside." Meanwhile, Mamie meets wealthy writer Dick Egan, engaged to socialite Joan Leslie, who tries to straighten out Mamie. Mamie becomes the star attraction at The Bungalow (she gets a percentage), and after the Pearl Harbor bombing and evacuation, wisely invests in real estate. When Egan goes into the Army, Mamie gets his ring and promises to quit her job. But when Agnes tells her that Egan's just another salesman, that he'll never marry her, Mamie decides to go on working, just in case, and keep it a secret. Unfortunately, the American GI's bring a booming business to The Bungalow. Mamie finally has a song written about her. One of her famous photographs reaches the battlefield and Egan, and he comes crashing back to Honolulu. Then . . .

All of which should indicate that *The Revolt of Mamie Stover* is a whale of an entertainment bargain. Lavishly produced by Buddy Adler, this remarkably handsome picture has everything the general audience could want: action, sex, pictorial beauty. Jane Russell gets real conviction into her well-conceived portrait of Mamie, a girl who would do anything for money, only because she's so frightened without it. Dick Egan is good as her co-star and a fine cast of supporting actors — notably Richard Coogan as a GI captain "on the make"—add to the effectiveness of this fast-moving film. The Hawaii settings are lovely, and the Pearl Harbor attack is excitingly re-created in CinemaScope and DeLuxe Color. Audience anticipation should be high for this film, especially among those who have read or heard about the novel on which it is based. The transfer to the screen suggests Mamie's status in life without being offensive, and is still another quality that should make *Mamie Stover* one of Fox's biggest hits of the year.

(*Continued on page* 34)

ROCK, Center • PHILADELPHIA, Stanley • MINNEAPOLIS, Gopher • MEMPHIS, Malco • HOT SPRINGS, N
OWN, Town • PITTSFIELD, Union Square • UTICA, Olympic • GREAT FALLS, Liberty • TACOMA, Rialto • CLEVEL
ome • GRAND RAPIDS, Midtown • OMAHA, Omaha • BOSTON, Pilgrim • ST. CLOUD, Eastman • ST. PAUL, Ri
H, Palace • NEWPORT, Opera House • DENVER, Denver • BETHLEHEM, Boyd • ASHEVILLE, Paramount • SPAF
Palmetto • SUPERIOR, Beacon • MANKATO, Town • MILWAUKEE, Alhambra • ALBANY, Leland • FITCHB
g • FALL RIVER, Empire • BATAVIA, Batavia • SHENANDOAH, Capitol • TRENTON, Capitol • DETROIT, Palms
RAPIDS, State • WINONA, Winona • ABERDEEN, Orpheum • MIAMI, Coral, Paramount, Cinema • RALEIGH, Vi
TH, Malco • JACKSON, Malco • OWENSBORO, Malco • SHREVEPORT, Strand • JACKSON, Paramount • LOS ANGI
Wiltern-Hollywood • PORTLAND, Orpheum • SALT LAKE CITY, Lyric-Hyland D I • ABERDEEN, D & R • BREMER
EVERETT, Roxy • YAKIMA, Yakima • WENATCHEE, Vitaphone • LAWTON, Ritz • PHOENIX, Paramount • BELVE
S (PASADENA), United Artists • VANCOUVER, Broadway • READING, Embassy • CLARKSBURG, Robinson Grand •
l, Palace • KANSAS CITY, Paramount • CHATTANOOGA, State • BLUEFIELD, Granada • LAWRENCE, Varsity •
SCO, Paramount • BUTTE, Rialto • JACKSONVILLE, Imperial • EVANSVILLE, Carlton • LAS VEGAS, Fremont • S
Hollywood • CAMDEN, Savar • BROCKTON, Centre • LYNN, Capitol • HARTFORD, E. M. Loew • PASADENA, U
• RIVERSIDE, De Anza • SANTA BARBARA, Granada • LONG BEACH, Los Altos D I - State - Towne • GRAND FO
• DULUTH, Lyric • MERIDIAN, Royal • GLENS FALLS, Rialto • AMSTERDAM, Mohawk • CHAMPAIGN, Coed •
Family • SAGINAW, Franklin • ANN ARBOR, Michigan • BATTLE CREEK, Bijou • JACKSON, Capitol • KALAMA
• LANSING, Gladmore • MUSKEGON, Michigan • EAU CLAIRE, Hollywood • BALTIMORE, Hippodrome • MT. L
r. In • W. PALM BEACH, Palms • FT. LAUDERDALE, Warner • OLEAN, Olean • INDIANAPOLIS, Circle • LONG BE
Town • SAN BERNARDINO, Ritz • SAN PEDRO, Warner • NEW LONDON, Garde • ALEXANDRIA, Joy • OKLAH
tate • BELLINGHAM, Mt. Baker • MONTGOMERY, Empire • CEDAR RAPIDS, State • DES MOINES, Param
IRY, Boulevard • MASON CITY, Palace • ANDERSON, Paramount • SANTA MONICA, El Miro • UNIONTOWN, Sta
• EL PASO, State • ALEXANDRIA, Virginia • NEWPORT NEWS, Palace • KNOXVILLE, Riviera • SPRINGFIELD,
FIELD, Fox • HUNTINGTON PARK, Warner • SHEBOYGAN, Rex • NEW CASTLE, Super Castle Drive In • McKEESP
• LONGVIEW, Columbia • HUDSON, Community • RACINE, Rialto • PORTLAND, CONN., Portland Drive In • WOR
ymouth • SAN DIEGO, Tower • DANBURY, Danbury Drive In • SO. NORWALK, Empress • CLARKSBURG, Robi
• MISSOULA, Fox • RICHMOND, Capitol • NO. ADAMS, Mohawk • GREENSBURG, Strand • TAMPA, Palace • WI
Westside Drive In • BINGHAMTON, Capitol • HUNTINGTON, Palace • YOUNGSTOWN, Palace • SANTA FE, Sant
HUR, Sabine • BEAUMONT, Liberty • PONTIAC, Strand • CHESTER, Stanley • HA BURG, Colonial • WASHING
gton • FRESNO, Warner • OAKLAND, T & D • BERKELEY, Oaks • SACR r. Del P so • SPOK
MOBILE, Saenger • POCATELLO, Chief • WACO, Imperial • BISMARCK, Da ta • CO A, L town • BC
• MARION, Paramount • LOUISVILLE, Brown • HASTINGS, Strand • OWENSBOR

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"Away All Boats"

(Univ.-Int'l) VistaVision-Technicolor 114 Min.

Cast: Jeff Chandler, George Nader, Julie Adams, Lex Barker, Keith Andes, Richard Boone, William Reynolds, Charles McGraw, Frank Faylen, John McIntire.

Credits: Produced by Howard Christie; Directed by Joseph Pevney; Screenplay by Ted Sherdeman; Based on the novel by Kenneth M. Dodson.

The U.S. Navy has offered its enthusiastic approval of this richly-produced VistaVision-Technicolor naval spectacle—and they have a right to be proud of it. Forged realistically out of the island-hopping tactics of World War II, *Away All Boats* documents the actions and attitudes of its officers and men with abundant sentiment and credibility. A good action film, the adventure centers about an attack transport, telling its story through the captain, Jeff Chandler, and officers who love the boat. The closing scene offers the action highspot: The good ship Belinda, a veteran of heavy combat, listing under Kamikaze attack off Okinawa, fights off suicide bombers, plugs its gaping sides as mortally-wounded captain Chandler stands on the flame-engulfed bridge, grittily shouting, "Keep away from my ship." Providing plenty of violently-photographed sea adventure, appealing color and competent performances, *Away All Boats* should be a solid box office attraction.

Definite marquee appeal is offered by Chandler, the canny and rugged captain; George Nader, the capable attack boat commander who takes over on the bridge as the captain dies; Lex Barker, the executive officer who wins the admiration of his fellow officers when his bravery is demonstrated; Richard Boone (TV's *Medic*), the deck officer who respects but doesn't understand the psychological manoeuvers of the captain; William Reynolds, the ex-football star who leads the attack boats on a midnight raid; and Julia Adams, Nader's wife who appears in flashback. This romantic interlude provides some pretty, albeit embarrassing, candid shots of their first meeting, courtship, marriage, ("Oh, those homecomings!" quotes Miss Adams) and the birth of their son. There are a good number of appealing elements in this full-blown epic: the thoroughly realistic treatment of a ship's operation; the lucid picture of the chain of command; the varied levels of intelligence involved in a ship's operation; and the portrayal of the captain's complete loneliness, (he has a monkey to keep him company). Although *Away All Boats* is a long film, its slow moments have considerable interest and color—and despite some stiff scripting, the officers and men emerge with appealing dignity.



Jeff Chandler and Lex Barker in Univ.-Int'l's "Away All Boats," VistaVision-Technicolor.

"Hilda Crane"

(20th-Fox) CinemaScope-Technicolor 87 Min.

Cast: Jean Simmons, Guy Madison, Jean Pierre Aumont, Judith Evelyn, Evelyn Varden, Peggy Knudsen, Gregg Palmer, Richard Garrick.

Credits: Produced by Herbert B. Swope, Jr.; Directed by Philip Dunne; Screen play by Dunne; Based on the Samson Raphaelson play.



Jean Simmons and Guy Madison star in 20th-Fox's "Hilda Crane," CinemaScope-Technicolor.

Hilda Crane is an adaptation of a Broadway play of several seasons back, dealing with the romantic and social dilemmas of a young divorcee. Its box office value is enhanced by the presence of Jean Simmons, who portrays the title character with a strong degree of conviction. She is cast as a rather head-strong individualist whose worst enemies, besides herself, are the men she finds most attractive: philanderer Jean Pierre Aumont and respectable Guy Madison. The story turns on her inabilities to accept the "right kind" of love from the "right kind" of man, who, in this instance, is the wealthy Madison. As a result, a number of exploitable adult situations develop, leading to an adulterous relationship between Miss Simmons and Aumont. Upshoot is an attempted suicide on the part of Miss Simmons and a climax which finds the heroine gaining a new faith in herself.

Set in a college town, the production gains rural flavor in its employment of CinemaScope and Technicolor to capture such atmospheric scenery as a campus, luxurious homes, etc. The supporting characters, notably Judith Evelyn, as Miss Simmons' mother, and Evelyn Varden, playing Madison's mother, add to the drama of the story. Almost inevitably, for a film of this sort, the women in the audience will find the proceedings more to their liking than the men.

"While The City Sleeps"

(RKO) 100 Min.

Cast: Dana Andrews, Ida Lupino, Rhonda Fleming, George Sanders, Vincent Price, Thomas Mitchell, Sally Forrest, Howard Duff, James Craig, John Barrymore, Jr.

Credits: Produced by Bert Friedlob; Directed by Fritz Lang; Screenplay by Casey Robinson; Based on the novel, "The Bloody Spur" by Charles Einstein.

This crime melodrama, produced by Bert Friedlob for RKO release, fairly teems with box office names. All of its ten major players are quite familiar to movie-goers, thereby assuring above-average interest for a film of this type. It's the story of a hunted young psychopath in New York City who murders several young women and then leaves cryptic clues ("Ask Mother") for his pursuers to decipher. No one's having any luck, until three newspapermen (news service editor Sanders, managing editor Mitchell, and photo editor Craig) are told that a whopping big job will go to the man who uncovers the killer. Soon Pulitzer Prize reporter Dana Andrews, sob-sister Ida Lupino, publisher's wife Rhonda Fleming and the rest are involved in the nervous competition, which nearly ends on an ironic note. Along the way, there are several revealing shots of the beautiful Miss Fleming, and the chilling killings and near-killings by lip-curling maniac John Barrymore Jr. are well handled by veteran director Fritz Lang.

"Magic Fire"

(Republic) Trucolor 94 Min.

Cast: Yvonne De Carlo, Carlos Thompson, Rita Gam, Valentina Cortesa, Alan Badel, Peter Cushing, Frederick Valk, Gerhard Riedmann, Eric Schumann.

Credits: A William Dieterle Prod.; Produced and Directed by William Dieterle; Screen play by Bertita Harding, E. A. Dupont and David Chandler; Based on the novel by Bertita Harding.

Magic Fire is studded with many of Wagner's beautiful gems of music. Producer-Director William Dieterle has wisely chosen to portray Wagner as he really was: an arrogant genius, who was irresistable to women, and who because of his "magic fire of genius," managed to overcome all the obstacles placed in his path. Alan Badel as Wagner is excellent, as are Yvonne De Carlo as Minna, his first wife and Rita Gam as Cosima, his second wife. Particularly outstanding is Gerhard Riedman as King Ludwig II, one of Wagner's patrons. Dieterle's production is lavish and his direction brings out the Wagner story realistically. His production and direction of scenes from such Wagner works as "Figaro," "The Flying Dutchman," "Lohengrin," "Walkure," "Tannhauser," "Meistersinger," "Rheingold," and "Parsifal," is exceptional. Special credit must be given to Prof. Rudolf Hartman, Munich soloists, the orchestra and the choir from the Bavarian State Opera. This film, which has specialized appeal, will require careful selling, but handled properly it should find a good following.

"Unidentified Flying Objects"

(United Artists) Part Color 91 Min.

Credits: A Clarence Greene and Russell Rouse Prod.; Produced by Greene; Directed by Winston Jones; Written by Francis Martin.

Three years in the making, this exploitable documentary packs a lot of interesting facts and presents some sock footage obtained after the Pentagon put it through intensive laboratory analyses under Air Force and Navy auspices. These two strips of films represent the first time that UFO's, also known as *Unidentified Flying Objects*, have been presented to the public. The production has a terse pace that is a decided asset. Persons who actually lived many of the disclosures in *Unidentified Fly-*



Dana Andrews, Thomas Mitchell and Vincent Price in RKO Radio's "While The City Sleeps."

Independent Trade Reviews

(Continued from preceding page)

ing Objects, appear in the film, other roles are portrayed by non-professional actors. Whether or not UFOs are "flying saucers," remains something to conjure with, for this film graphically tells the audience what UFOs aren't but not what they are. As stimulating informative entertainment, the picture hits its mark. It should get plenty of word-of-mouth and with careful handling should chalk up healthy grosses.

"Quincannon, Frontier Scout"

(United Artists) De Luxe Color 83 Min.

Cast: Tony Martin, John Bromfield, Peggie Castle, Ron Randell, John Smith, John Doucette, Morris Ankrum, Ed Hashim, Peter Mamakos.

Credits: A Bel-Air Prod.; Produced by Howard Koch; Directed by Lesley Selander; Written by John C. Higgins and Don Martin.

In his first non-vocalizing role, Tony Martin runs the full gamut of western heroics in this action-filled melo-programmer—adding up to a satisfactory filler for most situations. Well-photographed in De Luxe Color with scenic views of the Utah hill-and-dale, *Quincannon* does his frontier scouting with enough verve and vigor to nip an Indian war in the bud and to wipe out the dastardly elements within a secluded army post too. The action sequences are given above-average staging, especially in the closing scenes in which Martin, John Bromfield and John Doucette are trapped in an abandoned fort. Ron Randell (*I Am a Camera*) plays the dishonest officer, while Peggie Castle sets a blonde trap for the good scout Martin.

"The Maverick Queen"

(Republic) Naturama - Trucolor 90 Min.

Cast: Barbara Stanwyck, Barry Sullivan, Scott Brady, Mary Murphy, Wallace Ford, Howard Petrie, Jim Davis, Emile Meyer, Walter Sande, George Keymas.

Credits: Associate producer, Joe Kane; Directed by Joe Kane; Screen play by Kenneth Gamet and DeVallon Scott; Based on the novel, "The Maverick Queen," by Zane Grey.

The Maverick Queen is a good western that will do okay business, but the big news about the film is that it introduces the anamorphic process, Naturama, which is a very good one. It has a 2.35-1 aspect ratio, which makes it adaptable to all anamorphic projection setups in any theatre. Republic stresses that practically the entire Republic program for 1956 will be filmed in Naturama and Trucolor. It's the story of a wicked lady, who has earned the nickname, *The Maverick Queen,* and her love for Barry Sullivan, a Pinkerton man, who pretends that he is an outlaw. The film has some beautiful scenery, having been photographed on location in Colorado. Its title song is expertly sung by Joni James. Barbara Stnwyck, Sullivan and Scott Brady all handle their assignments well and Mary Murphy once again fulfills her star promise.

"The Wedding in Monaco"

(M-G-M) CinemaScope-Color 30 Min.

You couldn't ask for a more pre-sold item nor better marquee appeal than this resplendent documentary of "the fairy tale come true," the April wedding of Miss Grace Kelly of Philadelphia and His Serene Highness Rainier de Monaco. No wedding is complete without the



"The Maverick Queen" stars Barbara Stanwyck, Barry Sullivan, Scott Brady, Mary Murphy, in Naturama-Trucolor.

album, and Citel Monaco has lovingly shaped a vivid film cameo—catching the pomp and the plenty of this lavish festival, the colorful landscape and architecture of the Riviera principality, the arrival of the U.S. Constitution greeted by the Prince's yacht, the fireworks display and the changing of the castle guard, the ballet performance and the church service. Highspots in the fast-moving half-hour featurette are: a haunting little passage of Miss Grace strolling alone through the sumptuous palace rooms, wistfully studying the royal family portraits; and the opera house scene—the arrival of the stately newlyweds for a ballet, "Hommage a la Princesse," briefly danced by Tamara Toumanova, famous Russian ballerina. The photography catches the couple in their gay and their somber moods and rescues the event from the melee of earlier newspaper reporting. This story of "the beautiful bride, the joyous life, the happy prince," should provide U.S. audiences with mighty satisfactory viewing.

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FEATURES—Calendar of Current Releases

(As far ahead as it is possible to obtain them)

Release Date	Release No.	Production	Time (min.)	Cast
ALLIED ARTISTS				
Dec.	5535	Shack Out On 101	80	Terry Moore, Frank Lovejoy
Dec.	5540	Sudden Danger	63	Bill Elliott, Beverly Garland
Jan.	5541	Dig that Uranium	61	Leo Gorcey, Huntz Hall
Jan.	5531	At Gunpoint (Tech.) (CinemaScope)	80	Fred MacMurray, Dorothy Malone
Jan.	5601	The Deadliest Sin	75	Sydney Chaplin, Audrey Dalton
Feb.	5602	Invasion of the Body Snatchers (CinemaScope)	78	Kevin McCarthy, Dana Wynter
Feb.	5603	No Place To Hide (Tech.)	72	David Brian, Marsha Hunt
Mar.	5607	World Without End (CinemaScope-Tech.)	80	Hugh Marlowe, Nancy Gates
Apr.	5606	Wicked Wife	75	Nigel Patrick, Moira Lester
April	5608	The Come On	82	Anne Baxter, Sterling Hayden
April	5609	Crashing Las Vegas	63	Leo Gorcey, Huntz Hall
May	5610	Screaming Eagles	81	Tom Tryon, Jan Merlin
May	5611	Navy Wife	83	Joan Bennett, Gary Merrill, Shirley Yamaguchi
May	5604	Thunderstorm	81	Linda Christian, Carlos Thompson, Chas. Korvin
BUENA VISTA DISTRIBUTING CO.				
Jan. '56		The Littlest Outlaw(Tech.)	75	Pedro Armendariz, Joseph Calleia
Feb. '56		Song of the South (Re-release) Technicolor Live action- Cartoon	96	Bobby Driscoll, James Baskett
June		The Great Locomotive Chase (CinemaScope-Tech.)	85	Fess Parker, Jeffrey Hunter, Jeff York
July		Davy Crockett and the River Pirates (Tech.)	81	Fess Parker, Buddy Ebsen, Jeff York
COLUMBIA				
Dec.	816	The Crooked Web	77	Frank Lovejoy, Mari Blanchard
Dec.	823	Hell's Horizon	79	John Ireland, Maria English
Dec.	814	A Lawless Street (Technicolor)	78	Randolph Scott, Angela Lansbury
Jan.	815	Inside Detroit	82	Pat O'Brien, Dennis O'Keefe
Jan.	812	The Last Frontier (CinemaScope-Tech.)	98	Victor Mature, Anne Bancroft
Feb.	828	Battle Stations	81	John Lund, William Bendix
Feb.	826	Picnic (Tech.-CinemaScope)	113	William Holden, Kim Novak
Feb.	821	The Houston Story	79	Gene Barry, Edward Arnold, Barbara Hale
Feb.	822	Joe Macbeth	90	Paul Douglas, Ruth Roman
Feb.	817	Fury at Gunsight Pass	68	David Brian, Neville Brand
Mar.	834	Hot Blood (CinemaScope-Tech.)	85	Jane Russell, Cornel Wilde
Mar.	835	Over-Exposed	80	Cleo Moore, Richard Crenna
Mar.	837	Uranium Boom	67	Dennis Morgan, Patricia Medina
Mar.	838	The Prisoner	91	Alec Guinness, Jack Hawkins
April	835	Over-Exposed	80	Cleo Moore, Richard Crenna
April	827	The Harder They Fall	109	Humphrey Bogart, Rod Steiger, Jan Sterling
April	831	Blackjack Ketchum, Desperado	76	Howard Duff, Victor Jory, Maggie Mahoney
April	838	Rock Around The Clock	77	Bill Halley and His Comets
May	813	Cockleshell Heroes (Tech.)	.....	Jose Ferrer, Trevor Howard
May	.....	Jubal (Tech.)	101	Glenn Ford, Ernest Borgnine, Rod Steiger, Felicia Farr
May	.....	Storm Center	.....	Bette Davis, Kim Hunter, Brian Keith
I. F. E.				
Dec.		Maddalena (Tech.)	90	Marta Toren, Gino Cervi
Jan.		Lease Of Life (Eastmancolor)	93	Robert Donat, Kay Walsh
Feb.		The Return Of Don Camillo (English sub-titles)	115	Fernandel, Gino Cervi
Feb.		Riviera (Technicolor) (English sub-titles)	88	Martine Carol, Raf Vallone
May		Madame Butterfly English Commentary on libretto sung in Italian (Tech.)	114	Kaoru Yachigusa, Michiko Tanaka
		Lost Continent (Ferraniacolor-CinemaScope)	86	Documentary with English narration
METRO-GOLDWYN-MAYER				
Nov.	614	Guys and Dolls (CinemaScope-Eastman) (Special Engagement)	149	Jean Simmons, Vivian Blaine
Dec.	615	I'll Cry Tomorrow (Special Engagement)	119	Susan Hayward, Richard Conte
Dec.	613	Kismet (CinemaScope-Eastman)	113	Howard Keel, Ann Blyth
Dec.	611	Billy, The Kid	95	Robert Taylor, Brian Donlevy, G. Lockhart
Dec.	612	Honky Tonk	104	Clark Gable, Lana Turner, Marjorie Main
Jan.	616	Diane (CinemaScope-Eastman-Color)	110	Lana Turner, M. Pavan
Jan.	617	Ransom	104	Glenn Ford, Donna Reed
Feb.	620	Forever, Darling (Eastman Color)	100	Lucille Ball, Desni Arnaz, James Mason
Feb.	621	The Last Hunt (CinemaScope-Color)	108	Robert Taylor, Stewart Granger, Lloyd Nolan, Debra Paget
Feb.	618	The Three Musketeers (Re-Issue)-Color	126	Lana Turner, Gene Kelly
Feb.	619	The Stratton Story (Re-Issue)	106	James Stewart, June Allyson
Mar.	622	Meet Me In Las Vegas (CinemaScope-Eastman)	112	Dan Dailey, Syd Charisse
Mar.	625	Forbidden Planet (CinemaScope-Eastman)	98	Walter Pidgeon, Anne Francis
Mar.	623	Northwest Passage (Re-Issue)	126	Robert Young, Spencer Tracy, Ruth Hussey
Mar.	624	The Yearling (Re-Issue) Color	128	Gregory Peck, Jane Wyman
April	626	Tribute To A Bad Man (CinemaScope-Eastman)	95	James Cagney, I. Papas
April	.....	The Swan (CinemaScope-Color)	112	Grace Kelly, Alec Guinness, Louis Jourdan
May	627	Gaby (CinemaScope-Eastman color)	97	Leslie Caron, John Kerr
May	.....	The Rack	100	Paul Newman, Wendell Corey, Walter Pidgeon
June	631	Bhowani Junction CinemaScope-Color)	110	Ava Gardner, Stewart Granger
June	633	The Catered Affair	93	Bette Davis, Ernest Borgnine, Debbie Reynolds
June	632	Annie Get Your Gun (Re-Release)	.....	Betty Hutton, Howard Keel
PARAMOUNT				
Dec.	5509	The Desperate Hours (VistaVision)	112	Humphrey Bogart, Fredric March, Martha Scott
Jan.	5510	Artists and Models (VistaVision-Tech.)	109	Dean Martin, Jerry Lewis, Shirley MacLaine, Anita Ekberg
Jan.	5508	The Trouble With Harry (VistaVision-Tech.)	100	Shirley MacLaine, Edmund Gwenn, John Forsythe
Feb.	5511	The Rose Tattoo (VistaVision)	117	Burt Lancaster, Anna Magnani, Marisa Pavan
Mar.	5512	The Court Jester (VistaVision-Tech.)	101	Danny Kaye, Glynis Johns, Basil Rathbone
April	5513	Anything Goes (VistaVision-Tech.)	106	Bing Crosby, Donald O'Connor, Jeanmaire, Mitzi Gaynor
April	5514	The Scarlet Hour (VistaVision)	95	Carol Ohmart, Tom Tryon, Jody Lawrance
May	5515	The Birds and the Bees (VistaVision-Tech.)	94	George Gobel, Mitzi Gaynor, David Niven
May	R5516	Whispering Smith (Tech.) (REISSUE)	89	Alan Ladd, Robert Preston, Brenda Marshall
May	R5517	Streets of Laredo (Tech.) (REISSUE)	93	William Holden, MacDonald Carey
May	R5518	Two Years Before the Mast (REISSUE)	98	Alan Ladd, Brian Donlevy, Barry Fitzgerald
June	5520	The Man Who Knew Too Much (VistaVision-Tech.)	120	James Stewart, Doris Day
June	5521	The Leather Saint (VistaVision)	.....	John Derek, Jody Lawrance
July	5522	That Certain Feeling (VistaVision-Tech.)	.....	Bob Hope, Eva Marie Saint, George Sanders
July	5523	Pardners (VistaVision-Tech.)	.....	Dean Martin, Jerry Lewis
Aug.	5524	The Proud and Profane (VistaVision)	.....	William Holden, Deborah Kerr, Thelma Ritter
RKO-RADIO				
Dec.	604	Naked Sea (Technicolor)	70	Documentary-Drama
Jan.	605	Glory (Tech.-Superscope)	100	Margaret O'Brien, Charlotte Greenwood, Walter Brennan
Jan.	606	Postmark For Danger	84	Terry Moore, Robert Beatty
Jan.	607	Cash on Delivery	82	Shelley Winters, Peggy Cummins
Feb.	608	Slightly Scarlet (Tech.-Superscope)	99	John Payne, Arlene Dahl, Rhonda Fleming
Feb.	609	The Brain Machine	72	Patrick Barr, Elizabeth Allan
Mar.	610	The Conqueror (Tech.-CinemaScope) Pre-release	111	John Wayne, Susan Hayward, Pedro Armendariz
April	612	The Bold and the Brave	87	Mickey Rooney, Wendell Corey, Nicole Maurey
April	611	The Way Out	90	Mona Freeman, Gene Nelson
REPUBLIC				
Dec.	5532	The Fighting Chance	70	Rod Cameron, Julie London
Jan.	5531	Jaguar	66	Sabu, Chiquita, Touch Conners
Jan.	5502	Flame of the Islands (TruColor)	90	Yvonne De Carlo, Zachary Scott, Howard Duff

FEATURES—Calendar of Current Releases

(As far ahead as it is possible to obtain them)

Release Date	Release No.	Production	Time (min.)	Cast
Jan.	5533	Track the Man Down	73	Kent Taylor, Petula Clark
Jan.	5534	Hidden Guns	66	Bruce Bennett, Richard Arlen
Feb.	5504	Doctor At Sea (Technicolor)	92	Dirk Bogarde, Brigitte Bardot, Brenda De Banzie, James Robertson Justice
Mar.	5a33	When Gangland Strikes	70	Raymond Greenleaf, Marjie Millar, John Hudson
Mar.	5503	Magic Fire (Trucolor)	90	Yvonne DeCarlo, Carlos Thompson, Rita Gam
Mar.	5505	Come Next Spring (Trucolor)	92	Ann Sheridan, Steve Cochran, Walter Brennan
Apr.	5506	Circus Girl (Trucolor)	88	Kristina Soederbaum, Willy Birgel
Apr.	5507	Stranger at My Door	85	MacDonald Carey, Patricia Medina
Apr.	.....	Terror At Midnight	70	Scott Brady, Joan Vohs
Apr.	.....	Zanzabuka (Trucolor)	64	Lewis Cotlow's Third African Expedition
May	.....	The Maverick Queen (Trucolor-Naturama)	90	Barbara Stanwyck, Barry Sullivan, Scott Brady, Mary Murphy
May	.....	White Nightmare	.....	Joan Evans, Ben Cooper, Marla English
May	.....	Thunder Over Arizona (Trucolor-Naturama)	.....	Skip Homiere, Kristine Miller, George Macready
June	.....	Lisbon (Trucolor-Naturama)	.....	Ray Milland, Maureen O'Hara, Claude Rains

TRANS-LUX DIST. CORP.

Dec.	.....	Dance Little Lady (Eastman Color)	87	Mai Zetterling, Terence Morgan, Mandy Miller, Guy Rolfe, Sadler Wells Ballet Group
April	.....	Lovers and Lollipops	82	Lori March, and Gerald O'Loughlin
June	.....	La Strada (The Road)	115	Anthony Quinn, Giuletta Massina Richard Basehart
Aug.	.....	Danger Flight 931	115	Dany Robin, Dieter Borsche, Simone Renant, Francois Perier

TWENTIETH CENTURY-FOX

Dec.	529-8	The Rains of Ranchipur (CinemaScope-De Luxe)	104	Lana Turner, Richard Burton
Jan.	601-05	The Lieutenant Wore Skirts (CinemaScope-De Luxe)	99	Tom Ewell, Sheree North
Jan.	602-03	The Bottom of the Bottle (CinemaScope-De Luxe)	88	Joseph Cotten, Van Johnson, Ruth Roman
Feb.	603-01	The Man Who Never Was (CinemaScope-De Luxe)	103	Clifton Webb, Gloria Grahame
Feb.	604-09	Carousel (CinemaScope 55M-De Luxe)	128	Gordon MacRae, Shirley Jones
Mar.	605-6	On the Threshold of Space (CinemaScope-De Luxe)	96	John Hodiak, Virginia Leith, Guy Madison
Mar.	606-4	The Man In The Gray Flannel Suit (CinemaScope-De Luxe)	152	Gregory Peck, Jennifer Jones, Fredric March
April	608-0	The Revolt of Mamie Stover (CinemaScope-De Luxe)	92	Jane Russell, Richard Egan
April	611-4	Hilda Crane (CinemaScope-Tech.)	87	Jean Simmons, Guy Madison, Jean P. Aumont, P. Knudsen
April	609-8	Mohawk (De Luxe)	79	Scott Brady, Rita Gam, Neville Brand
May	607-2	23 Paces to Baker Street (CinemaScope-De Luxe)	.....	Van Johnson, Vera Miles
May	.....	The Proud Ones (CinemaScope-DeLuxe)	.....	Robert Ryan, Virginia Mayo
June	.....	The Sixth of June (CinemaScope-De Luxe)	.....	Robert Taylor, Richard Todd, Dana Wynter
June	.....	One In A Million (CinemaScope-DeLuxe)	.....	James Mason, Barbara Rush
July	.....	The King And I (CinemaScope55-DeLuxe)	.....	Deborah Kerr, Yul Brynner
July	.....	Bus Stop (CinemaScope-DeLuxe)	.....	Marilyn Monroe, Don Murray
July	.....	The Last Wagon (CinemaScope-DeLuxe)	.....	Richard Widmark, Felicia Farr
Aug.	.....	The Day The Century Ended (CinemaScope-DeLuxe)	.....	Robert Wagner, Joan Collins
Aug.	.....	The Best Things in Life Are Free (CinemaScope-DeLuxe)	.....	Gordon MacRae, Ernest Borgnine, Dan Dailey, Sheree North

UNITED ARTISTS

Dec.	5537	The Indian Fighter (CinemaScope-Tech.)	88	Kirk Douglas, Elsa Martinelli, Walter Matthau,
Dec.	5538	Heidi and Peter (Tech.)	89	Elsbeth Sigmund, Heinrich Gretler, Thomas Klameth, Margite Rainer
Dec.	5536	Top Gun	73	Sterling Hayden, William Bishop, Karen Booth, James Millican, Regis Toomey
Jan.	5601	The Man with the Golden Arm	119	Frank Sinatra, Eleanor Parker, Kim Novak
Jan.	5539	Storm Fear	88	Cornel Wilde, Jean Wallace
Jan.	5602	Three Bad Sisters	76	Marla English, Kathleen Hughes, Sara Shane
Feb.	5604	Let's Make Up (EastmanColor)	62	Errol Flynn, Anna Neagle, David Farrar
Feb.	5605	Shadow of the Eagle	93	Richard Greene, Valentina Cortesa, Greta Gynt
Feb.	5607	Manfish (DeLuxe Color)	76	John Bromfield, Lon Chaney, Victor Jory
Feb.	5608	The Killer Is Loose	73	Joseph Cotten, Rhonda Fleming, Wendell Corey
Mar.	5612	Patterns	83	Van Heflin, Everett Sloane, Ed Begley
Mar.	5611	Comanche (CinemaScope-Tech.)	87	Dana Andrews, Linda Cristal, Kent Smith
Mar.	5610	Ghost Town	75	Kent Taylor, Marian Carr, John Smith
Mar.	5606	The Sea Shall Not Have Them	91	Michael Redgrave, Dirk Bogarde, Anthony Steele
Apr.	5621	Alexander The Great (CinemaScope-Tech.)	141	Richard Burton, Fredric March, Claire Bloom, Danielle Darrieux
Apr.	5609	Timetable	79	Mark Stevens, Felicia Farr, King Calder, Marianne Stewart
Apr.	5614	The Broken Star	82	Howard Duff, Lita Baron, Bill Williams
Apr.	5620	The Creeping Unknown	78	Brian Donlevy, Margia Dean, Jack Warner
May	5615	The Crime Against Joe	69	John Bromfield, Julie London Henry Calvin
May	5616	Quincannon, Frontier Scout	83	Tony Martin, Peggie Castle, John Bromfield
May	5625	Unidentified Flying Objects	92	No Cast
May	5626	Foreign Intrigue	100	Robert Mitchum, Genevieve Page, Ingrid Tulean

UNIVERSAL

Dec.	5604	Running Wild	81	William Campbell, Kathleen Case, Keenan Wynn, Mamie Van Doren
Dec.	5605	Tartantula	80	John Agar, Marie Corday, Leo Carroll
Dec.	5606	Second Greatest Sex	87	Jeanne Crain, George Nader, Kitty Kallen
Jan.	5607	The Spoilers (Tech.)	84	Anne Baxter, Rory Calhoun
Jan.	5608	The Square Jungle	93	Tony Curtis, Pat Crowley, Ernest Borgnine
Jan.	5609	All That Heaven Allows (Technicolor)	89	Jane Wyman, Rock Hudson, Agne Moorehead
Feb.	5610	There's Always Tomorrow	84	Barbara Stanwyck, Fred MacMurray, Joan Bennett
Feb.	5611	Benny Goodman Story (Technicolor)	116	Steve Allen, Donna Reed
Mar.	5612	World In My Corner	82	Audie Murphy, Barbara Rush, Jeff Morrow
Mar.	5613	Never Say Goodbye (Tech.)	96	Rock Hudson, Cornell Borchers
Mar.	5614	Red Sundown (Tech.)	81	Rory Calhoun, Martha Hyer, Dean Jagger
April	5615	Kettles in The Ozarks	81	Majorie Main, Arthur Hunnicutt, Una Merkie
April	5616	Backlash (Tech.)	92	Richard Widmark, Donna Reed
April	5617	The Creature Walks Among Us	92	Jeff Morrow, Leigh Snowden
May	5618	The Price of Fear	80	Merle Oberon, Lex Barker, Charles Drake, Gia Scala
May	5619	A Day of Fury (Tech.)	78	Dale Robertson, Maria Corday
May	5687	Tap Roots (Tech.-Re-release)	109	Van Heflin, Susan Hayward, Boris Karloff
May	5688	Kansas Raiders (Tech.-Re-release)	79	Tony Curtis, Audie Murphy, Marguerite Chapman

WARNER BROS.

Nov.	505	I Died a Thousand Times (CinemaScope-WarnerColor)	109	Jack Palance, Shelley Winter
Nov.	506	Sincerely Yours (WarnerColor)	115	Liberace, Dorothy Malone, Joanne Dru
Dec.	508	Target Zero	92	Richard Conte, Peggie Castle
Dec.	507	The Court-Martial of Billy Mitchell (CinemaScope-WarnerColor)	100	Gary Cooper, Charles Bickford, Ralph Bellamy, Rod Steiger
Jan.	509	Hell on Frisco Bay (CinemaScope-WarnerColor)	98	Alan Ladd, Joanne Dru, Edward G. Robinson
Feb.	510	Helen of Troy (CinemaScope-WarnerColor)	115	Rossana Podesta, Jack Sernas, Sir Cedric Hardwicke
Feb.	511	The Lone Ranger (WarnerColor)	86	Clayton Moore, Jay Silverheels, Lyle Bettger, Bonita Granville
Mar.	513	The River Changes	91	Rossana Rory, Harald Maresch
Mar.	514	The Steel Jungle	86	Peny Lopez, Beverly Garland
Mar.	515	Our Miss Brooks	85	Eve Arden, Gale Gordon Don Porter
Apr.	512	Miracle in the Rain	107	Jane Wyman, Van Johnson
Apr.	516	Serenade (WarnerColor)	121	Mario Lanza, Joan Fontaine, Sarita Montiel, Vincent Price
May	517	Good-Bye, My Lady	95	Walter Brennan, Phil Harris, Brandon de Wilde
May	518	The Searchers (Vista-Vision) (Tech.)	119	John Wayne, Jeffrey Hunter, Vera Miles, Ward Bond, Natalie Wood

SHORTS—Calendar of Releases

COLUMBIA

1955-56

Series	Prod. No.	Title	Reels	Release Date	Time (Min.)
All Star	8414	Come On Seven	2	Feb. 23	16
"	8415	Army Daze	2	Mar. 22	16
"	8416	Andy Goes Wild	2	Apr. 26	17
Color Favorites (Tech. Re-issue)	8606	Cagey Bird	1	Jan. 2	6½
"	8607	Boston Beanie	1	Feb. 2	6
"	8608	Swiss Tease	1	Feb. 23	6
"	8609	A Peekoolyar Sitheeayshun	1	Mar. 15	7
"	8610	Phoney Baloney	1	Apr. 5	7
"	8611	Pickled Puss	1	Apr. 19	6½
"	8612	The Uncultured Vulture	1	May 10	5½
"	8613	Be Patient, Patient	1	June 7	7
"	8614	Loco Bobo	1	June 21	6
Assorted Favorites	8424	Black Eyes And Blue	2	Feb. 2	16½
"	8425	Reno-Vated	2	Mar. 15	18½
"	8426	Get Along Little Zombie	2	May 17	17
World of Sports	8803	Swing, Rasslin 'n Sock	1	Feb. 2	9½
"	8804	Florida-Fin-Antics	1	Feb. 23	9
"	8805	Navy All American	1	Mar. 15	9
"	8806	Turf Play	1	Apr. 26	9
"	8807	Nassau Holiday	1	May 24	9½
Screen Snapshots	8855	Hollywood Goes A Fishin	1	Jan. 19	10½
"	8856	Hollywood Small Fry	1	Feb. 23	10½
"	8857	Hollywood, City of Stars	1	Mar. 22	10
"	8858	Playtime in Hollywood	1	May 3	9½
"	8859	Mr. Rhythm's Holiday	1	June 14	9
Thrills of Music (Re-issue)	8954	Frankie Carle & Orch.	1	Feb. 9	9
"	8955	Miguelito Valdes & Orch.	1	Apr. 12	10
"	8956	Ina Ray Hutton & Orch.	1	June 11	9
Candid Microphone	8533	No. 5 (Series No. 2)	1	Jan. 12	11
"	8554	No. 6 (Series No. 2)	1	Mar. 8	10½
"	8555	No. 1 (Series No. 3)	1	June 7	11
U.P.A. Assorted (Tech.)	8503	The Jaywalker	1	May 31	6½
Comedy Favorites (Re-issue)	8433	Wedlock Deadlock	2	Dec. 29	16
"	8434	Microspook	2	Mar. 1	16
"	8435	Flung By A Fling	2	Apr. 12	16
"	8436	Socks Appeal	2	June 21	17½
Serials—15 Chapters	8140	Perils Of The Wilderness	...	Jan. 6	.....
"	8160	The Monster and the Ape	...	Apr. 21	.....
Mr. Magoo (Cinema-Scope Tech.)	8752	Magoo's Canine Mutiny	1	Mar. 8	6½
"	8753	Magoo Goes West	1	Apr. 19	6
"	8754	Calling Dr. Magoo	1	May 24	6
"	8755	Magoo Beats The Heat	1	June 21	.....
Stooge Comedies	8404	Husbands Beware	2	Jan. 5	16
"	8405	Creeps	2	Feb. 2	16
"	8406	Flagpole Jitters	2	Apr. 5	16
"	8407	For Crimin' Out Loud	2	May 3	16
Gerald McBoing-Boing (Cinem-Scope Tech.)	8511	On Planet Moo	1	Feb. 8	7
CinemaScope Featurette (Tech.)	8441	Wonders Of Manhattan	2	Feb. 16	16
"	8442	April In Portugal	2	Apr. 20	20

METRO-GOLDWYN-MAYER

1955-56

Cinemascope Cartoons (Tech.)	C-734	The Egg and Jerry	1	Mar. 23	8
"	C-735	The Flying Sorceress	1	Jan. 27	7
"	C-736	Busy Buddies	1	May 4	7
Gold Medal Reprint Cartoons (Tech.)	*W-767	Lucky Ducky	1	Jan. 6	7
"	*W-768	Cat That Hated People	1	Jan. 20	7
"	*W-769	Professor Tom	1	Feb. 3	8
"	*W-770	Mouse Cleaning	1	Feb. 17	7
"	*W-771	Goggle Fishing Bear	1	Mar. 2	7
"	*W-772	House of Tomorrow	1	Mar. 16	7
"	*W-773	Doggone Tired	1	Apr. 6	8
"	*W-774	Counterfeit Cat	1	Apr. 27	7
Passing Parades	*P-773	The Baron And The Rose	1	Feb. 10	11
"	*P-774	Goodbye, Miss Turlock	1	Apr. 20	10
"	*P-775	Stairway To Light	1	June 1	10
"	*P-776	Story That Couldn't Be Printed	1	July 6	11
Robert Benchleys (Re-issues)	*B-723	See Your Doctor	1	Jan. 13	8
"	*B-724	Courtship of the Newt	1	Mar. 9	8
"	*B-725	How To Sublet	1	May 11	8
"	*B-726	Mental Poise	1	June 15	7

* Any size screen up to 1.75-to-1 ratio.

PARAMOUNT

1955-56

Popeye (Tech.)	E15-4	Hill Billing and Cooing	1	Jan. 13	6
"	E15-5	Popeye For President	1	April 6	9
"	E15-6	Out To Punch	1	June 8	6
Noveltoon (Tech.)	P15-4	Sleuth But Sure	1	Mar. 23	6
"	P15-5	Swab The Duck	1	May 11	6
Sportlight	R15-2	A Nation of Athletes	1	Nov. 18	9
"	R15-3	Animal-Sports Quiz	1	Feb. 3	9
"	R15-5	Carolina Court Champs	1	Mar. 16	10
"	R15-4	Winter Wonder Trails	1	Apr. 13	9
Topper	M15-3	Reunion in Paris	1	Nov. 11	10
"	M15-3	Animals A La Carte	1	Jan. 27	10
"	M15-4	There's Gold In Them Thrills	1	Mar. 9	10
"	M15-5	Ups and Downs	1	May 4	9
Casper (Tech.)	B15-3	Ground Hog Play	1	Feb. 10	6
"	B15-4	Dutch Treat	1	Apr. 20	6
Herman & Katnip (Tech.)	H15-2	Mouseum	1	Feb. 24	6
VistaVision-Special (Tech.)	V15-1	Bing Presents Oreste	1	Mar. 2	10
RKO Pathe Specials	63103	Sentinels In The Air	2	Feb. 10	15
Screenliners	64204	Teenagers on Trial	1	Dec. 9	8
"	64205	Her Honor, The Nurse	1	Jan. 6	8

* Not released in Canada.

"	64206	Fortune Seekers	1	Feb. 3	8
Sportscopes	64305	Headpin Hints	1	Dec. 23	8
"	64306	Island Windjammers	1	Jan. 20	8
"	64307	Ski Flying	1	Feb. 17	8
Ray Whitley (Re-releases)	63402	Bar Buckaroos	2	Dec. 2	16
Edgar Kennedy (Re-releases)	63504	Contest Crazy	2	Dec. 30	17
Leon Errol (Re-releases)	63704	In Room 303	2	Dec. 23	17
Specials	63901	Football Headliners	2	Dec. 9	15½

REPUBLIC

Serials	5583	Manhunt of Mystery Island (Re-release)	15 Ep.	Jan. 2	—
"	.....	Adventures of Frank & Jesse James (Re-release)	13 Ep.		

TWENTIETH CENTURY-FOX

See It Happen	7525	Queens Guard	2	Dec.	17

1956

CinemaScope (De Luxe)	7601	Lady of the Golden Door	1	Jan.	9
"	7602	A Thoroughbred is Born	1	Jan.	9
"	7603	Adventure in Capri	1	Feb.	9
"	7604	Pigskin Pewees	1	Mar.	9
"	7605	Hunters of the Sea	1	April	9
"	7606	Honeymoon Paradise	1	May	9
"	7607	Cowboys of the Maremma	1	June	9
Terrytoon (Tech.)	5601	The Clockmaker's Dog	1	Jan.	7
" "	5602	Heckle & Jeckle the talking Magpies in Miami Maniacs	1	Feb.	7
" "	5603	Hep Mother Hubbard	1	Mar.	7
" "	5604	Terry Bears in Baffling Bunnies	1	April	7
CinemaScope (Tech.)	5631	Park Avenue Pussycat	1	Jan.	7
"	5632	Uranium Blues	1	Feb.	7
"	5633	Good Deed Daly in Scouts to the Rescue	1	Mar.	7
"	5634	Oceans of Love	1	April	7

UNIVERSAL

Color Parade	2672	Fighters of the Lake	1	Jan. 16	9
"	2673	Blue Coast	1	Mar. 20	9
"	2674	Invitation to New York	1	Apr. 8	9
Musical Featurette	2652	Melodies By Martin	2	Dec. 26	16
"	2653	Lionel Hampton & Herb Jefferies	2	Jan. 23	16
"	2654	The Tennessee Plowboy	2	Feb. 27	16
"	2655	Around The World Revue	2	Mar. 19	16
Walter Lantz Cartunes (Tech.)	2611	The Tree Medic (Woody Woodpecker)	1	Dec. 19	7
"	2612	Pigeon Holed (Special)	1	Jan. 16	7
"	2613	After the Ball (Woody Woodpecker)	1	Feb. 13	7
"	2614	Get Lost (Woody Woodpecker)	1	Mar. 12	7
"	2615	Chief Charlie Horse (Woody Woodpecker)	1	Apr. 9	7
"	2616	The Ostrich Egg & I (Special)	1	May 7	7
"	2617	Woodpecker From Mars (Woody Woodpecker)	1	June 4	7
"	2618	Room and Wrath (Special)	1	July 2	7
"	2619	Arts and Flowers (Woody Woodpecker)	1	July 30	7
"	2620	The Talking Dog (Special)	1	Aug. 29	7
Walter Lantz Reissues Tech. Cartunes	2631	Dog Tax Dodgers	1	Feb. 20	7
"	2632	Playful Pelican	1	Mar. 26	7
"	2633	Wet Blanket Policy	1	Apr. 23	7
"	2634	Scrappy's Birthday	1	May 28	7
"	2635	Wild & Woody	1	June 25	7
"	2636	Drooler's Delight	1	July 30	7
Special Release (CinemaScope-Tech.)	2600	The Nat King Cole Story	1	Dec. 21	18
Variety Views	2691	Volunteer Firemen	1	Dec. 12	9
"	2692	Brooklyn Goes To Paris	1	Feb. 20	9
"	2693	Girl Meets Buoy	1	Mar. 26	9
"	2694	The Citadel	1	Apr. 23	9

WARNERS

1955-56

Technicolor Specials	3004	They Seek Adventure	2	Jan. 7	20
" "	3005	Out Of The Desert	2	Feb. 4	20
" "	3006	'Copters And Cows	2	Mar. 3	20
" "	3007	A Boy & His Dog	2	May 12	20
Featurettes	3104	Picture Parade	2	Mar. 24	21
"	3105	Once Over Lightly	2	May 26	21
Blue Ribbon (Tech.)	3306	Bone, Sweet Bone	1	Jan. 21	7
"	3307	I Taw A Putty Tat	1	Feb. 25	7
"	3308	Two Gophers From Texas	1	Mar. 31	7
"	3309	Kit For Kat	1	Apr. 21	7
Joe McDoakes	3403	So You Think the Grass Is Greener	1	Jan. 28	7
"	3404	So You Want To Be Pretty	1	Mar. 10	7
"	3405	So You Want to Play the Piano	1	May 5	7
Sports Parade (Color)	3502	Fish Are Where You Find Them	1	Jan. 14	7
"	3503	Green Gold	1	Feb. 18	7
"	3504	Crashing the Water Barrier	1	Mar. 17	7
"	3505	Facing Your Danger	1	May 19	7
Specials	3603	Faster and Faster	1	Jan. 21	7
"	3604	A Neckin' Party	1	Mar. 17	7
(Tech.)	3709	Too Hop To Handle	1	Jan. 28	7
M. M. Cartoons	3710	Weasel Stop	1	Feb. 11	7
"	3711	The High And The Flighty	1	Feb. 18	7
"	3712	Rocket Squad	1	Mar. 10	7
"	3713	Tweet And Sour	1	Mar. 24	7
"	3714	Heaven Scent	1	Mar. 31	7
"	3715	Mixed Master	1	Apr. 14	7
"	3716	Gee Whiz-z-z-z-z-z-z	1	May 5	7
"	3717	Tree Corned Tweety	1	May 19	7
Bugs Bunny Specials (Tech.)	3725	Bugs Bonnets	1	Jan. 14	7
"	3726	Broomstick Bunny	1	Feb. 25	7
"	3727	Rabbitson Crusoe	1	Apr. 28	7
Melody Master Bands (Reissue)	3804	Carl Hoff & Band	1	Feb. 11	10
"	3805	Borrah Minevitch	1	Apr. 14	10

PITTSBURGH

"Oklahoma!" produced in Todd-AO, will have its Pennsylvania premiere at the Nox Theatre in Pittsburgh about June 7, according to announcement by Gabe Rubin for the Theatre Company. . . . Jerry Lubitz leased the Paramount Theatre in Pitts. upon expiration of lease held by the Mervis circuit. . . . Andy Chakeres, operator of the Roof Garden Drive-In at Somerset, is recuperating from a heart attack. . . . Bill Hawk, one-time mgr. of S-W's Enright, returned to that post when Mike Molnar resigned to make his home in the state of Washington.

James Goodworth was upped to asst. to mgr. Bob O'Hare at Associated's Hippodrome Theatre. . . . The Hollywood Theatre, Johnstown closed when operator Tom Trigona entered Memorial Hospital there for treatment. . . . Variety Club's annual golf tournament will be held in July at Highland Country Club. James Nash is again chairman of the event.

ST. LOUIS

Skyview Drive-In at Belleville, Ill., damaged by a tornado recently to the tune of $85,000, was reopened by Bloomer Amuse. Co. . . . Princess Theatre at White Hall, Ill., was reopened under management of White Hall Theatre Corp., controlled by the family of the late Joseph Lyman, former operator. . . . F&M interests plan to reopen the 750-seat City Theatre at Granite City, Ill. as an art house. . . . The 240-seat Chan Theatre, Chandlerville., was purchased by Wayne Atterberry from Mrs. Beulah Kohne and Mrs. Frances Shoemaker.

Reported that negotiations are in progress for the Lead Belt Amuse. Co. to sell its State Theatre, Ironton, Mo., to Wm. Basden, owner of the Killarney Drive-In near Arcadia. . . . L. A. Mercier of the Mercier Theatre, Fredericktown, Mo., is planning construction of an 18-hole golf course to provide needed facilities for that town. . . . Rowe E. Carney, head of Carney Theas., is completing a 2-story motel on Hyway 66 leading into Rolla, Mo. . . . Bloomer Amuse. appointed Lloyd Spurgeon mgr. of its Centralia Drive-In, Centralia, Ill. . . . A bill to keep daylight saving time in effect here one month longer than heretofore was introduced in the St. L. Board of Aldermen.

About $4,000 was netted for the Knights of Columbus from the midwest premiere of "Seven Wonders of the World" in Cinerama at the local Ambassador Theatre. . . . David Rickensohl was named appraiser for the assets of bankrupt McCarty Theatre Supply, which closed recently. . . . F&M hands out 400 passes weekly to the local USO for admission to the Fox and St. Louis first run theatres. . . . Milton F. Napier, former v.p of the Better Films Council here, filed for nomination as State Senator from the First District on the Republican ticket.

St. Charles Drive-In, St. Charles, Mo., joined the Buck Nite parade, to meet competition from neighboring ozoner. Dick Fitzmaurice abandoned the policy when he day and dated "Meet Me In Las Vegas." at the Holiday Drive-In, St. L. County. . . . Mars Theatre at Martinsville, Ill., operated by Milton and Mary Gunn, closed for an indefinite period. . . . Mrs. Fay Madden closed the Lyric at Farina, Ill. for the summer months at least. . . . Construction is under way on an outdoor theatre in Progress Park at Arthur, Ill. for use by the Pandor Players, who plan on four plays there this summer. . . . Jim & Rose Tapella and Bess Schulter opened their Hi-Lands Golf Driving Range at the city-county line.



Lionel Gregory, mgr. of New York's Capitol Theatre, is pictured beside a 40x60 lobby display announcing a letter writing contest being run in conjunction with the showcase engagement of 20th-Fox's "The Revolt of Mamie Stover" in CinemaScope. Jane Russell and Richard Egan are topcast in this Buddy Adler production.

SALT LAKE CITY

Road-map used in publicity for the Oak Hills Drive-In, managed by Frank Davis, is adding to popularity of this beautifully remodeled and enlarged Fox Wasatch enterprise at the foot of the Wasatch Mountains. The $250,000 improvement program includes every imaginable device to attract children. . . . A program billed as "Encore Triumph" is packing them in at the Rialto here, managed by Gene Bowles. Featured are "Tobacco Road" and "Grapes of Wrath."

James Ecker, Republic mgr., issued invitations for trade screening of the company's first Naturama film, "The Maverick Queen." Incidentally, former Republic secy., Virginia Green, became the mother of a boy, named Craig. . . . A ban on dancing in taverns is improving theatre attendance. . . . Munson B. Hineman, Jr., sec.-treas. of Intermountain Theas. was re-elected pres. of the local chapter of Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America.

James Auten was appointed mgr. of the Marlo Theatre, Helena, Mont., and Larry Jensen mgr. of the Academy, Provo, Utah, replacing Mark Berkhimer who resigned. . . . Ron Renfro is new asst. mgr. at the Rialto Theatre. . . . The community owned and operated Scera Theatre of Orem, Utah, was damaged when high winds crashed through its marquee. . . . Margaret McMurdie, former Columbia booker, and U-I salesman Don McMurdie became parents of a baby girl.

SEATTLE

Buck Smith was appointed mgr. of the Seattle-Portland area for Favorite Films of Calif., to succeed Bill Sharton, who was killed by an auto while crossing the street. . . . John Riley of National Thea. Supply sold a new Walker screen to Bill Fey of Ranier Theatre, Renton, Wash. . . . Peter Barnes of Texas leased the Columbia Basin Chain of Theatres from John Lee of Ephrata. Involved in the deal are the Lee and Marjo, Ephrata; Lake and Park In, Soap Lake; Lake, Ritz, Basin rive-In, Moses Lake; Basin, Othello, and the Warden, Warden.

Ed Cruea, B. C. Johnson and Paul Grunewald of Seattle attended the International Convention of Variety Clubs in New York, May 9-12. . . . John Kane was appointed Heart Fund chairman for the local Variety Club during month of May. . . . Zollie Volchok has charge of the appearance of Liberace in concert at the Civic Auditorium on May 21.

. . . HOLLYWOOD

(*Continued from page* 16)

James Stewart and Audie Murphy were signed by U-I to star in the screen version of Norman A. Fox's novel of Montana in the 1880's, "Night Passage." Aaron Rosenberg will produce the feature. "Night Passage" is set in the rugged West near the end of the last century, and is the story of two brothers, one a railroad agent, who will be played by Stewart, and the other, an outlaw, to be enacted by Murphy. . . . Director Robert Mulligan has been set to direct the film, "The Jim Piersall Story," in which Anthony Perkins will play the starring role. Alan Pakula will produce for Paramount release.

* * *

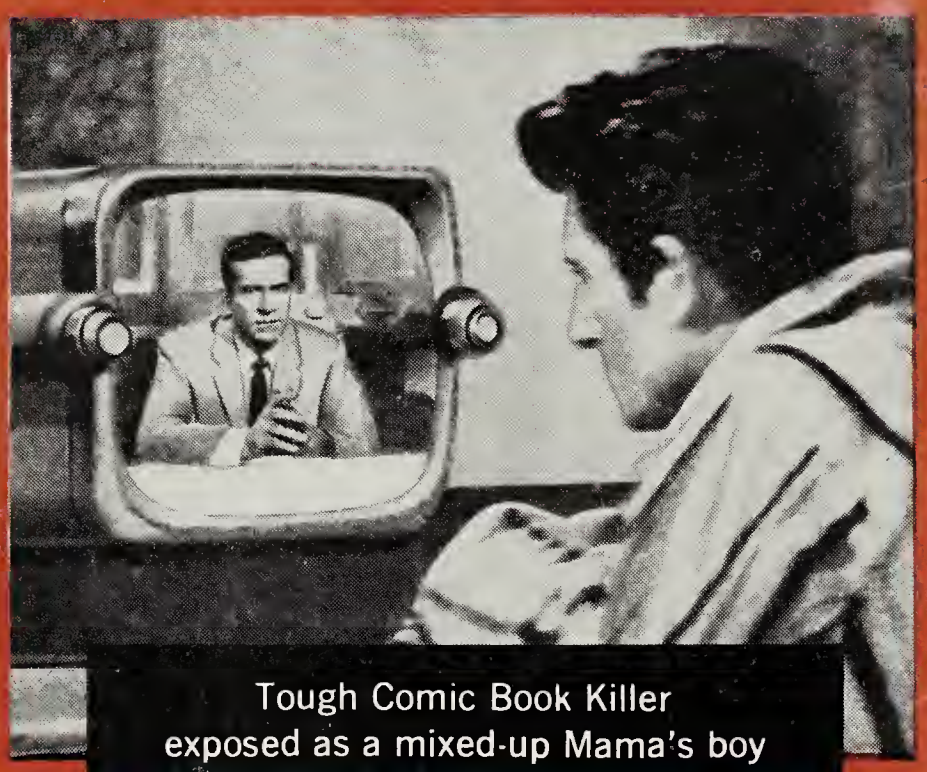
"The Massacre At Dragoon Wells," will roll July 9th at Kanab, Utah with Lindsley Parsons producing and John H. Burrows as Parsons' associate. Harold Schuster will direct from a Warren Douglas screen play. . . . Bob Clampett will produce a feature film, "Cecil the Sea Sick Serpent," based on his famous TV character of the same name. . . . Mala Powers has been set to star with Debbie Reynolds, Leslie Nielsen and Walter Brennan in "Tammy," which will be in color and shot in CinemaScope. Director Joseph Pevney will meg for Producer Ross Hunter.

IN SUPERSCOPE 235
2.35 SCREEN ASPECT RATIO WITH OPTICAL SOUND

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2:55 SCREEN ASPECT RATIO WITH MAGNETIC SOUND

Confidential



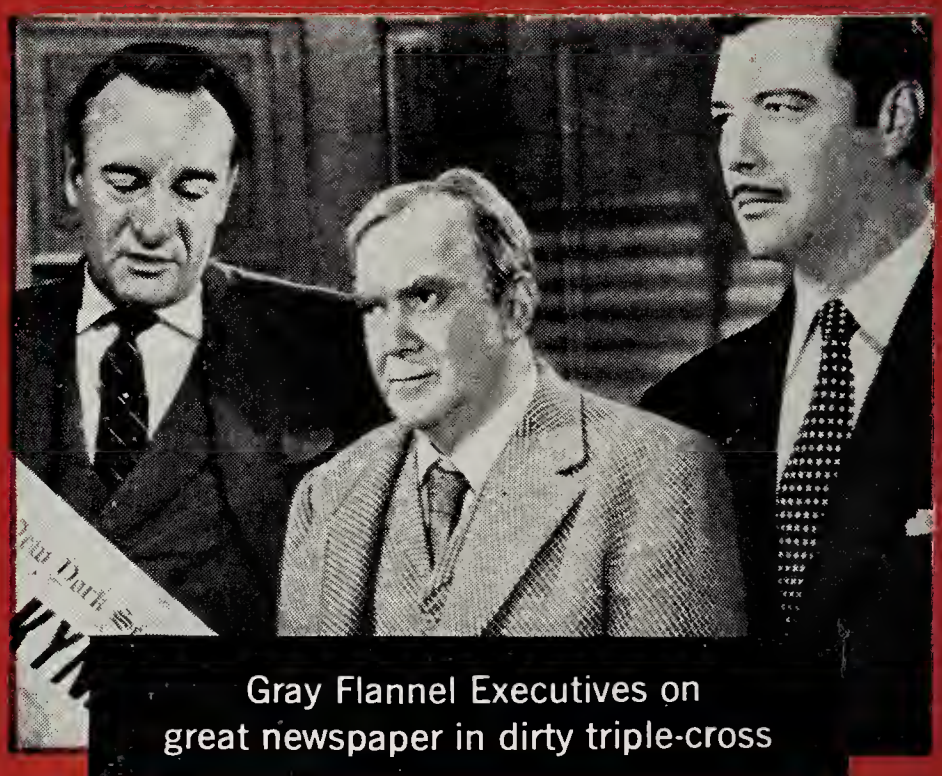
Tough Comic Book Killer
exposed as a mixed-up Mama's boy



What famous publisher's wife
visits her "mother" once too often?



TV Newscaster and Sob Sister
have a few too many and then . . .



Gray Flannel Executives on
great newspaper in dirty triple-cross

What goes on

WHILE THE CITY SLEEPS

TEN TOP STARS! TEN PEAK PERFORMANCES! starring:

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Screen Play by Casey Robinson Music by Herschel Burke Gilbert

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EW FILMS-TO-TV
LLOWING FOX PATTERN

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TH 20th-FOX SET

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VIEWS:
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COMES THE DAWN . . .

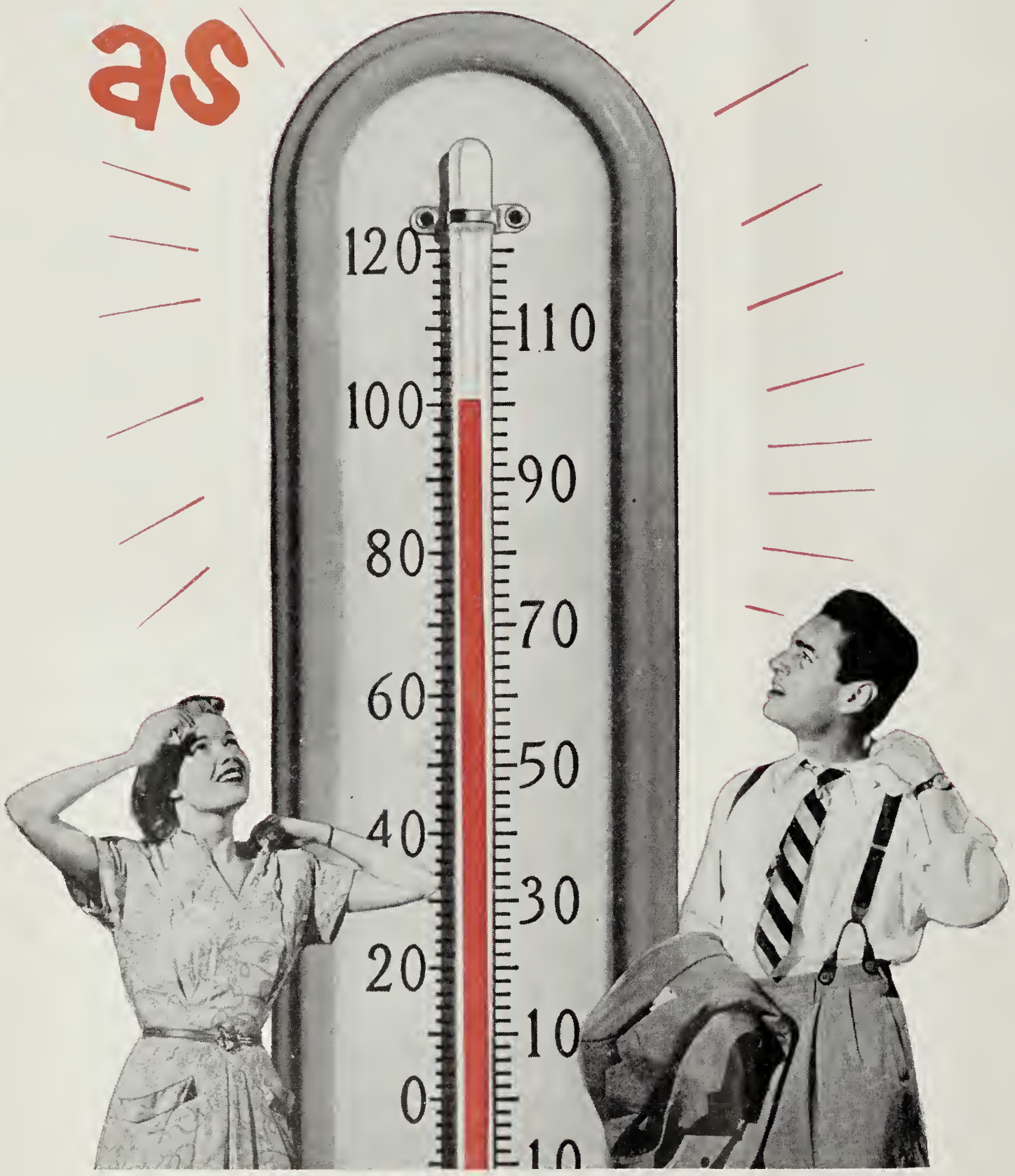
EARLIER this week, an impressive array of distribution representatives testified before the Senate's Small Business Subcommittee in rebutting exhibitor charges of unfair trade practices. (See page 6.)

The hearings have been concluded except for the filing of exhibitor replies to the counterclaims of the film companies' witnesses. In a reasonable time (and the sooner the better), the Subcommittee will render its findings and recommendations.

The INDEPENDENT has always held to the view that the public airing of trade grievances, with appeals to government agencies, is detrimental to the industry. However, as the dust settles, we feel that some good must inevitably come out of these hearings.

(See Page 5)

HOT as



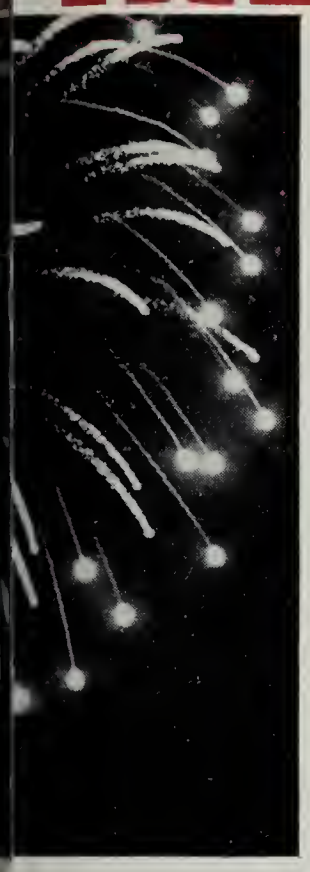


M-G-M IS HOT NEWS!

Blankets Broadway—

"THE SWAN" at the Music Hall
"BHOWANI JUNCTION" next at the Music Hall
"FORBIDDEN PLANET" at the Globe
"GABY" at the Trans-Lux 52nd Street
"WEDDING IN MONACO" and
"BATTLE OF GETTYSBURG" at the Guild
"THE CATERED AFFAIR" coming to the Victoria
"INVITATION TO THE DANCE" May 22nd at the Plaza

FIREWORKS WEEK AFTER WEEK!



Preview No. 1

"BHOWANI JUNCTION"



A bonanza of bigness for today's market. Ava Gardner eagerly awaited and gorgeous! Stewart Granger's most rugged role. Thousands in the cast. 2 years in production. Authentic Pakistan backgrounds magnificent in CinemaScope-Color.

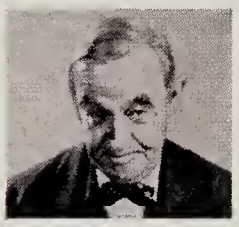
Preview No. 2

"THE CATERED AFFAIR"









Seeing is believing! A wonderful story of young love facing life with joyous courage. Theatre previews in all exchange cities have alerted showmen to this sure-fire audience attraction. Great performances by Bette Davis, Ernest "Marty" Borgnine, Debbie Reynolds, Barry Fitzgerald.

And Now Another Hot Preview!

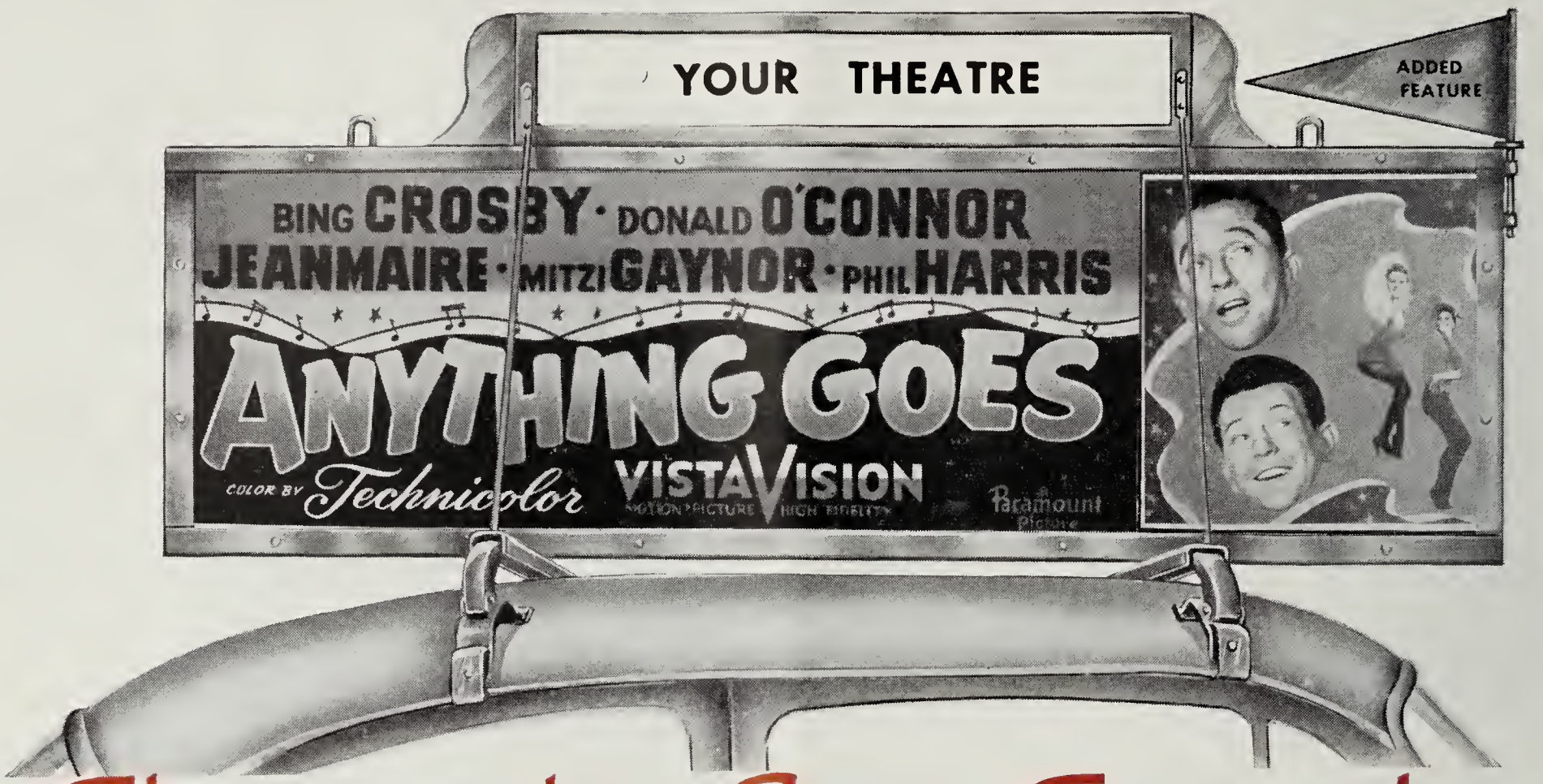
"SOMEBODY UP THERE LIKES ME"



Paul Newman
Pier Angeli
electrifying!

It hit Hollywood like a bomb-shell! A true-life biography filmed with the same skill and power that M-G-M gave to real-life "Love Me Or Leave Me" and "I'll Cry Tomorrow." This is what the fans want and it's a BIG one. They're coming one after another!

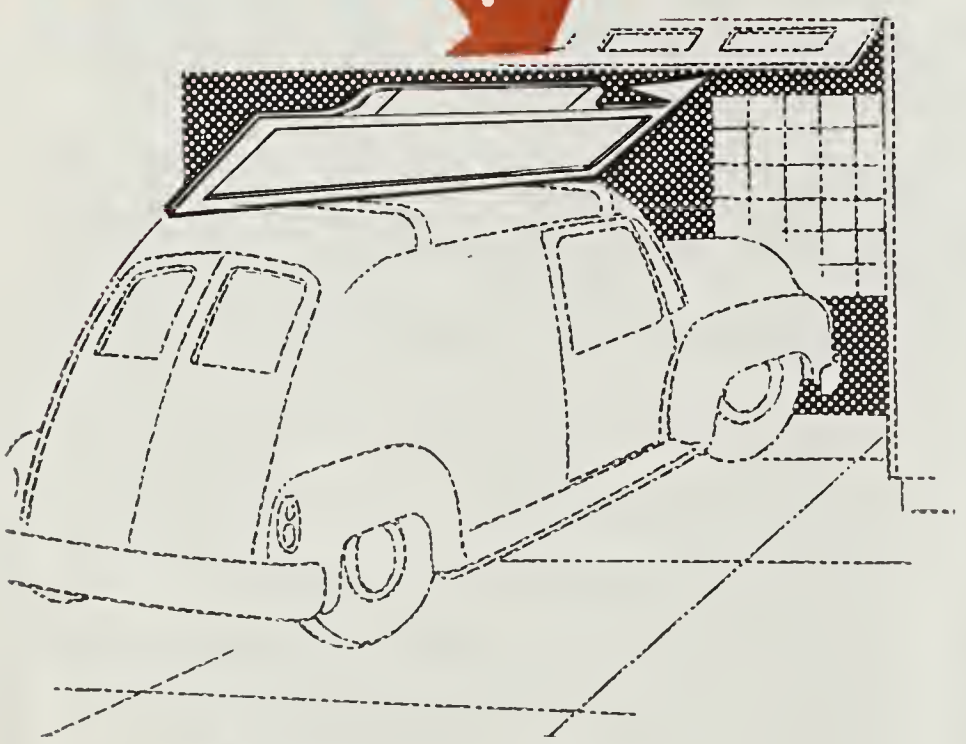
THE HOTTEST COMPANY



Showmanship Goes Everywhere with TRAVEL-AD

The new mobile banner frame for car top advertising

Now... IT FOLDS FLAT!



Adaptable to low overheads!

Hang 'em from Marquee or Sign Posts!

No-Slip Clamps attach to your car tops with rubber-cushioned gutter-grips!

Every street and highway is packed with potential patrons. And you can reach them *all* with bright, colorful banners that sell your stars and shows.

TRAVEL-AD frames will do it. Get them on your car...the cars of your staff...and on the vehicles of all cooperating merchants.

Find out how you can have an advertising fleet on every street with the new, inexpensive TRAVEL-AD plan at your branch of

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY



May 26, 1956
Vol. 37 No. 10

THE Independent FILM JOURNAL

Editor: MORTON SUNSHINE

DEVOTED TO THE BEST INTERESTS OF THE MOTION PICTURE INDUSTRY

Comes the Dawn . . .

(Continued from cover)

The Subcommittee, headed by Senator Hubert Humphrey, is in the unique position to provide statesmanship to a beleaguered industry, torn by internal dissension. Objectively, it can place industry problems in proper perspective and set the pattern for future industry relations.

If the Senate hearings accomplished nothing more, the testimony did pinpoint the plight of theatre owners and their need for affirmative relief—and much relief can be given.

Members of the Subcommittee have already indicated that the Federal admissions tax must come off, and this recommendation will undoubtedly be included in their report and ultimately carried through by Congress (and the sooner the better).

The Subcommittee could recommend to the Department of Justice to permit production by former affiliated circuits in order to alleviate the product shortage.

The Subcommittee could recommend to distribution a greater use of the block buying practice with reasonable cancellation privileges in order to insure an exhibitor of a product inventory.

The Subcommittee could recommend the elimination of competitive bidding which has become a cutthroat practice, stating that the distributors are in a position to know their customers.

The Subcommittee could request legislation which would permit the re-financing of theatre mortgages through the Small Business Administration when funds are otherwise unavailable from other lending institutions. This would permit theatres to modernize and install the latest equipment.

The Subcommittee could, and we are confident will, reject the Allied request for Federal regulation of film rentals which would add to exhibitor woes.

And last, but most important, the Humphrey Subcommittee could recommend that the industry once again make a determined effort to establish an arbitration system excluding the unilateral arbitration of film rentals. We cannot help but feel that such a suggestion would fall on more receptive ears and give the business its greatest impetus toward achieving intra-industry harmony. With each branch of the industry recognizing its interdependence with the other's welfare, there would be a splendid opportunity for exhibition and distribution to start working together instead of at cross-purposes—once the air is no longer charged with threats and recriminations.

Only last week, the advertising and publicity heads of the MPAA film company members began a study of ways and means to increase the boxoffice potential. This is a worth-while activity but these plans should be developed along with exhibitor representatives in a united effort.

The industry has been hurt but it is not down for the count—and has proven its recuperative powers. Declining theatre attendance is a result of poor public relations, which in turn is only a reflection of poor industry relations.

This industry is not a public utility where returns are fixed by law. It is and should remain a business where the sky's the limit. The era of shortage can be converted to a period of plenty—if we work together. If we don't, we'll go down separately.

* * * *

While we're on this subject, we are hopeful that even those who pressed for divorcement see the industry in a new light. Vertical integration would be of benefit today and would charge production companies with a primary responsibility to supply their theatre affiliates and not dispose of their backlogs to television.

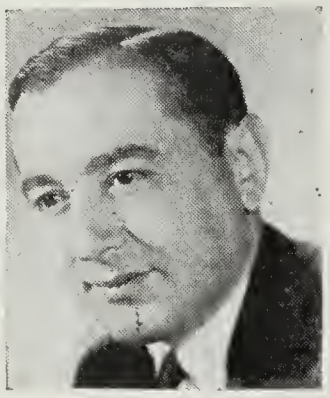
In our opinion, the industry would be far better off if responsible exhibitors could once again take control of film companies placed on the block rather than permit control to pass to groups interested in a liquidation of assets for quick profits, regardless of the overall effect on the industry.

THE INDEPENDENT FILM JOURNAL. Published every other week on Saturday by ITOA Independent Inc. Editorial Offices: 1560 Broadway. New York 36, N. Y. Telephone CIrcle 6-6460. Editor, Morton Sunshine; Business Manager, Herman Schleier; Associate Editor, Robert M. Wendlinger; Circulation Manager, Charlotte Gross. Coast Bureau: Richard Bernstein, 8245 Beeman Ave., North Hollywood, Calif., Rogers 7-2347; Washington, D. C., Bureau: Al Goldsmith, 1365 National Press Bldg., MEtropolitan 8-0001.

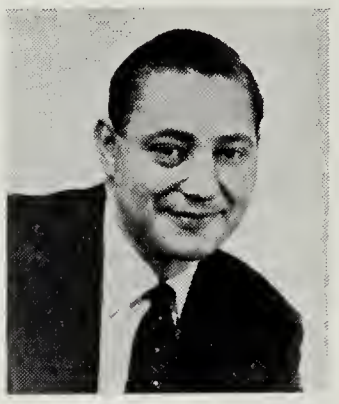
Small Business Hearings Concluded

Distrib Big Guns Fire Heavy Salvo At Allied-TOA Axis In Testimony


LOUIS PHILLIPS


ADOLPH SCHIMEL


CHARLES REAGAN


ARNOLD PICKER


Y. FRANK FREEMAN

WASHINGTON. — Quickly dispelling any ideas that distribution would adopt a conciliatory tone before the Senate Small Business sub-committee hearing charges of exhibitor trade practices complaints, a parade of 10 film company representatives testified or filed briefs blasting the TOA-Allied coalition and charging many of the complaining exhibitor leaders with misrepresentation and bad faith.

The Theatre Owners of America withdrew its support from the proposed arbitration plan late this January after making a private deal with National Allied, it was charged this week by the leadoff distributor witness.

Adolph Schimel, vice president and general counsel of Universal, said the TOA action, taken as the result of a secret meeting with Allied in Washington Jan. 18, only a short time before the Senate hearings originally were slated to get under way, "is a calculated and premeditated eleventh-hour reversal of position," a "deliberate and shameless betrayal not of the distributors alone," but of the 18 months of work put into developing the plan by the industry joint committee, "and above all of the thousands of exhibitors of this country."

Calls Shor "Liar"

Another distribution official who took exhibition severely to task was Louis Phillips, Paramount Pictures counsel.

Deviating from his prepared statement, Phillips attacked exhibitor complaints of unfair treatment, produced chapter and verse documentary evidence to show that National Allied witnesses at the opening hearings were guilty of misrepresentation, and flatly termed Allied president Ruben Shor a "confounded liar."

Counteracting charges that production costs are too high and are reflected in improper film rentals, Phillips told Humphrey —the only Senator on hand—that the average cost of each Paramount film to be released in 1956 would be $3 million, and that if all 18,000 exhibitors were charged the same rental, each would have to pay $165. But, under such a set of circumstances, he pointed out, each could demand equal playing time, which would require 18,000 different sets of prints.

"You cannot price motion pictures as you do the ordinary article of merchandise," Phillips declared. And, he added, charges that producers spend too much money per picture are unfounded; every cent is honestly and properly spent.

Asked about so-called low-cost sleepers, he pointed out that exhibitors shunned "Marty" until it started winning awards.

And, although Humphrey had threatened to hold Phillips to 10 minutes, he was sufficiently impressed by the testimony to let it run for almost two hours.

Answering attacks on "prereleases" and "special handling," Phillips noted that only seven Paramount pictures had come into these categories in the past three years, including two prereleases. And, he pointed out, these received special merchandising treatment which were as profitable to the exhibitor as to the distributor. And Paramount has cut out pre-releases because it discovered the effect of saturation advertising wore off while the film was in "mothballs."

Citing the "Ten Commandments," and the super-exploitation job which is being done on this film, which will run to $17 million in negative cost and promotion, Phillips noted that without the huge audience being counted upon to meet this figure, Paramount would be in financial trouble.

Nevertheless, he added, Allied's Trueman Rembusch, Indianapolis exhibitor, two weeks ago "had the audacity to demand when and where he could get the picture."

Paramount, he said, would "go broke" if they gave what Rembusch and Allied general counsel and board chairman Abram F. Myers wanted—a picture like this for $100, Phillips commented.

In response to questioning by Sen. Humphrey, Phillips denied published reports that the DeMille production would be released on a basis of Paramount's leasing of theatres—although this would be legal. But he reacted bitterly to reports that admission prices would be fixed at $3 plus, stating that as a lawyer "I make sure the provisions of the consent decree relative to fixing of admission prices are not violated. We don't do it."

He saved his most barbed remarks for Allied president Ruben Shor, with a few left over for other Allied leaders who had testified at the opening hearings. He termed Shor a "confounded liar," and produced audited records as to the dealings with the Allied leaders who charged exorbitant film rentals.

Hits Gordon Testimony

Citing the testimony of Julius Gordon, Texas Allied member, to the effect that Paramount would rather put a film on the shelf than sell it for under $50, he pointed out that Gordon paid less than $50 to Paramount in rentals in 135 instances recently, that low rentals have been given to every exhibitor witness who appeared before the subcommittee, and that 5500 exhibitors paid between $12.50 and $50 for the top 13 Paramount pictures, prices less than the breakeven point.

But he reserved his principal barbs for Shor, whom he labeled as the type of fellow that "you would like to tell where to go" in the ordinary business, but could not in the film business because he would file an antitrust suit against you and "create more lies." He cited Shor's squeeze of nearby exhibitors and his refusal to do business with Paramount because it gave a miles-away competitor day-and-date playing time—and then pointed to this in the light of Shor's complaints regarding alleged product shortage.

And, analysing exhibitor complaints, Phillips, said the "distributors are having a hard time too, are going down, are losing money; and we hope we aren't pushed into the

(*Continued on page 7*)

Justice Report Not Yet Available

Washington.—The Justice Department's report on the status and enforcement of the consent decrees, expected before the conclusion of the distributor testimony before the Senate Small Business Committee, has been delayed and will be submitted "at a later date," department officials report.

Receipt of the report was anticipated so that representatives of the major companies could comment on the operation of the present system. Earlier, exhibitors severely criticized Justice in their handling of the divorcement machinery, declaring that new competition was arising from lack of rigid enforcement.

Distributors' Counsel Accuses:

TOA Of 'Shameless Betrayal;' Allied Of 'Crackpot' Remedy

(*Continued from page 6*)

television field."

As for the Allied proposal for regulation, Phillips commented that "the panacea of Mr. Myers is a crackpot idea; it can't work. If there is a product shortage, leave the industry alone and it will be eradicated.

And, to prove his point, he cited and included in the hearing record a Hollywood Reporter story which noted that over 100 "indies" had been formed since the first of this year to produce both theatrical and TV films.

The decision to endorse arbitration of film rentals, in return for an agreement by Allied to support the entry of theatre circuits into production, was engineered by some TOA leaders who wanted to get into production on favored terms, Schimel intimated.

Until that time, he declared, neither TOA or any other exhibitor organization which participated in the arbitration plan conferences favored arbitration of film rentals. "Not a single exhibitor delegate wanted arbitration of film rentals. They were utterly opposed," he stated, adding that it was understood when they met that film rentals would not be discussed, and no effort was made to inject the subject into the conference.

Allied Consistent

He emphasized, however, in response to questioning by subcommittee chairman Hubert H. Humphrey (D., Minn.), that Allied has been consistent in its position that it would not be a party to any plan that did not include film rentals as an arbitrable issue.

Humphrey noted that requests for early hearings had been pressed by the exhibitors as early as last fall, well before the shift in TOA's position, and that it was the distributors who asked for deferral on the grounds that progress was being made and an agreement was at hand.

Schimel explained that the pressure for immediate action by the subcommittee came from Allied, not other exhibitor groups, and Humphrey agreed that this was so. Allied, Schimel maintained, would have been in an embarrassing position if the arbitration agreement had gone into effect; Allied was "agitating" against the plan and for hearings, he charged. TOA, on the other hand, prior to the secret huddle with Allied, was negotiating with the distributors constantly and was not particularly interested in the proposed hearing.

Reviewing the development of the arbitration plan draft finally completed in December, 1955, Schimel stressed the thoroughness of the job, which "encompassed every industry practice, and the fact that the draft—except for some minor and not substantive changes made later—had been approved by the TOA convention in October of last year.

This draft, he stated, "provides a forum with a simple grassroots machinery for the arbitration of specified controversies. It is voluntary and it is a one-way street. Only an exhibitor may initiate an arbitration proceeding. There is no compulsion or obligation on his part to do so. He may prosecute a claim in court or he may have it heard in arbitration. There is no provision for a distributor to initiate any arbitration proceeding."

Replying to Myers' claims before the Senate committee that the draft's definition of "clearance" was "archaic," Schimel pointed out that the definition was tailored to the concept long accepted by the industry and used by the courts.

Critical Questioning

He upheld the inclusion of rules and principles controlling competitive bidding, declared its use "as a means of determining a fair and reasonable film rental has been approved by the courts," and that it has been recognized by exhibitors throughout the country as "appropriate and even necessary in certain circumstances. . . . Clearly a decision to award the picture on a competitive bid is fair and equitable to all the exhibitors desiring the picture on the specified run."

Commenting, both in his statement and under critical questioning by Sen. Humphrey, on the clause in the arbitration draft permitting each distributor to exclude two pictures annually from the agreement for "pre-release" or "special handling," Schimel said this provision was "unanimously adopted by the Joint Committee as a warranted provision."

It is the public who is the final judge as whether a picture merits such special classification, Schimel explained, but experience has shown that where there has been public acceptance of special treatment, "the earnings of the exhibitor from the earliest to the latest engagement, and therefore the earnings of the distributor, have surpassed by a wide margin the revenues and earnings on pictures not so designated and treated."

And, he added, prereleases have been overplayed by the exhibitors "far out of proportion to their importance." Although the 10 distributors have released some 275 pictures a year during each of the last several years, "since the 1953 hearings of this committee there has not been a single pre-release picture," and "not more than a handful of specially handled pictures." Furthermore, he asserted, exhibitor witnesses did not challenge the importance of these pictures or their boxoffice success.

Turning to the Allied proposal that film rentals be arbitrated, Schimel said it "strikes at the very heart of the business of producing and distributing pictures. . . .

"The abdication of decision on price necessarily involves a complete disruption of the producer's business. . . .

"Nowhere in American industry can a parallel for this suggestion be found. . . ."

The determination of the yardstick of the film rental to be paid would be a highly complex problem, he said, requiring a complete analysis of an exhibitor's gross income and expenses, including "boxoffice receipts and all other income, from whatever sources obtained, from the enterprise which exhibits the picture." Such items as income from concessions would have to be taken into account under any equitable system, he said.

Harps On Concessions

"The profits of the producer-distributor which have been paraded before you do include in every instance profits from enterprises directly related to the business of motion picture production and distribution, as well as profits from unrelated enterprises," Schimel pointed out.

"Implicit in the proposal from exhibitors for the arbitration of film rentals is the suggestion that every exhibitor is entitled to a profit on every picture. This, of course, is a wholly unwarranted assumption, but even if it were accepted, it must be likewise assumed that a producer-distributor is entitled to its profit on every picture.

(*Continued on page 27*)

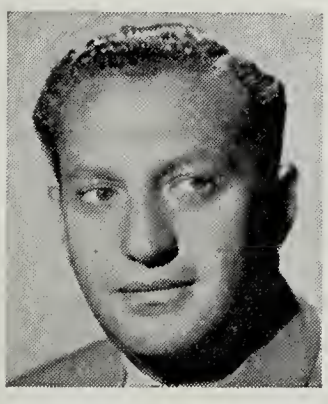
"Settle Problems Outside Our Door:" Humphrey

Prior to the conclusion of the Senate Small Business Committee hearings on trade practices in the film industry, representatives of both exhibition and distribution got an inkling of the general mood of Sen. Hubert Humphrey's Senate unit.

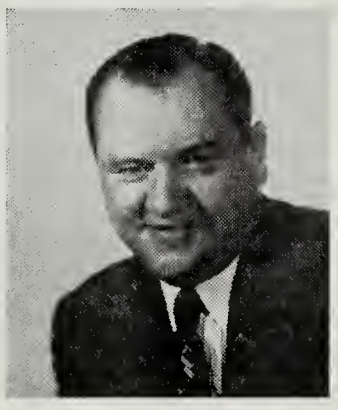
The Minnesota Senator reiterated the view that all branches of the industry should face their problems "within the industry, and settle them outside our door." The view had been aired often by members of the committee since 1953—and late on the second day of the hearings on distribution's case, Humphrey again declared: "Hearings like these don't help bring order to the industry."



ABE MONTAGUE



BEN KALMENSON



WILLIAM HEINEMAN



CHARLES FELDMAN



WILLIAM GEHRING

No Justice Dept. Comment Until Decision Made In WB-Fabian-Semenenko Deal

Washington.—Justice Department anti-trust officials continue to insist that no formal petition for approval of the Warner Bros. sale to the Serge Semenenko-Si Fabian syndicate has been received by the Department.

A Department spokesman, however, refused to deny that "informal" discussions have been held, or that members of the purchasing group have been sounding out the Department on a preliminary, exploratory basis as to its position. The spokesman cautioned, however, that if any negotiations connected with approval of the purchase in light of the Warner consent decree under which Stanley-Warner was born, are undertaken, no official comment will be made prior to a final Justice Department decision.

Allied Board Favors—

Fabian-WB Buy, Tax Drive; Hits 'Scandalous' Distrib Slurs

WASHINGTON. — National Allied's board this week okayed the Semenenko purchase of Warner Bros., providing Stanley-Warner's Si Fabian withdraws completely from exhibition. The board pointed out, however, that the basic deal is announced was not in accord with Allied's position in approving entrance into production of theatre circuits, in line with its agreement with TOA, as explained in a telegram to Assistant Attorney General Stanley Barnes, chief of the anti-trust division.

The board also scored deals such as that recently made by Warners to sell films to Dominant Films, permitting release to television one year after release to theatres. The board warned exhibitors not to be misled, since the one-year limitation refers to the first theatrical exhibition, and some small theatre operators could get one of these films, then find it on TV in their community shortly thereafter, causing ill-will among the community. Clearances in such instances should be longer, Allied president Ruben Shor asserted.

The Allied board, in a startling reversal of form, acknowledged that relief from the federal admissions tax should be sought for activity—but without specifying support of any particular bill, in effect refusing to join with COMPO in its tax fight, while backing the principle of tax relief.

The board also attacked the testimony of Paramount's Louis Phillips and Universal's Adolph Schimel before the Senate Small Business Subcommittee probing exhibitor complaints of unfair distributor practices, as a "misuse" of that forum "for intemperate and scandalous attacks on exhibitors whose only offense was to present information to that committee. . . ."

Allied's emergency defense committee, in in its report following meetings with TOA representatives, again criticized pre-releases and "special handling" films, with the bulk of their attack aimed at Paramount for its past policies and for its contemplated distribution practices with respect to *War and Peace* and *The Ten Commandments.*

Note 'Baneful Effects'

"Roadshows, pre-releases, merchandising engagements and special handling differ only slightly in technical details and not at all in their baneful effects upon all but the few favored exhibitors whose theatres are chosen by Paramount for these advance runs," the board stated.

"Regardless of what the arrangements are called, the purpose of all these devices is to enable the distributor to secure advanced admission prices and to insure an extended engagement on the initial showing, thereby extracting the maximum film rental from the picture before putting it on general release in the normal course of business as contemplated by the decrees in the Paramount cases.

The creation of these special initial showings has damaged and their continuance will destroy the theatres which must depend upon a supply of pictures for exhibition on their established availabilities."

Report Banking Group Options Republic Control

Reports are persisting, at press deadline, that an investment banking group, Cantor, Fitzegarld and Co., has secured a 60-day option to purchase control of Republic Pictures from Herbert Yates.

In Hollywood, Republic Pictures has announced that it has given 90-days notice to an unspecified number of employees, reflecting company president Herbert Yates decision this week to temporarily halt studio production. Earlier in the week, Warners also revealed a cut-back in personnel, releasing 85 staff members.

At present Republic has a backlog of 15 feature films not yet released to theatres. Since the turn of the year, the company has produced four films, compared to 12 features in the same period last year. Yates also announced this week that he is 'not negotiating now and has not even had an offer" for his holdings in the company.

Dividends Rise Over '55

Cash dividends paid by the major motion picture companies during the first quarter of the year rose slightly above the same period total 1955, according to the Department of Commerce. Dividends totalled $7,033,000 during the Jan.-March period as compared to $6,860,0000 in the previous year. March totals stood at approximately the same in both years, amounting to $3,842,000 in 1956 and $3,796,000 in 1955.

Theatre Receipts Drop 12 Percent In Seven Years

WASHINGTON. — Receipts of motion picture theatres dropped 12 percent, from $1.6 billion in 1948, to $1.4 bilion in 1954, according to a Bureau of Census survey of film theatres issued this week.

Receipts shown in the report, Census stated, include federal, state and local admissions taxes and sales of candy, popcorn and other concessions made by the theatre, but do not cover concession income when sales are made by a concessionaire.

Census also pointed out that the different level of admissions taxes—as revised by the reduction in 1954—must be considered in comparing the total receipts of the two years.

Other Facts

Other points developed by the Census report showed:

(1) *The total number of film theatres in* 1954 *was only slightly under* 1948—18,560 *as against* 18,631 *in* 1948.

(2) *There were almost five times as many drive-ins in* 1954 *as in* 1948, *while the number of regular theatres declined* 17 *perecent during this period.*

(3) *Receipts of drive-ins increased about five times during the six-year period, but regular motion picture theatre receipts declined* 24 *percent.*

(4) *The annual motion picture theatre payroll in* 1954 *amounted to* $291 *million, as against* $303 *million reported in* 1948, *a drop of four per cent. Regular theatres showed a* 16 *percent decrease in payroll, but the drive-in theatre payroll increased almost* 400 *percent.*

Ohio ITO Hits Handling Of WB Reissue-TV Pix

Criticism of the handling of the first two packages of Warner backlog slated for theatrical re-issue and television exhibition was leveled in the weekly service bulletin of the Independent Theatre Owners of Ohio.

Quoting one of its members, the bulletin states, "We are certainly 'patsies' if we purchase any of these reissues, if six months to a year after playing them, our patrons will be seeing these same pictures *free* on television after having paid to see them in the theatres. This is another example of the exhibitor being used as a way station by the film companies. We have had enough competition from free television without people paying to see re-issues in the theatre and then finding them on television six to 12 months later."

Warning that Dominant Films, the distributor of the WB packages, "should learn the hard way that you can't have your cake and eat it," the bulletin advises that "if all exhibitors refused to purchase these re-issues, it might make the film companies a little more concerned in continually trying to bite the hand that feeds them."



NOW ON LOCATION!

Right now being filmed in its entirety in the spectacular Bakhtiari mountain land of Iran!

GRASS

Color by TECHNICOLOR

First of the breathtaking

NATURE DRAMAS

from

C. V. WHITNEY PICTURES, INC.

C. V. WHITNEY, president — **MERIAN C. COOPER**, vice-president in charge of production

to be followed immediately by the second

of the NATURE DRAMAS,

CHANG



C. V. WHITNEY PICTURES, INC., is making 3 kinds of pictures:

THE AMERICAN SERIES •

NATURE DRAMAS •

FILMS OF FANTASY.

Again MERIAN C. COOPER has followed C. V. WHITNEY'S instruction:

"GET THE BEST"

NOW IN PRODUCTION!

GRASS

The Baba Ahmedi sub-tribe of the Bakhtiari of Iran, nearing the end of its incredible trek, as pictured in **GRASS.** This scene is from the original production, which was written, directed, photographed and edited by **Ernest B. Schoedsack** and **Merian C. Cooper.**

A completely new production of GRASS is currently being filmed, with a **Technicolor** camera expedition now on location in Iran.

WORLD ACCLAIM INSPIRED TODAY'S RE-PRODUCING OF THE FILM MASTERPIECE

GRASS!



Ernest B. Schoedsack



Mrs. Marguerite E. Harrison



Merian C. Cooper

THEIR ORIGINAL NATURE DRAMA PAVED THE WAY!

GRASS is based on a copyrighted book of reality by **Merian C. Cooper,** with photographs by **Ernest B. Schoedsack.**

No European or American has ever crossed the Zardeh Kuh mountain range or has ever swum the Karun River, except **Cooper** and **Schoedsack** and **Mrs. Marguerite E. Harrison,** writer and interpreter, who shared their hardships.

They accomplished these feats as young adventurers 32 years ago to film **GRASS,** the authentic story of nomadic Persian tribes who live alongside the series of mountains that stretch 1,000 miles from the Black Sea to the Persian Gulf.

Grass grows on each side of the mountain ranges, but never on both sides the year around. Every Spring and Fall, when the grass dies on one side of the mountain, all the tribes must migrate to the other side.

This horde of 50,000 men, women and children—carrying all their worldly possessions, the women with babies strapped to their backs in wooden cradles—presents an awesome spectacle. Driving half a million goats, horses and cattle, they swim raging, icy rivers and cross the perilous, snow-crowned 12,000-foot Zardeh Kuh to reach the grasslands which mean the difference between life and death.

When **Cooper** and **Schoedsack** screened their completed film for **Jesse L. Lasky,** he immediately bought it for Paramount release. Critics and audiences the world over acclaimed **GRASS** one of the outstanding motion pictures of all time.

HERE'S WHAT THE CRITICS SAID ABOUT THE ORIGINAL PRODUCTION!

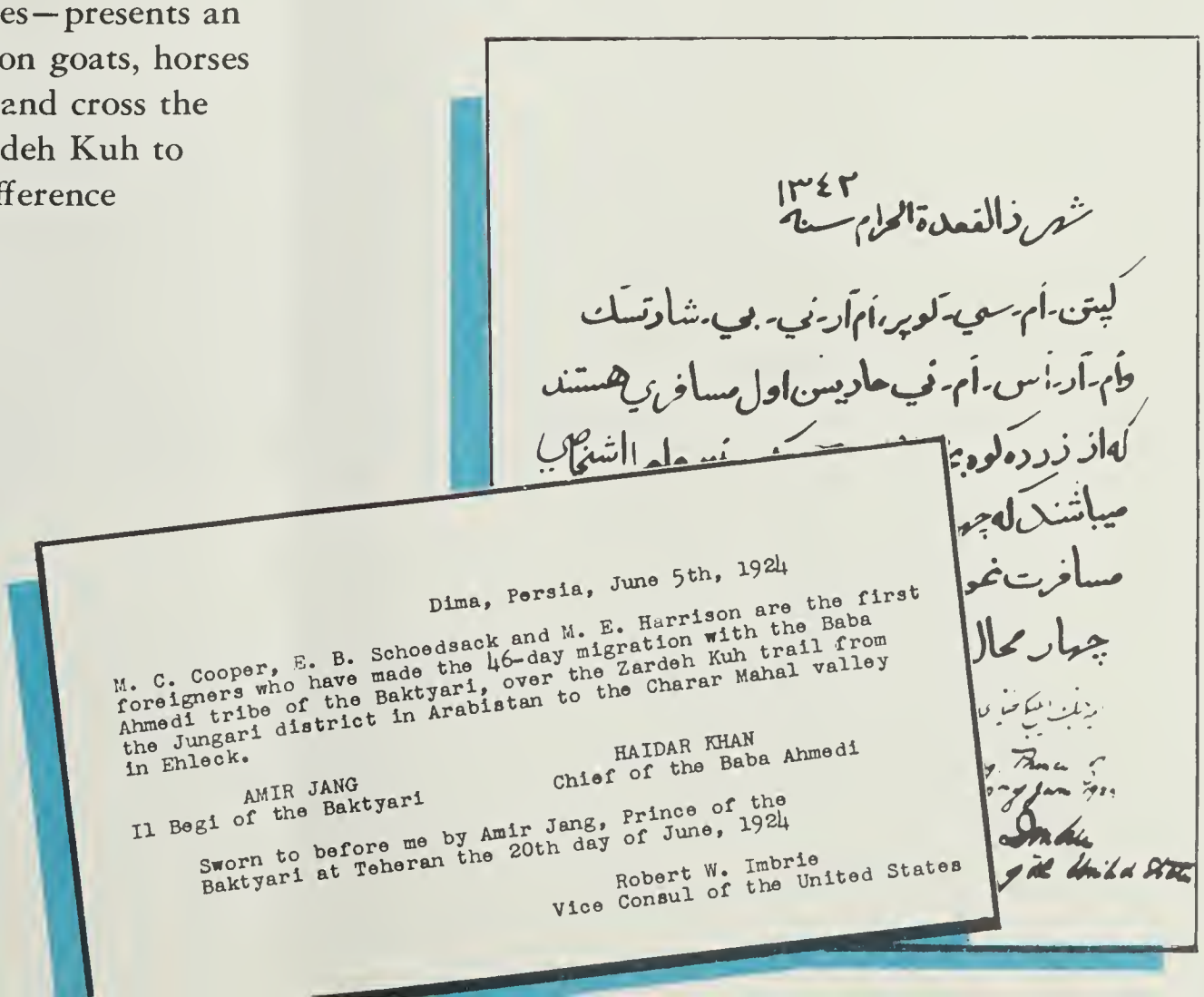
"For your own sake don't miss 'Grass'. It is the perfect production."
—HERALD TRIBUNE

"You will be cheating yourself if you put off seeing 'Grass'."
—THE DAILY NEWS

" 'Grass' comes closer to the limitless screen than any picture I have ever seen. It is the most vital thing ever offered."
—MORNING TELEGRAPH

" 'Grass' is great. It is magnificent."
—TELEGRAM-MAIL

"The pictured story of the primitive trek for grass in the 20th century is an amazing one. It is a story that has an epic quality and a memory of the nomadic period in our civilization."
JOHN H. FINLEY
Late president, American Geographical Society, and associate editor of the New York Times



Dima, Persia, June 5th, 1924

M. C. Cooper, E. B. Schoedsack and M. E. Harrison are the first foreigners who have made the 46-day migration with the Baba Ahmedi tribe of the Baktyari, over the Zardeh Kuh trail from the Jungari district in Arabistan to the Charar Mahal valley in Ehleck.

AMIR JANG
Il Begi of the Baktyari

HAIDAR KHAN
Chief of the Baba Ahmedi

Sworn to before me by Amir Jang, Prince of the Baktyari at Teheran the 20th day of June, 1924

Robert W. Imbrie
Vice Consul of the United States

NOW IN PRODUCTION!

GRASS

ON LOCATION IN IRAN

What **Cooper** and **Schoedsack** did 32 years ago is now being done on an even greater scale by a **C. V. Whitney Pictures, Inc.**, expedition sent into the field by President **C. V. Whitney** and Executive Producer **Cooper.** It is headed by producer **Lowell Farrell,** co-director with **Winton C. Hoch,** the expedition's cinematographer. **Technicolor**, wide screen, and every new technique are being utilized to present this amazing **Nature Drama** in its fullest grandeur.

C. V. Whitney gave his consent to **Merian C. Cooper,** his vice-president in charge of production, to form this expedition, which is functioning at this very moment beyond the reach of communication.

Again **Whitney** gave **Cooper** his famous dictum: **"Get the best!"** **Cooper** has sent the best.



Lowell Farrell



Winton C. Hoch

they're making
the new productio
of GRASS

WESTERN UNION
TELEGRAM

LA388 SSF716

LoLLWO 47 PD INTL FR CD TEHERAN VIA RCA 17 1956
INMEDIATE MERIAN COOPER=
WHITPIC LOSA= not Hestwood Blvd
IMPOSSIBLE TO COMMUNICATE WITH FARRELL ONCE OUR
MIGRATION STARTS YOUR CABLE SENT DIRECT AHWAZ STANDS
CHANCE OF REACHING FARRELL AND HOCH BEFORE THEIR
DEPARTURE INTO WILDERNESS WITH GRASS COMPANY=
SELDON CHAPIN=

NOW IN PREPARATION!

CHANG



the second in the **NATURE DRAMAS** series from

C. V. WHITNEY PICTURES, INC.

C. V. WHITNEY, president

MERIAN C. COOPER, vice-president in charge of production

Ernest B. Schoedsack and **Merian C. Cooper** turned down many Hollywood film projects in order to write, direct and photograph **CHANG,** made in the Laos country of northern Siam, the world's most famous man-eating tiger jungle.

They spent 14 months in the wilds of Siam filming the real life drama of **CHANG,** the story of a primitive family's fight for survival against desperate odds.

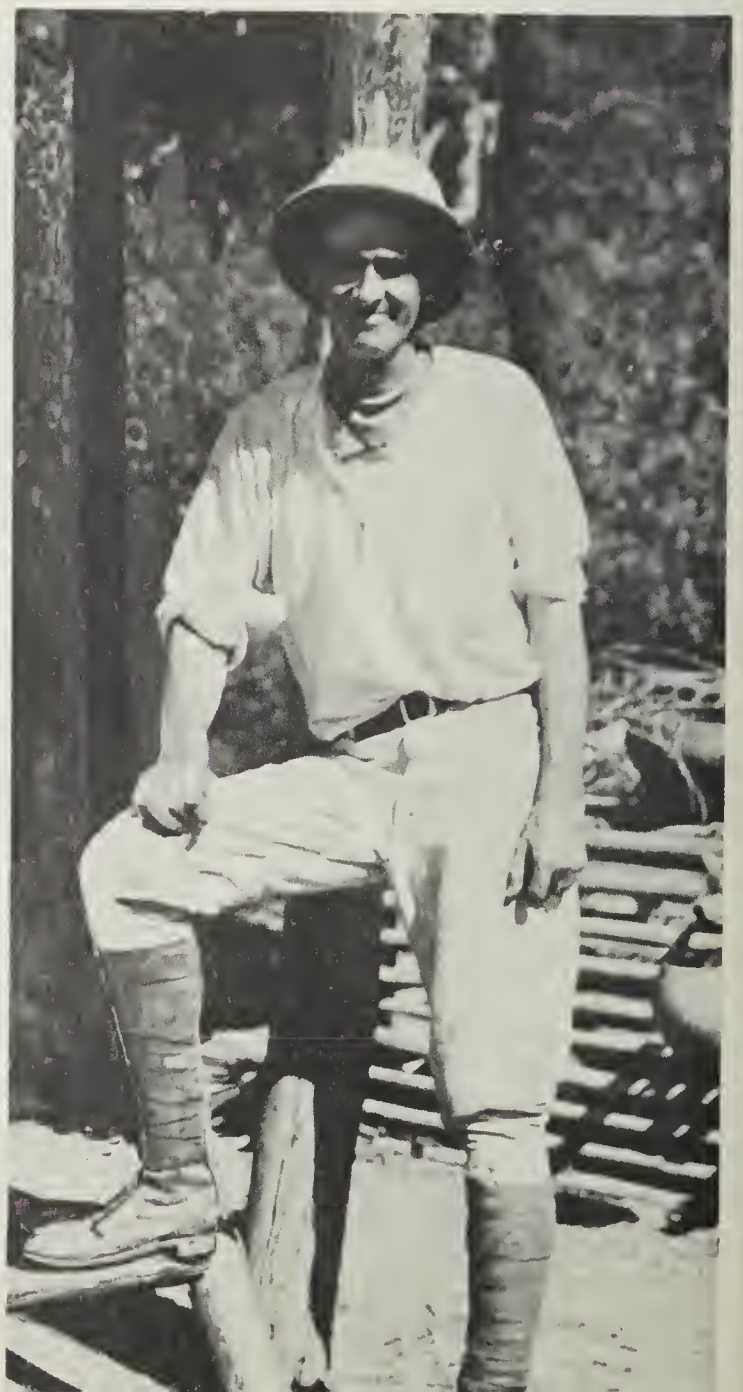
CHANG is raw jungle reality. It's the story of a family's bravery in a jungle world surrounded by sudden death.

Critics throughout the world acclaimed **Chang** as the best picture of the year. The public agreed and made it one of the leading box office successes of all time.

Merian C. Cooper



Ernest B. Schoedsack



As a result of their work on this monumental picture, **Schoedsack** and **Cooper** were nominated by the critics—long before Academy Awards—to the list of the 10 best directors.

AND NOW—

The re-production of **CHANG** is being prepared as one of the **C. V. WHITNEY PICTURES, INC.,** series of NATURE DRAMAS—a furtherance of **Whitney's** and **Cooper's** determination to demonstrate the friendship of the United States for peoples of other countries.

CHANG

CRITICS BECAME PRESS AGENTS WHEN THE FIRST* CHANG *CRASHED IN

"The picture contains the most exciting episode in cinema history—that moment when that tremendous herd of stampeding elephants bursts through the Siamese village and plunges headlong right over the top of the camera."

—NEW YORK HERALD TRIBUNE

"Mark this one down on your calendar. It is one of the motion pictures you must see—you and your wife and your children. **Chang** holds more thrills than any big top ever erected. It is one of the finest adventure pictures ever made—bar none."

—NEW YORK TELEGRAPH

Chang is a pictorial achievement. Its beauty, thrills and forcefulness holds its audience spellbound."

—NEW YORK AMERICAN

"There is now to be seen in New York a picture which is not only the finest of its type shown so far—but also one of the best pictures ever made, regardless of classification. It is called **Chang.**"

—THE NEW REPUBLIC

"**Chang** has captured the jungle and its natives and wild beasts and all the unbelievable drama that dwells therein. Here is mighty drama."

—MOTION PICTURE MAGAZINE



WHITNEY and COOPER hope critics will voice even greater praise for the re-production of CHANG, in which entirely new motion picture techniques will be introduced!

THE NEW CHANG IS NOW IN PREPARATION!

It is a copyrighted property.

Dr. Herbert T. Kalmus, president of **Technicolor, Inc.,**
who has caught **Whitney's** and **Cooper's** enthusiasm for these
two great properties, will personally supervise color
production on **GRASS** and **CHANG.**
Color by **TECHNICOLOR.**

GRASS

and

CHANG

First

of the

NATURE DRAMAS

from

C. V. WHITNEY PICTURES, INC.

C. V. WHITNEY
president

MERIAN C. COOPER
vice-president in charge of production

the company

which recently

completed

the first of its

AMERICAN SERIES

JOHN WAYNE

in

THE SEARCHERS

directed by JOHN FORD

co-starring JEFFREY HUNTER • VERA MILES

WARD BOND • NATALIE WOOD

associate producer PATRICK FORD
screenplay by FRANK NUGENT

(a WARNER BROS. presentation)

C. V. Whitney Pictures, Inc., is also

preparing the second of the AMERICAN SERIES

THE MISSOURI TRAVELER

from a novel by JOHN BURRES

C. V. WHITNEY PICTURES, INC.

1256 WESTWOOD BLVD., LOS ANGELES 24, CALIFORNIA

Printed in U.S.A.

Decision Nearing

Report Loew Backlog-To-TV Pattern Similar To 20th-Fox

With a decision expected in the near future about the release of Loew's pre-1948 film library of 770 M-G-M features and 970 short subjects, it seems probable that the films will be leased—not sold—to an outside distributor in a deal similar to the one which saw 52 pre-1947 20th-Fox features go to television last week.

The majority of Loew's management, it is reported, is determined to retain several highly valuable rights which would be lost to the company if it accepted an outrgiht sale. Canada's Lou Chesler has reportedly made a $50 million offer for all rights to the giant backlog. Howard Dietz, ad-publicity-exploitation vice-president, revealed after a board meeting at which the problem was discussed that several offers have been made.

Industry speculation as to the outside distributor who will get the Loew nod continues, and among those mentioned, besides the principal companies which have already made deals with the other majors, are Ziv, MCA and Columbia's subsidiary, Screen Gems.

One rumor has the Loew's sales department planning to merchandise the films itself. The newly-elected Loew's vice-president, Charles "Bud" Barry, who joined the company last month, is supervising the distribution problem.

The sale by 20thFox of distribution rights to 52 pre-1947 features to National Telefilm Associates was under an agreement which guarantees a payment of approximately $2¼ million plus a percentage of profits from television sales. The announcement was made at a stockholders meeting of NTA. Ely Landau is the company president.

Under the pact, NTA acquires TV rights to the films for ten years in the U. S.,, Canada and Cuba, and for stations located along the Mexican border.

20th-Fox president Spyros P. Skouras told his company's stockholder meeting that the NTA arrangement was an "experiment" in determining how to handle the rest of the 20th-Fox backlog. Results are expected to be a guide to future deals, or to aid in determining whether to distribute other of 20th-Fox's older pictures through its own resources. "We want something to be guided by," Skouras said.

Included in the list of Fox films leased to NTA are: *The House On 92nd Street, Les Miserables, Foxes of Harrow, How Green Was My Valley, Mother Wore Tights, My Gal Sal, The Eddie Rickenbacker Story, Crash Dive, Black Swan, Centennial Summer*, and *The Ox-Bow Incident.*

Real Stars Seek Roles, Not Money: Sol Siegel

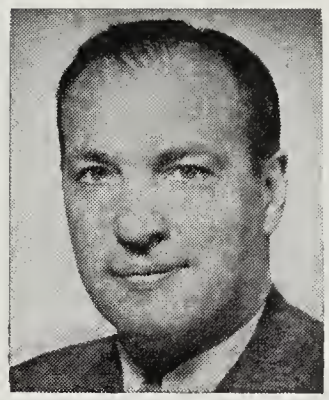
A brighter view of Hollywood casting problems was taken by producer Sol Siegel this week. The producer of *High Society,* M-G-M's musical version of *The Philadelphia Story,* told representatives of the press that it is a rare thing for a real star to pass up a role in a good film for a percentage deal." Siegel credited the wisdom of both the stars and their agents in realizing the value of "insurance pictures" to their careers.

"Showmanship is more than just an array of top talent," Siegel noted, emphasizing that what is necessary is a careful blending of the right stars. He pointed to the "chemical excitement" of such a combination in *High Society* — with Grace Kelly, Bing Crosby, and Frank Sinatra, supported by Louis Calhern, Celeste Holm, Sidney Blackmer and John Lund, with music by Cole Porter and script by John Partrick (*Three Coins in the Fountain*).

Siegel told reporters that he believes just two or three top pictures could brighten the whole outlook of the industry, from the inside as well as the outside. Howard Dietz, M-G-M vice-president and publicity director, noted that such prospects in the near future, such as his company's *High Society* and *Somebody Up There Likes Me,* plus several top features from other companies, should "get the movie-going public back to the movies again."

AB-PT Weeds Out TheatreProperties Now Uneconomic

American Broadcasting-Paramount Theatres is now in the process of weeding out those theatre properties that are or may become uneconomic, according to circuit president Leonard H. Goldenson. The theatre executive indicated that theatres generally have substantial real estate value and that previous sales have been in excess of book values. Such action not only will provide needed cash but will strengthen the earning potential and value of the remaining theatres, Goldenson said. With first quarter net earnings up 34 percent above the same period in 1955, the AB-PT president optimistically declared that earnings will continue to rise in the second quarter.



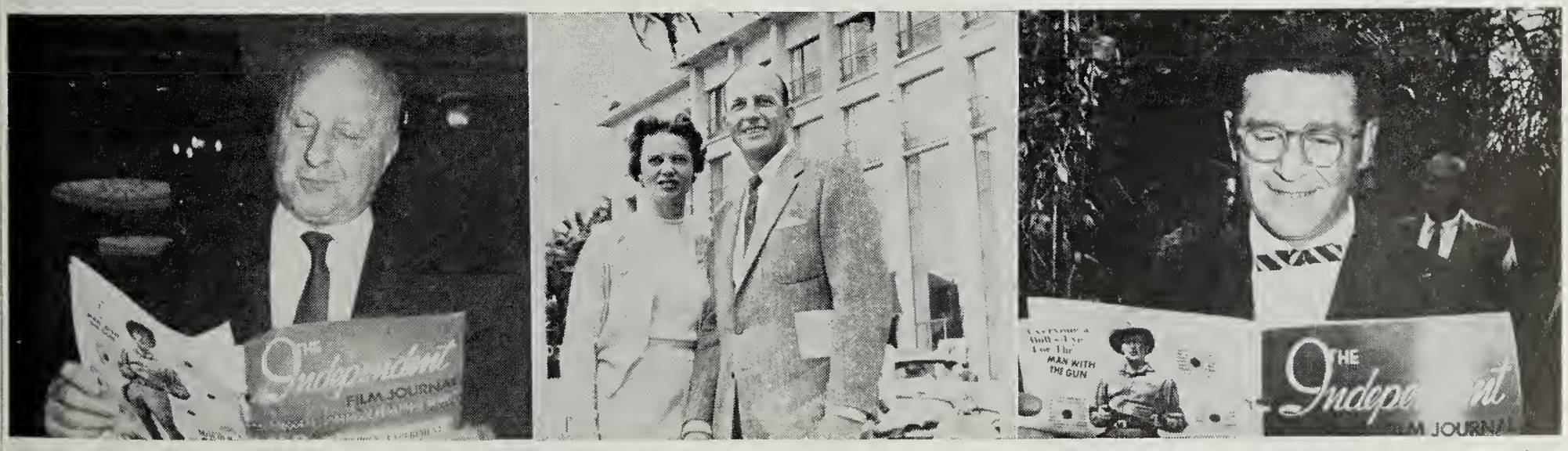
L. H. GOLDENSON

Goldenson also asserted that the motion picture business was in a basically sound position today. "Good theatres, properly located, equipped and maintained, do extremely well in the exhibition of quality product," the executive declared. At present, AB-PT is operating 589 theatres, divesting itself of 16 since the end of 1955. Goldenson added that the company is now intensifying its examination of theatres in terms of their proper return of investment. He also noted that although major investments are paying off in terms of increased sales and higher TV ratings, the company is negotiating an increase in its outstanding loans in order to meet the demands of color experimentation and program development.

Para Earnings High

Consolidated net earnings for the first quarter 1956 for Paramount Pictures totaled $1,722,000 or $.80 per share including $.16 per share on installment sale of film shorts, etc., representing the highest first quarter since the inception of the corporation except for the first quarter 1955. In that period, net earnings reached $2,858,000 or $1.31 per share.

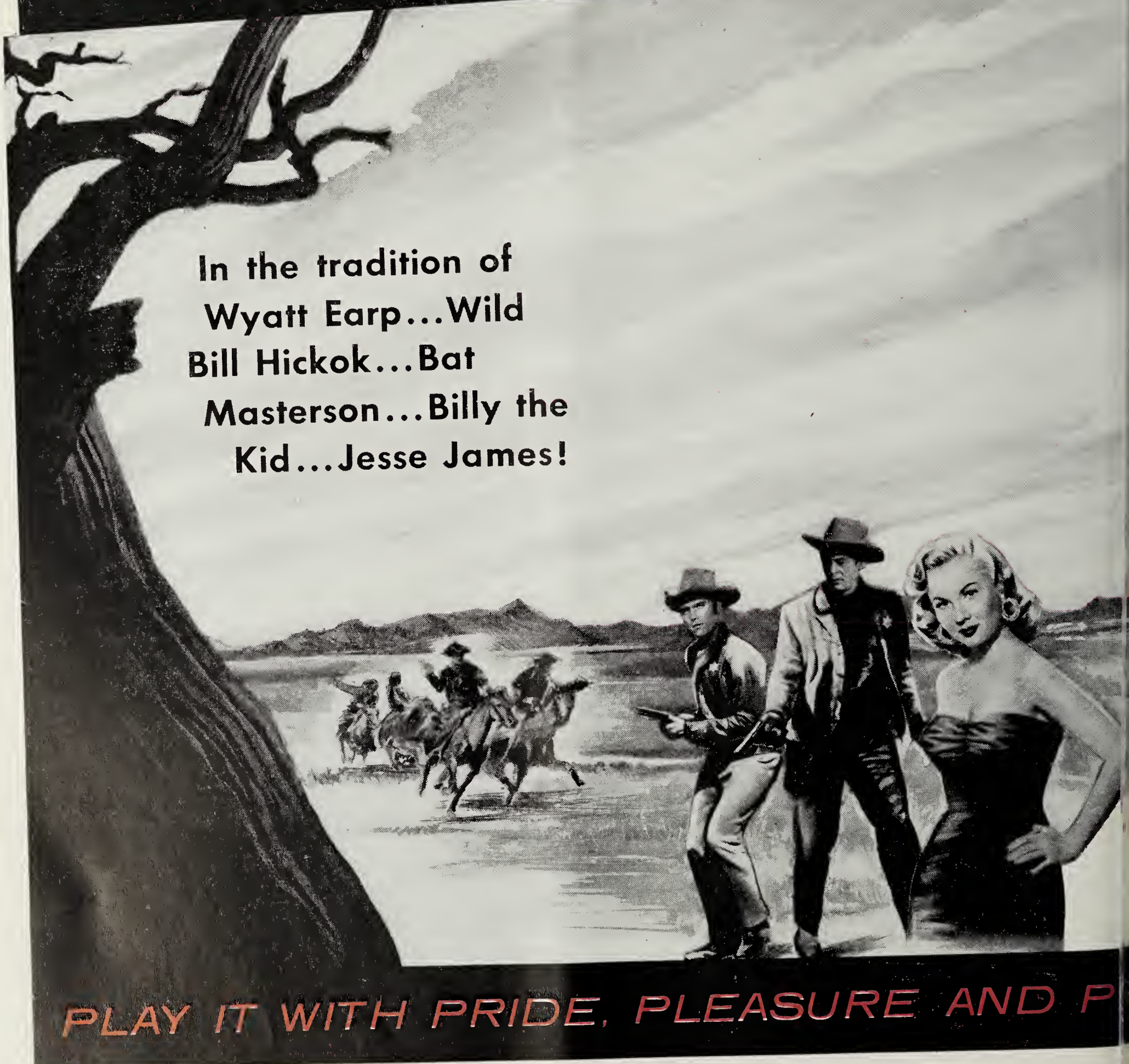
The INDEPENDENT Gets Around



Even in the busiest of times, filmdom's top representatives take time out to read the INDEPENDENT. In Monaco, Paramount president Barney Balaban (left) pauses during activities at the wedding of Grace Kelly and Prince Rainier. At Cannes, former TOA president and board chairman E. D. Martin and Mrs. Martin (center) and Mark Robson, (right) leading director and co-producer of M-G-M's forthcoming "The Little Hut," attend the international film festival in France. The film, based on a Broadway play, will star Ava Garner. Co-producing is playright F. Hugh Herbert.

You'll be on

THE PRO



In the tradition of
Wyatt Earp...Wild
Bill Hickok...Bat
Masterson...Billy the
Kid...Jesse James!

PLAY IT WITH PRIDE, PLEASURE AND P

of

UD ONES

when you play this epic saga
of the gun-fighting marshals
of frontier America!

h Century-Fox presents

THE PROUD ONES

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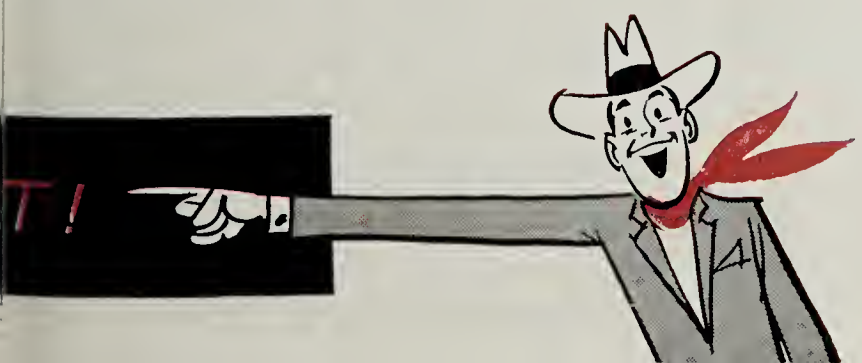
OBERT RYAN • VIRGINIA MAYO • JEFFREY HUNTER

starring

BERT MIDDLETON with WALTER BRENNAN • RODOLFO ACOSTA • ARTHUR O'CONNELL

uced by ROBERT L. JACKS • Directed by ROBERT D. WEBB • Screenplay by EDMUND NORTH and JOSEPH PETRACCA • From the Novel by VERNE ATHANAS

CINEMASCOPE® COLOR by DE LUXE



Terms Disclosed

Zanuck's New Indie Contract With 20th-Fox Before Court

• He may produce not more than 20 films during the next seven years, but no more than five films in any single year.



DARRYL F. ZANUCK

•He may spend as high as $9 million yearly, but no single picture may cost more than $5 million.

• Fox will finance 50 percent of the negative cost of each feature, supply studio facilities, distribute the product, and lend Zanuck funds for his 50 percent equity. Minus distribution and certain other fees, a 50-50 split applies on grosses.

• He will have complete autonomy on production activities.

These are the basic details of Darryl F. Zanuck's proposed new contract as an independent producer for 20th-Fox. Long a subject for industry speculation, the details were revealed last week. Zanuck, currently on leave of absence as studio vice-president in charge of production, has signed the pact, as has 20th-Fox president Spyros P. Skouras.

The agreement is subject to court approval, being part of a stipulation of settlement and compromise in a consolidated derivative minority-stockholders suit pending in New York County Supreme Court.

Referee Abraham Greenberg has already recommended that the settlement be approved and confirmed by the court. Supreme Court Justice Thomas A. Aurelio will rule on the 104-page proposal on May 29.

In addition to setting forth Zanuck's employment status, the agreement stipulates, in answer to stockholder complaints of "excessive" benefits, that death payment to Zanuck's estate of $750,000 be cancelled and eliminated, and that Zanuck buy before Dec. 31, 1956 the $1,092,500 of life insurance (at surrender value) that 20th-Fox has on his life.

Under terms of prior contracts, Zanuck has declared his intent to terminate his full-time employment at $5,000 weekly with Fox as of June 30. On a part-time, ten-year advisory basis, beginning July 1, the producer will be paid $2,885 a week for the first seven years and $1,923 a week for the last three years.

The proposed contract for independent production states that Zanuck must hold not less than two-thirds each of the voting and equity shares. Moreover, he must not during the first seven years produce directly or indirectly pictures for any other firm.

20th-Fox president Spyros P. Skouras revealed last week that, if the agreement is approved, Buddy Adler, the studio's acting chief of production, will step into the former Zanuck post.

House Ways And Means Committee Delays Action On Admissions Tax Bill

Vote on further tax relief for theatres by the House Ways and Means Committee has been temporarily postponed until sometime next week, committee officials reported. It was expected earlier that the House unit would meet this week to resume action on the report of its sub-committee on general excise alterations. Since the Committee will view other tax matters before reaching the admissions tax, it is expected that the theatre levy will come up late in the week. Insofar as the complicated excise tax change bill is not expected to become law this year, industry officials may ask the committee to vote admissions tax relief as a separate bill, it was reported this week.

Earlier, national tax drive chairman Robert J. O'Donnell cited government forecasts for a sizeable Federal surplus at the close of this fiscal year as lending strong support to the industry's tax repeal case. O'Donnell pointed out in a statement issued by COMPO that the campaign claimed from the start that the Government surplus would make it possible for relief to be granted, and "our position is supported by the figures released by the Treasury and the Joint House and Senate Tax Committee."

The non-political Stam committee has declared that the Federal surplus will run as high as $2.3 billion, while one of the top tax experts of the House Ways and Means Committee, Rep. Richard Simpson (R.-Pa.) indicated that the figure may climb as high as $4 billion, O'Donnell said. "We have maintained all along that the surplus would be in the neighborhood of $2 billion . . . (and the figures) certainly give complete justification to our attempt to obtain tax relief at this session of Congress."

The Council continued its strenuous tongue-lashing of the Federal excise via its continuing series of Editor & Publisher ads. In the 63rd in the series, entitled "Is It Corny To Talk Of Honor?" COMPO labeled the admissions levy as excessive use of the Government's taxing authority, and therefore "immoral and evil." Quoting Chief Justice John Marshall's dictum, "The power to tax is the power to destroy," the ad points out that the present tax is encumbering an industry which showed an operating loss in the six months ending March 31 of $8 million.

Re-iterating that the tax was first adpoted as a war measure in World War I, the Council ad declares that the present levy is clearly a violation of the Government's commitment. "Furthermore," the ad states, "continuation of the tax could obviously imperil the existence of a great industry, and its repeal now would neither contribute to inflation nor throw the budget out of balance."

MPAA Ad-Pub Group Explores BO Stimulants

Increased interest in the U.S. boxoffice on the part of the Motion Picture Association of America was strongly indicated in developments during the past fortnight. They were:

• A call by Eric Johnston to the MPAA ad-pub committee for efforts to bolster the box office with sharpened promotional techniques.

• Two preliminary and exploratory plans advanced by the committee—a short-range program designed to encourage business in the fall after the anticipated "good summer business," and a long-range plan possibly involving a credit card system and other devices to encourage theatre attendance.

• Discussion of a business management study to increase the general efficiency of industry operations.

Johnston Attends

In his talk before the ad-pub representatives of the major companies, Johnston declared that he "would help the committee in any way possible" to combat the declining American box office. After the MPAA committee sketched its two tentative programs, committee chairman Jerome Pickman, Paramount ad-pub-exploi chief, indicated that further suggestions for urgently-needed business stimulation will be discussed at subsequent meetings. At the committee's session this week, it is expected that sub-committees will be appointed to develop the long- and short range plans evolved during the initial meeting.

During the meeting, it was pointed out that the credit card plan was first advanced by COMPO last year. However, at that time a number of circuit executives declared that they had attempted the use of such a system without success.

Earlier, at a meeting of company presidents, suggestion for a thorough business management survey of the industry was discussed and engagement of a leading survey organization was considered.

Code Work Starts

In attendance at the ad-pub committee meeting were: David Lipton, Charles Simonelli, Universal; Sid Blumenstock, Paramount; Gil Golden, Warners; Al Stern, RKO Radio; Martin Davis, Charles Cohen, Allied Artists; Rodney Bush, Abe Goodman, 20th-Fox; Paul Lazarus, Columbia; Howard Dietz, Si Seadler, M-G-M; Steve Edwards, Republic; and Al Tamarin, UA.

In another area of MPAA activity, the newly-formed sub-committee of the Association's "Watch-dog" committee on self-regulation announced that from the present time forth it would convene on a weekly basis. The parent committee was formed by the MPAA as a standing committee, headed by Johnston, to investigate and propose improvements in the industry's regulatory machinery. Attending the sub-committee session were Paramount's Robert Rubin, RKO Radio's Paul Quinn, Columbia's Ray Bell, and the MPAA's Sidney Schreiber. Code administrator Geoffrey Shurlock was also present.

Skouras Cites Domestic Drop While Global Earnings Go Up

Attributing the 1955 domestic decline to its period of managerial transition and to the impact of films on TV, 20th-Fox president Spyros P. Skouras revealed that the company's foreign earnings rose from $41,337,000 in 1954 to $53,200,000 in 1955. Global earnings thus rose to $109,567,000 compared to $106,355,000 in the previous year.



SPYROS P. SKOURAS

With TV activity increasing with the renewal of General Electric's sponsorship of the 20th-Fox Hour and the launching of the My Friend Flicka series, the company has at last joined the ranks of major studios selling portions of their backlog for TV exhibition. Fifty-two films from 1935 to 1947 were sold to National Telefilm Associates in a multi-million dollar deal (see page 17). According to Skouras, the sale should bring 20th-Fox earnings for the first six months of 1956 up to or above $1.06 per share mark of the same period in 1955.

Skouras noted that the company was preparing to establish a talent school to overcome the rigors of present-day casting. The scarcity of box-office stars, coupled with demands for high salaries and participation deals, has created a need for "important young personalities." This need, Skouras declared, should be filled by the talent school within several years. In the meantime, the company will continue to resist participation deals.

The company executive also revealed that 20th-Fox continues to expand its earning capacities, with increased TV film production, development of a second oil drilling site, and acquisition of a large South African theatre chain. 20th-Fox also has large theatre holdings in Britain, Australia and New Zealand, Skouras said. By the end of 1956, the president said, 20th-Fox expects to have more than 40,000 theatres equipped for CinemaScope throughout the world.

Book value on common stock continues to increase, Skouras noted, now exceeding $32 per share. During 1955, earning per share stood at $2.28 compared with $3.04 in 1954. During the first quarter 1956, earnings amounted to $.17 per share compared with $.54 per share in the first quarter 1955. During the past quarter, a dividend of $.40 was declared.

Disney Firm Shows Substantial Profit Increase With Solid Boxoffice Returns

With solid box office returns on its four most recent films, Walt Disney Prods. reported a substantial increase in net profit for the first six-month of its fiscal year, according to president Roy Disney. Net stood at $1,418,850 or $2.17 per share compared to $430,048 or $.66 per share in the corresponding period last year. The four films, *The Lady and the Tramp, The Littlest Outlaw, Davy Crockett* and *The African Lion,* plus earlier releases, *The Vanishing Prairie* and *The Living Desert* proved popular product for the Burkank company. A 55 percent increase in combined revenue from character merchandising, publications, music, comic strips, et al, also contributed to the successful half-year. Consolidated gross revenue amounted to $12,859,321 compared to $9,876,175 the previous year.



ROY DISNEY

Disney also noted that the company is extending its bank borrowings to $9,695,572 in order to carry forward a heavier production schedule for theatrical features and television. The loan extension amounts to $2,695,572. The company's two TV shows, the weekly Disneyland, and the daily Mickey Mouse Club, have been playing to audiences of 45 million and 16 million respectively. Forthcoming releases include *The Great Locomotive Chase,* with Fess Parker, *Davy Crockett and the River Pirates,* with Parker, the true-life adventure, *Secrets of Life* and *Westward Ho, The Wagons.*

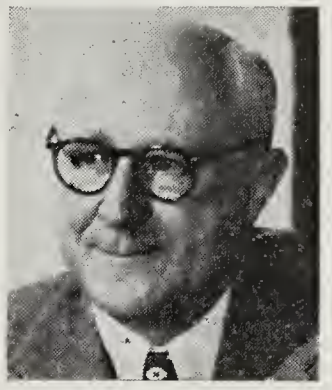
Recreation Spending Up; Film Attendance Down

Consumer spending on recreation since World War II shows only a slight increase because of the post-war decline of motion picture attendance, it was reported in an article in this month's Commerce Department magazine, "Survey of Current Business." The Carolyn G. Bernhard article states that movie admissions, still the largest single item in the recreation category, have not maintained pace with other items in the group, especially radio and TV repair expenditures.

Total spending on recreational services increased sharply immediately after the war, but since then have experienced less than average growth, the article states. It was also stressed that since 1946, high-water mark in film admissions ($1,700,000,000), the attendance decline was greater than the drop in box office receipts since the admissions index rose 30 percent during the period. Since 1946's high point, movie admissions dropped steadily to 1954's $1,227,000,000. In 1954, admissions again rose approximately $50 million, with Commerce officials estimating a continued surge in the 1955 figure.

Good Signs Ahead Reports Kalmus To Techni Holders

Technicolor Inc. is actively negotiating prospects with companies of at least "equal stature," it was announced by president Herbert T. Kalmus at the company's annual stockholders meeting this week. Declaring that pending agreements may involve money or stock, Kalmus indicated that diversification arrangements "would not involve the absorption of Technicolor by anyone else." Technicolor had established a department of diversification on Nov. 1, 1955 for the avowed purpose of putting company resources to new uses.



HERBERT T. KALMUS

Net profit after taxes for the company in 1955 stood at $2,064,820 or $1.03 per share. Earnings for the first quarter 1956 amounted to approximately $.25 per share. Kalmus pointed ont that at the present rate of earnings of American and British Technicolor, calculated earnings for 1956 would reach 94.7 cents per share. Contracts for the year call for 80 features compared with 73 in 1955.

New Developments

New Technicolor developments center abont the imbibition process, improved lab printers and the use of anamorphic lenses on camera and Technicolor printer. These improvements enable the individual producer to make his own contributions in his employment of the process, Kalmus noted. The producer, for example, may photograph in VistaVision and make Technicolor prints of CinemaScope dimensions.

In other Technicolor developments, the company president announced that Technicolor Italiana, to be financed by I.F.E. may be officially formed within ten days. Operations of the graphic arts department is expected to begin commercially in August with the prediction that the department will reach the break-even point after its first year of operation, Kalmus said.

Kalmns also indicated that print-importation by many foreign companies has become "increasingly difficult," pointing the way to establishment of laboratories in the countries in question. The company's amateur color processing division is starting limited production on the West Coast this week, aiming for a volume of $20 million of the $100 million business, with a $2 million in five years volume in 1957.

Schenck Sells Stock

Joseph M. Schenck, founder and board chairman of United Artists Theatre Corp., has sold his stock to a group headed by the circuit's president George P. Skouras, Edward H. Rowley, majority stockholder, and Joseph Seider. It has been reported that Schenck received $850,000 for his 100,000 shares and that he plans to retire. It is also expected that Schenck will resign as board chairman of Magna Theatre Corp., parent company of the Todd-AO process.

Paramount Pictures

DAILY

VOL. 91 NO. 39

ALL-TIME P

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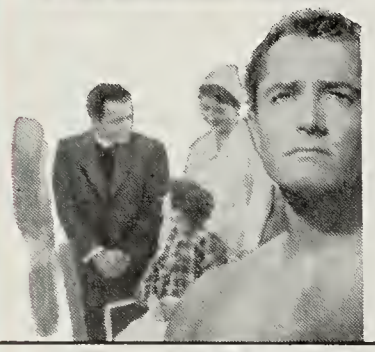
BIG PRODUCTIONS NOW



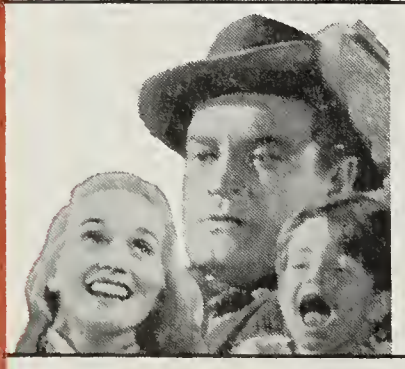
ALFRED HITCHCOCK'S
THE MAN WHO KNEW TOO MUCH
James Stewart, Doris Day.
VistaVision and Technicolor



PERLBERG-SEATON'S
THE PROUD AND PROFANE
William Holden, Deborah Kerr,
Thelma Ritter, Dewey Martin.
VistaVision



THE LEATHER SAINT
Paul Douglas, John Derek,
Jody Lawrance, Cesar Romero.
VistaVision



THAT CERTAIN FEELING
Bob Hope, Eva Marie Saint,
George Sanders, Pearl Bailey.
VistaVision and Technicolor



PARDNERS
Dean Martin and Jerry Lewis.
VistaVision and Technicolor

RIETY

AMOUNT PROD'N PEAK

une Bustin' Out All Over With 7 Pix In Prod'n; 13 To Roll In Next 7 Months

In accelerating even the studio's current high of six films before the cameras, and in a move to ontinue its production upbeat, Paramount has scheduled 13 more pix for lensing within next seven nonths. Five of the films are slated to start in June, and with two of the pix currently shooting still before the cameras at that time, Par will hit an all-time production high with seven films in production simultaneously that month.

Pix starting in June will include "The Jim Piersall Story," starring Anthony Perkins with Alan Pakula producing and Robert Mulligan directing; "The Buster Keaton Story," starring Donald O'Connor with Robert Smith and Sidney Sheldon co-producing, latter also directs; "Flamenca," which Donald Siegal directs for producer Bruce Odlum; "Beau James," starring Bob Hope, a Melville Shavelson-Jack Rose production which Rose will produce and Shavelson direct; and Hal Wallis' "The Rainmaker," starring Katharine Hepburn and Burt Lancaster with Joseph Anthony directing.

Pix set for Fall are: "The Sons of Katie Elder," starring Alan Ladd with Samuel J. Briskin producing, to roll in August; "Papa's Delicate Condition," starring Fred Astaire with Robert E. Dolan the producer, and Alfred Hitchcock's "From Amongst the Dead," for September filming; "The Joker Is Wild," starring Frank Sinatra with Samuel J. Briskin producing, and Charles Vidor directing; "Joey," starring Anthony Perkins, with Alan Pakula producing; and an untitled Martin & Lewis comedy to be directed by Don McGuire; all three to roll in October; "Teacher's Pet," starring Clark Gable for Perlberg-Seaton; "The Red Nichols Story," starring Danny Kaye, a Shavelson and Rose production; latter two are to be lensed in November.

The six films now in production are "Funny Face," "The Loves of Omar Khayyam," "The Lonely Man," "The Maverick," "Gunfight at the OK Corral," and "Hollywood Or Bust." "Gunfight" and "Bust," Hal Wallis productions, will still be filming in June.

BIG PRODUCTIONS COMING

Drive-Ins Fight Regulation Bill

BOSTON.—Drive-in theatre owners in the Commonwealth are mustering rigorous protest to the new ozoner licensing proposal now before the Ways and Means Committee here. The bill would give the Commissioner of Public Safety the right to license open air theatres upon payment of $25 and would allow him the right to make such structural changes in the buildings, entrances and exits "as he deems necessary."

At present, the Commissioner has jurisdiction over four-wall theatres only, with drive-ins falling under local regulation and city or town licensing. Opposition from Commonwealth ozoner operators stems from reports that passage of the bill in its present form would require major structural alterations which may in some case cost exhibitors as much as their original construction costs. The bill, House Bill #2834, is sponsored by Rep. Louis Glaser.

RKO Promotions In Reorganization

Walter E. Branson, RKO's vice-president in charge of world-wide distribution, announced seven promotions this week from the ranks, in a reorganization of the sales set-up.

Leonard S. Gruenberg, formerly Metropolitan district manager, is given greater expansion of supervision by being promoted to head the newly-created Empire State district, consisting of the New York, Albany and Buffalo territories. Gruenberg's headquarters will continue to be in New York.

Sol Sachs, formerly Dallas branch manager, has been promoted to Southwestern district manager, covering the Dallas, Memphis and Oklahoma City territories. His headquarters will be in Dallas.

Hatton Taylor, formerly Boston branch manager, has been promoted to East-Central district manager, with supervision over the Cleveland, Cincinnati, Detroit and Indianopolis territories. His headquarters will be in Cleveland.

Otto Ebert, formerly branch manager in Detroit, has been advanced to the Boston territory as branch manager, succeeding Taylor. Lloyd Krause, formerly branch manager in Cincinnati, has been promoted to branch manager of the largest Detroit territory, succeeding Ebert. Lee J. Heidingsfeld has been promoted from salesman in Cincinnati to branch manager, succeeding Krause. Travis D. Walton has been promoted from sales manager in Dallas to branch manager in the same territory, succeeding Sachs.

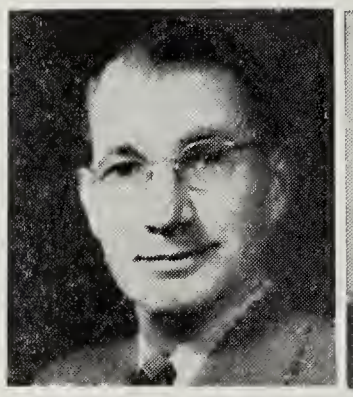
The remaining two districts in the East remain unchanged.

LEONARD GRUENBERG

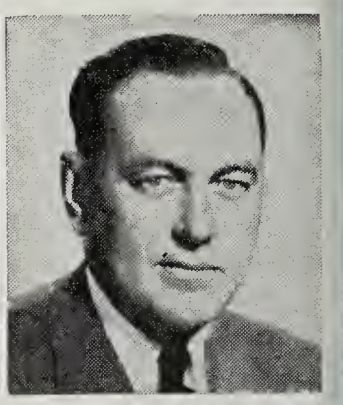
SOL SACHS

HATTON TAYLOR

. . . . NEW POSITIONS



FRANK B. WALKER



CHARLES C. BARRY

FRANK B. WALKER and CHARLES C. (BUD) BARRY have been elected vice-president of Loew's, Inc. Walker is general mgr. of M-G-M records, and Barry recently assumed charge of television operations for the company. Walker formerly was a vice-president of RCA-Victor. Barry, who joined Loew's on May 1, had served previously as an executive in the William Morris Agency.

ABE FISCHER, formerly RKO Chicago branch sales mgr., has joined Distributors Corp. of America in the capacity of mid-western division mgr. Fischer is a former Film Board of Trade president and has served previously with M-G-M and Warners.

IVAR N. HILTMAN, JAMES E. MCGHEE and EDWARD P. CURTIS have been elected directors of Eastman Kodak Company. Hiltman is general mgr. of the Kodak Part Works in Rochester; McGhee, in charge of domestic sales and advertising; and Curtis, general manager of the company's international division.

Thomas J. Mulroy has been appointed sales manager of the new Viera-Lite Screen Division of L. E. Carpenter & Company; Viera - Lite, Carpenter's newest product, is a low cost all-vinyl scientifically - designed lenticular motion picture screen, offering controlled maximum reflection, and optimum light distribution.



THOMAS J. MULROY

Mulroy comes to his new position from Bausch & Lomb Co., where, for the past five years he was product supervisor in charge of sales of CinemaScope attachments and projection lenses to motion picture exhibitors through theatre supply dealers. Mulroy will make his headquarter's at the company's sales offices in the Empire State Building.

MELVIN B. DANHEISER, formerly RKO Radio sales assistant for Latin America, Far East and Australasia, has been elevated to the post of assistant to the foreign sales mgr. Sidney Kramer. In other company promotions, JULIUS STEIN moves from the domestic accounting division to the foreign sales division where he will be in charge of sales control for Latin America and the Far East, and MILFORD I. RYDELL will add South Africa and Australasia to the territories for which he is responsible. Rydell is at present head of sales control for the United Kingdom, continental Europe and the Near East.

ROBERT M. DUNN, formerly assistant general sales mgr. for Ansco, has been appointed general sales mgr. of the company. Dunn joined the photographic manufacturing company upon his graduation from Williams College in 1931.

EMMET CASHMAN has been named Buena Vista playdate dept. chief. Cashman formerly headed the print and negative dept. at RKO, and previously was playdate dept. chief for the company.

MARY KINCKLE DAMMOND has been appointed special publicity consultant for United Artists. Miss Dammond's first assignments will be *Trapeze* and *Alexander The Great*. Before joining UA, Miss Dammond served as publicity and promotion director for the YWCA of New York and Junior Scholastic Magazine radio-TV editor.

GEORGE J. SCHAEFER has been retained as producer's representative by Robert L. Jacks on Crown Prods.' *A Kiss Before Dying*, forthcoming UA release. TERRY TURNER has been engaged by Schaefer to work with Roger Lewis, UA ad-pub director, and with Myer Beck, representing Jacks, on the saturation booking of the Robert Wagner-Jeffrey Hunter-Virginia Leith starrer.

ROBERT METZLER has joined RKO Radio Studio as location mgr., after serving 20th-Fox for 8 years in a similar capacity.

Constructing New Fox Projection Building

Construction is well under way at the 20th-Fox studios in Hollywood on a new re-recording and projection building which will house a 487-seat projection room, three projection booths, three re-recording rooms and allied equipment.

According to executive producer Buddy Adler, the building, which will cost in excess of half a million dollars upon completion, will provide the studio with a new projection room designed to be the last word in 55mm projection for viewing daily "rushes" and productions in the full-size 55mm. In addition, the room will be equipped for 35mm projection as well as the latest techniques in six-track stereophonic sound re-recording and reproduction.

C. V. WHITNEY TOLD MERIAN C. COOPER "Get the Best"



The Stuntmen

COOPER asked JOHN FORD to have filmland's most gifted and daring stuntmen enact the hand-to-hand combat scenes. They were:

BILLY CARTLEDGE
CHUCK HAYWARD
SLIM HIGHTOWER
FRED KENNEDY
FRANK McGRATH
CHUCK ROBERSON
DALE VAN SICKLE
HENRY WILLS
TERRY WILSON

the **C. V. WHITNEY** Pictures, Inc., attraction

JOHN WAYNE in

THE SEARCHERS

co-starring

JEFFREY HUNTER • VERA MILES • WARD BOND • NATALIE WOOD

from a novel personally selected by C. V. WHITNEY, president

MERIAN C. COOPER, vice-president in charge of production

directed by JOHN FORD

Color by TECHNICOLOR · in VistaVision

soon to be presented by **WARNER BROS.**

C. V. WHITNEY TOLD MERIAN C. COOPER "Get the Best"

Then **COOPER** asked **JOHN FORD** to capture the full sweep of the novel, THE SEARCHERS. **FORD** took the entire company to Monument Valley where he got real Navajos. The entire tribe cooperated, portraying the roles of their former bitter enemies, the Comanches.

Among the Indians were:

AWAY LUNA
BILLY YELLOW
BOB MANY MULES
EXACTLEY SONNIE BETSUIE
FEATHER HAT, JR.
HARRY BLACK HORSE
JACK TIN HORN
MANY MULES SON
PERCY SHOOTING STAR
PETE GRAY EYES
PIPE LINE BEGISHE
SMILE WHITE SHEEP



The Indians

in the **C. V. WHITNEY** Pictures, Inc., attraction

JOHN WAYNE in

THE SEARCHERS

co-starring

JEFFREY HUNTER • VERA MILES • WARD BOND • NATALIE WOOD

from a novel personally selected by C. V. WHITNEY, president

MERIAN C. COOPER, vice-president in charge of production

directed by JOHN FORD

Color by TECHNICOLOR · in VistaVision

soon to be presented by **WARNER BROS.**

Freeman Outlines ProductionChange For Senate Unit

Paramount studio chief Y. Frank Freeman outlined for the committee the changes which have taken place during the past 15 years affecting the volume and cost of production, distribution practices and the overall net return from the film business.

"Fifteen years ago," he declared, "the revenue of the Hollywood motion picture industry was derived approximately 75-80 percent from the United States and Canadian markets and 20 to 25 percent from the foreign market. The Hollywood motion picture industry was producing approximately 525 motion pictures annually. The overall investment in the negative cost of this number of pictures was approximately $250 million. However, of this number approximately 100 pictures were produced at an average cost of $25,000 to $30,000 each—known as 'quickies.' The market for such pictures no longer exists and during the past five or six years the producers have ceased to make them."

Cites TV Impact

Following the war, he pointed out, more consumer dollars began to be diverted into other forms of entertainment that could not be enjoyed during the war years. Television began to spread in 1948, adding a tremendous competitive impact.

"It is my firm opinion," Freeman asserted, "that television has contributed substantially to the drop in theatre attendance in the United States and Canada."

Noting that the "so-called star system" is the keystone of the film industry, he said no producer today—with rare exceptions—"is willing to risk making an investment in a motion picture which can involve several million dollars, regardless of how good the story may be, without being able to engage not only one top star, but in many instances two and three."

Independent Trend

And the top stars, as well as other key figures in production, no longer can be hired on an annual salary basis. The trend has been in the direction of "independent deals" in which the "personalities involved . . . share in the profits of the picture. . . .

"It is my opinion that in 1956 over 66⅔ percent of the high quality motion pictures made in Hollywood will be on the basis of deals with independent groups. . . . Under these conditions, it can be seen that the right of studio management to designate the services of a producer, director, writer or actor ceases."

Freeman also noted that the exhibitor raises the question of why new personalities and new faces are not being developed, but rarely gives the studios any help with this problem. Nevertheless, this is being done and will be continued by the studios "even though past experience has shown that little help in this work will be contributed by exhibitors."

Discussing the product shortage issue, Freeman pointed out that it now costs the industry $300 million to produce 300 pictures a year, as against the $250 million it cost 15 years ago to turn out 525 films annually.

Salaries of workers in the craft unions

(*Continued on page* 49)

Senate Hearings

Distribs Hit Shortage Charge, Regulations,RentalArbitration

(*Continued from page* 7)

The result of such a system, if only a fraction of the theatres were to seek film rental modifications after playing of the picture, would be "utter chaos," Schimel warned. "One such arbitration in each office of a producer-distributor (involving a complete examination of every aspect of the distributor's financial and business structure) could disrupt the business of the distributor in the entire area served by that office."

Citing the "momentous concession" made by TOA counsel Herman Levy during the first set of hearings, in which he offered distributors a "two-way street" on arbitration of film rentals, Schimel commented: "How can one expect an arbitrator to increase the rental of an exhibitor who has asked for reduction?" This "obvious and brazen joker" was the cause of the spontaneous burst of laughter from the distributor spectators—for which he apologized—when Levy made the offer, he explained.

'No Time For Pictures'

As for Allied's recommendation for federal regulation of film rentals and policies, Schimel said that if this should ever come to pass, the exhibitor as well as the producer-distributor will have to be regulated, particularly his admission prices. However, he added, "neither the statement of Mr. Myers nor the bill proposed by Allied contains any provision which remotely suggests regulation of admission prices."

Any federal regulatory body, he said, would face the same problems and complexities as those previously detailed with respect to arbitration of film rentals.

"Picture, if you will, the proceedings before the regulatory body, and the time necessarily to be consumed in hearings and the personnel required to prepare for and attend such hearings. I submit that there would be no time to make pictures and no time to sell them and no time to exhibit them."

There is no surer way to "utterly destroy" the motion picture industry, Schimel warned, "than to enact legislation to regulate it. . . ."

In questioning Schimel, chairman Humphrey cited a report by the Sindlinger statistical analysts which showed a drop of $11.8 million in exhibitor profits during the last year, that more than 5,000 theatres are operating at the breaking point, 10,000 others are in distress, and 100 theatres contributed 12 percent of the total nationwide gross last year. He asked Schimel for his views on the cause of this "economic plight."

If the study was to show the need of exhibitors for the elimination of the federal admissions tax, Schimel said, he is "completely in accord." And on this point, Senators Humphrey and Andrew F. Schoeppel (R., Kans.), only subcommittee members present, concurred. And Schoeppel also noted the support of Sen. Barry Goldwater (R., Ariz.) for elimination of the levy.

But, as for the other factors, Schimel said every exhibitor statement reflects income from unrelated enterprises of distributors—such as the Fox oil wells and foreign income, including theatres abroad—but no figures on theatre income takes into account outside earnings from such major sources as concessions and real estate.

Free Film Wouldn't Help

The "competitive march of time and industry," the impact of TV and drive-ins have hurt the theatre business, and, as in other forms of business, the little man is being pushed out, he said. "Nothing short of subsidizing the little man can keep him in business. If you gave him the film for nothing he would still lose money." And, he added, "our income is predicated on their income . . . we want flourishing theatres."

Loew's distribution vice president Charles Reagan took issue with some 50 affidavits which exhibitors submitted on trade abuses. The company, he declared, had reduced film rentals on engagements which did not meet anticipated revenues, with adjustments ranging up to more than $2 million in the past three years.

Exhibitor statements on Loew's income were "misleading," he charged, including revenue from foreign as well as domestic operations and from non-distribution sources such as music companies. Even without taking this into consideration, he added, Loew's net in 1955 declined 19.2 percent below 1954, a drop of $1,265,000.

Denies Product Shortage

Reagan denied claims of product shortage, saying that exhibitors had refused to buy pictures which they did not like, and than nine of MGM's features had less than 10,000 bookings.

Answering charges attacking the terms for "Guys and Dolls," he said MGM was distributing the film on a fee basis and did not have the final word on terms. But he said he thought the terms were acceptable.

Extended runs, he said, have always been justified for large showcases, and with small houses seeking first-runs extended runs are even more justified since it requires a longer time for a small house to play off a big feature. MGM has tried to discourage bidding and has it only in 538 situations, he added.

Lashing out at exhibition's "search for a scapegoat," Columbia vice-president Abraham Montague urged unity within the ranks of the film industry so that all parties may "find within themselves the ingenuity, the showmanship and competitive spirit to meet

(*Continued on page* 49)

Reagan Text Mailed To 7500 Exhibitors

"Because M-G-M's exhibitor customers have a right to see it," Charles M. Reagan, vice-president and general sales manager of Loew's, this week mailed to more than 7,500 exhibitors throughout the U. S., the complete text of the statement he made to the subcommittee of the Senate Small Business Committee.

Reagan did not formally request an acknowledgment, but added, "if you wish to comment on my statement or any phase of the hearings, or regarding government regulation of our business in any form, your correspondence is invited and your comments are welcome."

Blank For Round Table Meetings; AgainstRegulation

"I don't favor having the government regulate our industry. We should all get together and take part in a roundtable meeting to resolve our mutual problems." Thus did TOA president Myron Blank second National Allied's call for an industry roundtable discussion, upon his return from a five-week trip through Europe.



MYRON BLANK

Blank, speaking at a trade conference at TOA headquarters, asserted that TOA will "gladly join" with Allied in meeting with distribution as a group or as individuals. Unless there is self-regulation of industry trade practices, we will get legislation," he warned.

The Des Moines exhibitor reported that while he was in France attending the Cannes Film Festival, he spoke to many foreign film producers about the needs of U. S. market. He said that this matter was primary in his discussions at the mid-year meeting of the Union Internationale de L'Exploitation Cinematographique, in Paris, and in his talk before the Cinema Luncheon Club in London.

Regulation Works

Everyone is aware that the motion picture business is "international," Blank said, "and that many situations problems are similar and that an exchange of information is beneficial to everyone."

Julius Gordon, National Allied secretary, was also abroad with him, Blank said, and is completing a reporting a report on governmental regulations abroad for presentation to the Allied board. The TOA executive said that such regulation "works out very well."

He cited the British ceiling on film rentals which were brought about by agreement between distribution and the trade associations there. He said that many foreign countries have film rentals ceilings set at 50 percent and that the "sliding scale" is in operation in many other nations.

As evidence of the international nature of the film business, Blank said that this September's TOA-TESMA-TEDA-PCA convention at the New York Coliseum will probably European trade associations present. He ex-European trade association present. He expects at least 40 were expected to come from France alone.

Use Shorts More: Grad

More extensive use of the short subject as a weapon for the exhibitor in the competitive battle with other forms of entertainment is urged by Columbia short subjects sales manager Maurice Grad in a message to the company's domestic sales staff.

Grad points out that a number of theatres are playing fewer shorts than in previous years and that patron reaction to such a reduction is a belief that less entertainment is being provided by the theatre.

Makelim Plan Admits "Failure"

HOLLYWOOD.—The Makelim Plan, under which exhibitors and circuits were to assure the success of features with advance bookings, has been abandoned. Independent producer Hal R. Makelim admitted that the plan was a failure at the same time as he announced that his first film, *The Peacemaker,* would be released under his own name. No releasing organization has yet been set.

In a letter to exhibitors and circuits who had contracts under the Plan, Makelim stated: "I made a picture . . . and I've got an awful lot of money tied up in it. The contracts received . . . were not enough to allow . . . a proper presentation, or even come close to giving me back my cost of the picture, to say nothing of prints, advertising etc."

Apparently Makelim was the only financial loser since he was to bear all the financing of the first film alone. Had the plan continued, exhibitors would have shared in production costs. First plans were for Makelim to produce 12 pictures during the first year. Members could drop out after the first picture. Makelim stated that preparations are now being made for two more features for release late in 1956 or early 1957.

Network Presidents To Defend Operations

WASHINGTON.—Network presidents will defend their operations against charges which have been leveled at them from many sides, during hearings by the Senate Commerce Committee beginning June 11, committee chairman Warren G. Magnuson (D., Wash.) has announced.

In earlier hearings, small station operators have claimed the networks have been squeezing them out of the television business, making it virtually impossible for them to obtain top programs; and Sen. John W. Bricker (R., Ohio), ranking minority member of the committee, has issued a scathing report charging that the three major networks are a dangerous monopoly.

Leadoff witness will be CBS president Frank Stanton, to be followed on succeeding days by Robert Sarnoff of NBC, Robert Kintner of ABC, and CBS and ABC affiliates.

NCA Hits Trend To Sex, Film Clip Showings On TV

MINNEAPOLIS.—Resolutions opposing the trend toward sex and sensationalism in films, condemning the use of film clips on television shows, and urging defeat of the proposed state minimum wage of $1.00 for amusement industry employees highlighted activities at the annual North Central Allied convention here last week.

Sex and sensationalism were described as cheapening the business and cutting into distaff attendance and condemnation was extended to newspaper advertising of pictures as well as to film content.

Al Sindlinger, addressing the convention, urged the industry to stop competing with itself by means of sponsored television programs. The NCA resolution opposing the use of film clips on video is in line with Sindlinger's findings that such film clips are harmful to theatre attendance. The statistical analyst urged the exhibitors to go after the women and children to bolster box office receipts and predicted that business would improve considerably during July and August.

Berger Reelected

In addition to the efforts to raise the minimum wage, Stanley Kane, NCA executive director, forecast the possibility of local admissions tax troubles on the horizon and pointed to the growing furor for daylight savings time as a threat to drive-in operations.

Benjamin N. Berger, reelected president, blasted distribution and warned that legislation would be necessary if the film companies refused to heed exhibitor pleas for a round table conference.

A suggestion for one big exhibitor organization and the settlement of industry problems without government intervention was the gist of a talk by William C. Gehring, 20th-Fox vice-president. Alex Harrison, general sales manager of 20th-Fox, urged cooperation with his company's new talent program and emphasized the mutual problems besetting exhibition and distribution.

Reelected were Ernest L. Peasler, vice-president, Henry J. Greene, treasurer and Kane. Lowell Smoots was elected secretary.



With stars John Wayne (left) and Ward Bond (center) making personal appearances, C. V. Whitney's production of "The Searchers," for Warner Bros. presentation, has racked up phenomenal record-breaking grosses in its first three premieres in Chicago, Buffalo and Detroit. During their personal appearance tour in Chicago, Wayne and Bond appeared as guests on the Tony Weitzel radio show over CBS.





LEFT: Cecil B. De Mille's "The Ten Commandments."
ABOVE: Ponti-De Laurentiis' "War and Peace."

Spectacle And Variety

Paramount Offers Theatres Most Promising Attractions

"Never before in the history of the film industry," Paramount states in its latest annual report to stockholders, "has any one organization presented in the same year two entertainment attractions of the scope of Cecil B. DeMille's production, *The Ten Commandments,* and the production of Tolstoy's novel, *War and Peace.*

"All other Paramount pictures too are of unusual boxoffice magnitude," the report continues, asserting that these films are "based on important literary and stage properties and starred with talent whose brilliance assures their boxoffice success."

Among the forthcoming Paramount pictures described in the handsomely mounted document are Alfred Hitchcock's *The Man Who Knew Too Much,* in VistaVision and Technicolor, starring James Stewart and Doris Day, and *The Leather Saint,* in VistaVision black-and-white, top-billing Paul Douglas, John Derek and Jody Lawrence. The former, of course, is a thriller and the latter tells the story of a minister who turns professional boxer to raise funds for needy youngsters. Both pictures will enter release in June.

July will bring release of Bob Hope's new comedy, *That Certain Feeling,* co-starring Eva Marie Saint and George Sanders, and Dean Martin's and Jerry Lewis' romp in the West, *Pardners.* Both are in Technicolor and, like all pictures coming from Paramount, in VistaVision.

The August releases from Paramount will include Perlberg-Seaton's drama of love and hate, *The Proud and Profane,* based on Lucy Herndon Crockett's best-selling novel. William Holden and Deborah Kerr star in the black-and-white film.

Subsequent months will bring to theatres these other major Paramount productions: *The Mountain,* Edward Dmytryk's production in Technicolor set in the spectacular French Alps, starring Spencer Tracy, Robert Wagner and Claire Trevor; Hal Wallis, *Gunfight at the O.K. Corral,* outdoor drama of the old West teaming Burt Lancaster and Kirk Douglas, and shot in Technicolor; Martin and Lewis' *Hollywood or Bust,* in VistaVision and also bearing the Wallis imprimatur; *Funny Face,* Technicolor-VistaVision musical that pairs Audrey Hepburn and Fred Astaire; *The Maverick,* Charlton Heston-Anne Baxter starrer in Technicolor; *The Vagabond King,* Technicolor filming of Rudolf Friml's romantic operetta starring Oreste and Kathryn Grayson; *The Loves of Omar Khayyam,* Technicolor romance starring Cornel Wilde, Ramond Massey, Debra Paget and John Derek.

In the latter part of the year *War and Peace* and *The Ten Commandments* will enter release. Charlton Heston has the key role of Moses, and others in the cast include Yul Brynner, Anne Baxter, Edward G. Robinson, Yvonne DeCarlo, Debra Paget, John Derek, Sir Cedric Hardwicke, Nina Foch, Martha Scott, Judith Anderson and Vincent Price. "War and Peace," shot in Europe by Ponti-DeLaurentiis, stars Audrey Hepburn, Henry Fonda and Mel Ferrer, and was directed by King Vidor.



Dean Martin and Jerry Lewis in Hal Wallis' "Pardners."



William Holden and Deborah Kerr in Perlberg-Seaton's "The Proud and the Profane."



Spencer Tracy and Robert Wagner in Edward Dmytryk's "The Mountain."

Para Salute To Weltner

Permitting his name to be used in a major sales drive for the first time, Paramount's world-wide sales chief George Weltner will be honored with a 26-week drive starting July 1, it was announced by the company. The drive, named "Paramount's Salute to George Weltner," will involve employes in all branches of the organization in tribute to the sales executive's 34 years service with Paramount. Divided into two 13-week periods, the sales effort will include the two "Paramount Weeks," July 25-Aug. 7, and will conclude during the company's "Booker-Salesman Month."



Bob Hope and Eva Marie Saint in Panama-Frank's "That Certain Feeling."



You should see . . . . . .

THE EDDY DUCHIN STORY

because IT IS A PICTURE FOR ALL

WHO SAY: CATCH ME A STAR.

PAINT ME A SUNSET– BUT

MOST OF ALL, TELL ME A

STORY! A STORY THAT'LL

HAVE ME LAUGHING.

HURTING. SPELLBOUND –

AND ATOP THE MOON!

TELL ME A STORY

I'LL NEVER FORGET...

THE EDDY DUCHIN STORY!



TYRONE POWER
KIM NOVAK

THE EDDY DUCHIN STORY

CO-STARRING
REX THOMPSON · JAMES WHITMORE WITH SHEPPERD STRUDWICK
AND INTRODUCING
VICTORIA SHAW

SCREEN PLAY BY SAMUEL TAYLOR · STORY BY LEO KATCHER · PIANO RECORDINGS BY CARMEN CAVALLARO
PRODUCED BY JERRY WALD · DIRECTED BY GEORGE SIDNEY · ASSOCIATE PRODUCER JONIE TAPS · A COLUMBIA PICTURE

CINEMASCOPE
COLOR BY
TECHNICOLOR

....You should play

Columbia's

THE EDDY DUCHIN STORY

because...

...THE UNPRECEDENTED ADVANCE PUBLICITY HAS BEEN GAINING MOMENTUM FOR MONTHS AND WILL CONTINUE TO BUILD FOR MONTHS...ALL ACROSS THE COUNTRY!

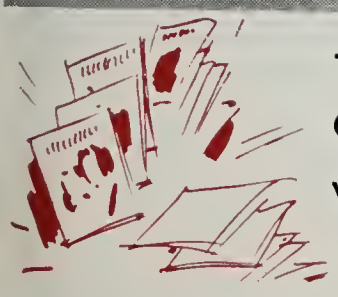
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HOLLYWOOD

. . . on the wire

RICHARD BERNSTEIN, *Editor*
Hollywood Offices:
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Sell 'New Faces'; Biggest BO Boost In Years: Sidney

HOLLYWOOD.—"The film industry's unprecedented success, during the past two years, in developing new screen faces has given the nation's theatres their biggest potential box office boost in years. Properly exploited, this development can be comparable, in impact on the public, to the advent of the wide screens and other technical innovations."

This is the message which George Sidney, president of the Screen Directors Guild, will take to exhibitors on his forthcoming swing around the country in conjunction with major openings of "The Eddy Duchin Story," which he directed for Columbia on loan-out from M-G-M.

In a recent statement refuting the claims of Leonard Goldenson, ABC-Paramount Theatres head, that the industry was in "urgent need of new blood," Sidney declared that what was actually required was more thorough cooperation between the producers and theatre operators in exploiting the "unprecedented amount" of new talent uncovered in Hollywood during the past two years.

"Now that we have the new material to work with, it is of utmost importance that we join forces, on a nationwide scale, and exploit it," the director who is leaving M-G-M to head the newly-formed George Sidney Productions under a term pact with Columbia, declared.

"We now have our golden opportunity to further capitalize, by united and wholehearted action, on the progress we have made, backing up our latest productions, most of them loaded with promising newcomers."

Wald-Col. Huddle?

HOLLYWOOD.—Negotiations are currently under way between Columbia Pictures and its executive producer, Jerry Wald, looking to resumption of his status as an independent producer under the Columbia banner it was reported.

No official announcement was made, however, about the status of *Andersonville* project. This is the epic MacKinley Kantor novel which Wald had announced as his personal production. Rumors have the film going to George Sidney's new independent company.

Jeanne Crain signed to star opposite Stewart Grainger in "The Whole Truth," a modern murder mystery which James Woolf will produce in England for Romulus Films next February. . . . Lesley Sclander has been set by Bel-Air Productions to direct "Mark of the Apache," which will be filmed on location with Aubrey Schenck as executive producer and Howard W. Koch producing. The film, which will be released by United Artists, has a screen play by David Chandler. . . . Richard Kiley has been inked by Bruce Odlum for the starring male lead in "Flamenca." The film, which will be directed in Spain by Don Siegel this summer, will be released by Paramount. . . . Randy Stuart will co-star with Grant Williams in U-I's shocker, "The Incredible Shrinking Man." . . . Tom Ewell will star in "Father's Little Leaguer," for M-G-M. Herman Hoffman will direct. Original story and screen play is by Nat Benchley.

* * *

"The Silent Gun," a dramatic story about a cowardly young man who poses as a famous outlaw, will go before the cameras as a Bryna Production this fall with Jerry Bresler producing. The story is by Carson A. Wiley, who also has been inked by Kirk Douglas' company, Bryna, to do the screen play. Bryna now has acquired six story properties. Three are slated to go before the cameras this year.

* * *

Gloria McGhee and Robin Morse have been signed to multiple picture, non-exclusive contracts by Payne-Seltzer Productions, joint companies. They appeared in the P-S's feature, "The Boss," which starred John Payne, William Bishop, Doe Avedon and Miss McGhee, Bryon Haskin directed. . . . Pat Boone, one of the top young recording artists in the country, who records for the Dot label, was signed by William Wyler to sing the title song of his film, "The Friendly Persusian," which stars Gary Cooper and Dorothy McGuire, under the title credits. Allied Artists, which is releasing the feature, had a press luncheon to introduce Boone to the fourth estate and judging from his records and his personal charm, it's a safe bet to say that young Pat Boone will probably ink a contract very soon to sing in front of a camera.

* * *

Academy Award winning cameraman Jack Cardiff was signed as Director of Photography on the LOP, Ltd. Production of "The Sleeping Prince, Marilyn Monroe-Laurence Olivier starrer, Milton H. Greene, president of Marilyn Monroe Productions, Inc. announced. Shooting on the Terrence Rattigan London stage success will start at Pinewood Studios, England, July 30th, with Olivier directing for Warner Brothers release.

* * *

East Indian actor William Rau set for a role in "Istanbul," at U-I. . . . Roberta Haynes has returned from Europe, where she starred in some European films, and has resumed her screen career in Hollywood. . . . Phillipa Fallon will co-star in "Killer At Night," for India Productions, Ltd. in London sometime ths fall. Actress will play the femme lead in the feature. . . . William Broidy's feature film, "Wild Bill Hickok," rolls for Columbia release June 11 with George Sherman directing the film, which stars Guy Madison and Andy Devine. . . . Carl Hittleman puts the Bishop-Hittleman Productions feature, "The Buckskin Lady," before the cameras June 12th, he will produce and direct the film.

* * *

Albert Glasser was signed by Frank and Walter Seltzer to score "The Boss," UA release. . . . Paul Henried will direct "Juggernaut" for John Bash Productions and will also be a partner in the producing company, it was announced by Bash. Bash and Henreid are now negotiating for three top stars to head the film's cast. The pair recently teamed on "A Woman's Devotion," which Henried directed and Bash produced. "Juggernaut" is an original screen play by James Edminston.

* * *

Louis Hayward was signed by Paramount to enact the male lead in "The Search for Bridey Murphy," which Pat Duggan will produce. The feature will be directed by Noel Langley. . . . "Spectacular," a novel by Bob Thomas, was purchased by M-G-M. It deals with a 90 minute TV tribute to a film producer. The studio also purchased "The Best of Spirits," a short story by Richard Haydn, which is a light comedy dealing with a mathematics genius, who leaves his calling to join a young trapeze performer in a traveling circus. . . . RKO signed Glynis Johns for "The Day They Gave Babies Away," which will be produced by Sam Wiesenthal and directed by Allen Reisner. Film rolls June 25th.

* * *

Producer-Director Stanley Kramer signed Juan Olaguival and Jose Nieto, two of Spain's leading actors for "The Pride and The Passion," which he is making for United Artists release starring Cary Grant, Frank Sinatra and Sophia Loren. Kramer also signed famous flamenco dancer Paco Reyes to do the choreography for the film, which is being shot in Technicolor and

(*Continued on page* 33)



James Stewart and Audie Murphy, who made two of U-I's biggest grossing films, "The Glenn Miller Story" and "To Hell and Back," are shown with Edward Muhl (left), U-I vice-president, and producer Aaron Rosenberg, as they signed to appear together for the first time in "Night Passage," slated to be one of the biggest projects ever undertaken by the studio.

Seltzers See Indie Re-emergence Based on Exploitational Feature

By Richard Bernstein

"The teaming of a star and a production unit in a joint venture creates two major advantages—it reduces the most of investment and it gives the actor an incentive in the picture even after the film is completed," stated Frank Seltzer, who is partnered with brother Walter Seltzer in Seltzer Films. The Seltzers with star John Payne are partnered in Boss Productions' *The Boss,* which is being produced for United Artists release with Byron Haskin directing.

"This film," Walter Seltzer stated," is an exposure of political corruption, scripted by Ben L. Perry. The Seltzers pointed out that this particular story property has been in the process of being developed as screen material for a period of years. Frank Seltzer explained, "An independent production company of our stature hasn't the means to buy the type of properties we want for films, so we have to create scripts of top calibre."

The teaming of the two brothers brings to the independent film scene a combination with a rich background in motion picture advertising, publicity and production. Frank has been a publicity and advertising director, as well as a producer, writer and director. He produced three features for 20th-Fox release and produced the highly-successful suspense thriller, *711 Ocean Drive,* for Columbia release. Walter was publicity director for Hal Wallis, and subsequently Hecht-Lancaster Productions publicity and advertising director.

"The only way to produce an independent film and to stay within a tight schedule is by pre-production," Frank stated. "We spent six weeks on pre-production for *The Boss,*" he noted.

The Boss, follows the career of a ward heeler who inherits his district by the death of his brother and rises to behind-the-scenes political supremacy in the state. William Bishop, Doe Avedon and Gloria McGhee co-star with John Payne.

"We feel that the film is timely, has plenty of exploitation value and a slant that's different," Walter stressed. "We hope to have the film out a month before the national election," he added.

The brothers both know the problems of exhibition, and Frank pointed out that they are making all the tie-ins they feel will help sell the film. "A picture has to create that 'want to see' feeling in a movie-goer," Walter said.

Next on the Seltzer agenda is *Mr. Tex,* another exploitation film dealing with the off-beat subject of hoof-and-mouth disease.

Seek Cagney

"It's a perfect role for James Cagney and we're going to try to get him for it," Frank said.

The exploitation feature is the main factor for the re-emergence of the independent producer as a big supplier of motion pictures, the Seltzers stated. The story is the top factor today—and the indie producer who can find story properties that are novel and can be produced cleverly for the proper budget can compete with the product of major studios, the producing pair believe.

"Hollywood has to get back to the old concept," Frank said, "It has to bring glamour back. The quicker motion pictures start glamourizing their product, the better off the whole industry will be."



Associate producer Walter Seltzer, star John Payne and producer Frank Seltzer get together for a chat on the set of "The Boss," a joint venture of the Payne-Seltzer companies. Byron Haskin is directing for United Artists release.

New Group Of 11 Pix Set By RKO

HOLLYWOOD.—RKO president Daniel T. O'Shea this week announced a second group of 11 major productions which the new RKO management will put before the cameras between June 7 and Oct. 15.

The films include: *Bundle of Joy,* with Debbie Reynolds and Eddie Fisher; Sam Fuller's *Run of the Arrow; The Day They Gave Babies Away,* with Glynis Johns; *Strike a Blow,* with Kim Hunter and James MacArthur; *I Married a Woman,* with George Gobel; John Farrow's *The Lady and the Prowler; The Girl Most Likely,* with Jane Powell; Stanley Rubin's *Underdog; Pakistan,* starring John Wayne; *Stage Struck* and *Bangkok.*

RKO Radio has now completed four films since its new management took over—*The First Traveling Saleslay,* with Ginger Rogers, Barry Nelson and Carol Channing; *Tension at Table Rock,* with Richard Egan, Cameron Mitchell and Dorothy Malone; *Back From Eternity,* with Robert Ryan, Rod Steiger and Anita Ekberg; and *Beyond a Reasonable Doubt,* with Dana Andrews and Joan Fontaine. *Public Pidgeon Number One,* co-starring Red Skelton, Vivian Blaine and Janet Blair, is now in production.

. . . HOLLYWOOD

(*Continued from page 32*)

VistaVision. . . . Fritz Lang has formed Fritz Lang Productions to make "Dark Spring," by Michael Laddie. Lang is currently working on "Beyond A Reasonable Doubt," directing the RKO feature for Producer Bert Friedlob. . . . Joan Fontaine has two more film commitments for features with RKO. Films will be announced in the near future.

* * *

Producers William Thomas and Howard Pine have set a July 9th starting date for their feature, "Fever Heat." Charles Kaufman and Christopher Knopf scripted the Owen Cameron novel, "The Mountains Have No Shadows," which will be filmed on location in the Feather River country in Central California. . . . Jane Powell purchased "The Gay Saint," historical novel by Paul Bailey, which she will film with her own independent production unit. Actress reports to RKO this summer for "The Girl Most Likely," which Stanley Rubin will produce. Novel deals with adventurer Sam Brannan.

* * *

James O. Radford, Inc. purchased an original screen play, "Tangaroa," written by producer-director Victor Stoloff and writer Robert Hill. The story has a present day Polynesian locale. . . . Producer-Director Roger Corman signed Paul Birch, co-star in the Broadway production of "The Caine Mutiny Court Martial," for a leading role in "Not of This Earth," which will be Corman's first picture under his Allied Artists contract. Film rolls June 1st. . . . Pennebaker Corporation's "Tiger On a Kite," has been set for a January, 1957 starting date for Paramount release. Film will star Marlon Brando.

* * *

Linda Darnell has been signed by Jeff Chandler and Writer-Producer Hall Bartlett to co-star in "Drango," Chandler's first film under his Earlmar Productions banner for United Artists release. . . . Lee J. Cobb has been set as Henry Fonda's co-star in "12 Angry Men," Nova-Orion Production, which will be filmed in New York for United Artists release with Sidney Lumet directing. . . . Jean Willes was inked to play the "fourth" queen opposite Clark Gable in Russ-Field's "The King and Four Queens," which stars Gable and Eleanor Parker for United Artists release. Raoul Walsh will direct the feature, which will be shot in CinemaScope and color on location in St. George, Utah. . . . Rosanna Rory has been signed as the femme lead opposite Errol Flynn in "The Big Boodle," which Lewis Blumberg is producing for United Artists release with Richard Wilson directing.

* * *

Mona Freeman will co-star with Barry Sullivan in the Lindsley Parsons Productions' "The Massacre at Dragoon Wells," which Parsons will personally produce with Harold Shuster directing. Picture rolls for Allied Artists release beginning July 9th at Kanab, Utah. . . . Newton Productions, Elia Kazan's independent motion picture company, announced that it will start production of "A Face In the Crowd," starring Andy Griffith, Broadway star of "No Time For Sergeants," for Warner Brothers release in August.

Now that Howard Hughes' The Conqueror has been launched and is heading for the greatest gross in RKO's history . . . the combined promotion forces of RKO are being focussed on Edmund Grainger's **"GREAT DAY IN THE MORNING"**

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Report From Britain:

By F. C. Livingstone

Reds Want Nationalized Industry

The quarter of a million strong Electrical Trades Union, which is headed by some of the most virulent Communists in Britain, at its annual conference last week unanimously passed a resolution calling for nationalization of the British film industry as "the only way to break America's hold on British cinemas." And they called for the immediate strengthening of the quota regulations on imported films, so as to shut out some of the American productions "swamping" the British industry.

The recent visits of Malenkov, Bulganian and Khruschchev have somewhat boosted Communist morale and our local brand of commie is rather throwing his weight about these days. But there is a big gap between the commies and the Socialists, and no Socialist leader has yet suggested nationalization for the film industry, although they have succeeded in messing up a number of other big industries, so there is no panic in Wardour Street.

Cinema-Going Drops 7 Per Cent

The Board of Trade figures for 1955, just released, show a downward trend in cinema-going. Admissions during 1955 were down 7 per cent as compared to 1954—the greatest annual drop on record. Gross takings were down by 4 percent.

The number of cinemas closed during the year was 53—again an increase (32 closed in 1954 and 23 in 1953). The decrease in attendances was general all over the country, but the figures for the last quarter show that it was "slightly greater" in the south and south east. This was probably largely due to the debut of commercial TV in London (which covers these areas) in September last. Gross takings in 1955 amounted to 295 million dollars.

Automation In Projection

The automated cinema has arrived. And it has the blessing of the Kine Workers union. Sir Tom O'Brien, secretary of the union, says it will help to offset the acute shortage of skilled projectionists and make the job more attractive.

A "projectomatic" brain has been installed at the Queen's, West Bromwich. All the operator had to do was to mark the film before it was shown and set the control gear. G. B.-Kalee took five years to perfect the machine.

Fight Goes On

It is now 40 years since the first entertainments tax was levied during the first World War. The fight to get some easement of the tax is still going on and will reach its peak when the House of Commons meets after the Whitsun recess.

Three different attempts to get some form of tax relief for the industry will then be made. Socialist M.P.'s are working on the theory that a scheme of differential taxation would be best for cinemas. The CEA, on the other hand, wants rebates; while the All-Industry Tax Committee is lobbying to get the introduction of a clause in the Finance Bill which would give the industry relief to the tune of nearly 60 million dollars a year.

The basis of the new clause is to leave the present scale of taxation untouched but to reduce the method of levying it so that the smaller cinemas pay less pro rata according to their gross takings.

Advice To The Industry

With B. T. Davis, president of the CEA in the chair, the London Cinema Luncheon Club had Walter Reade and Myron Blank, TOA officers, as guests recently. In the informal atmosphere of the Club, the members were told that British films have become "much more important" in the U. S. in recent years, but that they needed better and more intensive promotion and for British firms to have a better understanding of the American market.

Independents Say Don't Pay

About 90 percent of the members of the Association of Independent Cinemas have indicated that they are in favor of stopping payment of the Eady Levy when the present agreement expires in 1957.

In its submission to the National Film Finance Corporation, the AIC recommends the quota should be applied only to the major circuits. The Association also suggests that the NFFC's lending powers should be extended and that British films made by American companies should be encouraged.

Miscellany

An exhibition, "Sixty Years of Cinema," is being organized by the leading Sunday newspaper, "The Observer," on a site adjoining Trafalgar Square, beginning June 8. . . . The CEA is holding its annual convention at Blackpool commencing May 28. . . . Herbert Wilcox is back in Britain after another successful tour in the U. S., where he arranged distribution of "My Teen-age Daughter" as well as details for a number of other picture deals. . . . The first two British films to be made by Tyrone Power and Ted Richmond's Copa Productions will be "Seven Waves Away" and "Lorenza the Magnificent." John R. Sloan, producer of "Port Afrique" will produce. . . . An ambitious five-film program has just been announced by Sir Alexander King, chairman of the Films of Scotland Committee.

Columbia Literary Plan Bears Fruit

First results of the Columbia Picture literary sponsorship plan were indicated recently with the announcement by company president Harry Cohn that the studio was joining with the publishing firm of Duell, Sloan and Pearce in providing for the completion of Archie Binn's novel, "The Headwaters."

Cohn recently contacted 40 publishers, offering a co-operative solution to the problem of the scarcity of new writers and the development of those working on novels of outstanding promise. Under the proposed agreement, Columbia examines the novel outline and sample chapters, and co-sponsors material of unusual film potential. In the event of final purchase, the studio would also join with the publishing house in co-operative advertising of the book. The Duell, Sloan and Pearce agreement marks the first step in the Columbia property-author drive.

Many British Films Too Local Says Reed; Hits "Conspiracy" Cry

Admittedly, many British films are "too local" for the U. S. market. Therefore, Sir Carol Reed, British producer-director who directed *Trapeze*, a Hecht-Lancaster production for United Artists release, doesn't agree with those who cry "conspiracy" whenever U. S. exhibitors won't show certain British product.

On the other hand, unless U. S. financing is available Sir Carol would advise British film-makers to produce solely for the domestic market, where a $300,000 gross is "really good." At a Sherry-Netherlands breakfast press conference, Sir Carol said that more Anglo-U. S. co-production could prevent a "tricky time" for talented British independents who are finding it difficult to get capital in a tight market. Also, solid promotional efforts for such films in the U. S. will mean greater returns, he said.

Highly pleased with his association with Harold Hecht and executive producer James Hill during the filming of *Trapeze*, Sir Carol will discuss with Hecht the possibility of another Hecht-Lancaster film while in Hollywood this month. He has no story property ready to go, Sir Carol said. He will return to London early in June.



PRESS PREVIEW FOR "TRAPEZE." The first of three regional press previews of Hecht and Lancaster's multi-million-dollar CinemaScope production of "Trapeze," United Artists release starring Burt Lancaster, Tony Curtis and Gina Lollobrigida, was held at the Victoria Theatre on Broadway before more than 1,000 reporters, industry executives and opinion-makers. Shown at the screening, attended by reviewers from cities as distant as Houston and Toronto, are (l to r): Ernest Emerling, Loew's advertising director; Sir Carol Reed, film's director; and Roger H. Lewis, UA national director of advertising, publicity and exploitation.

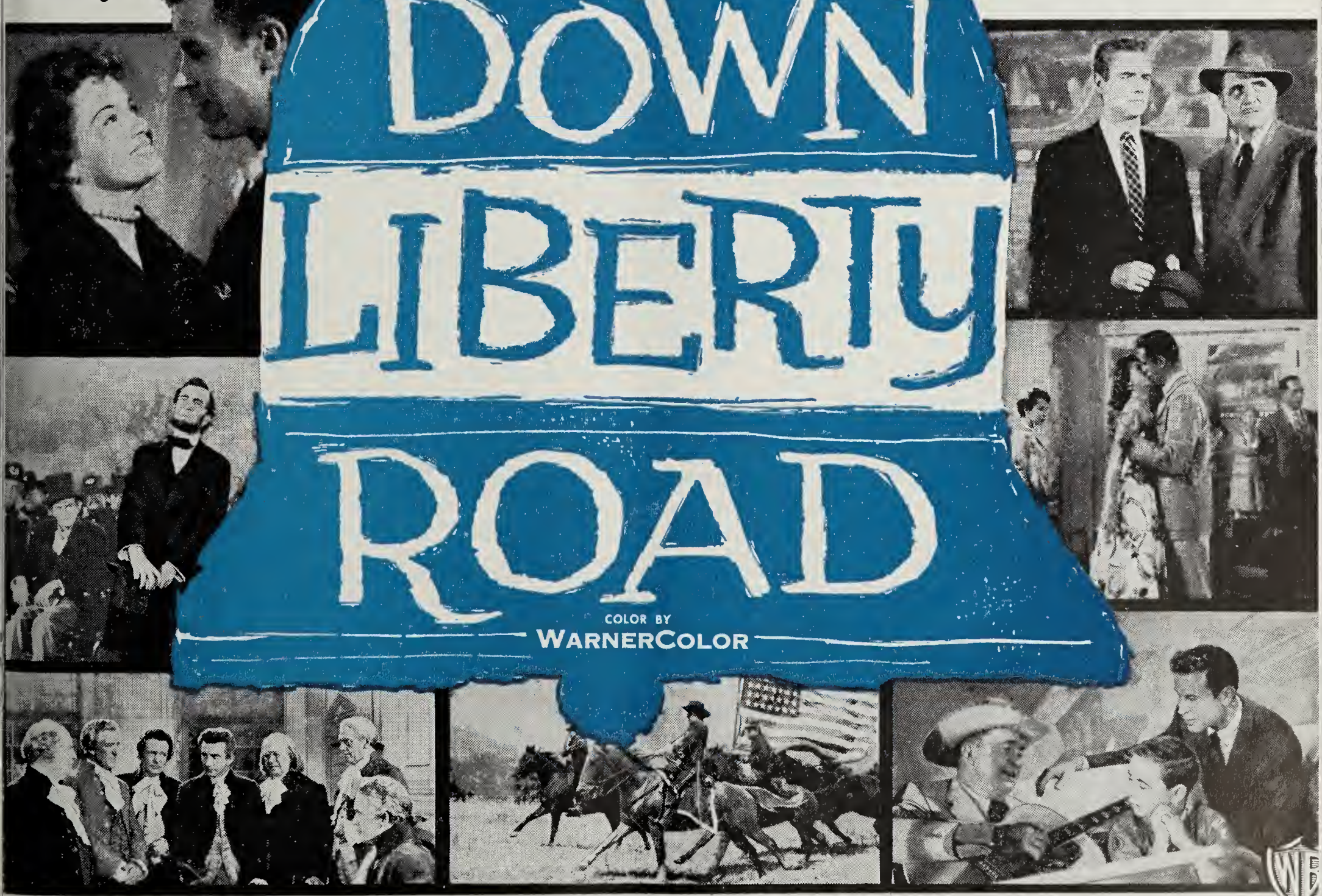
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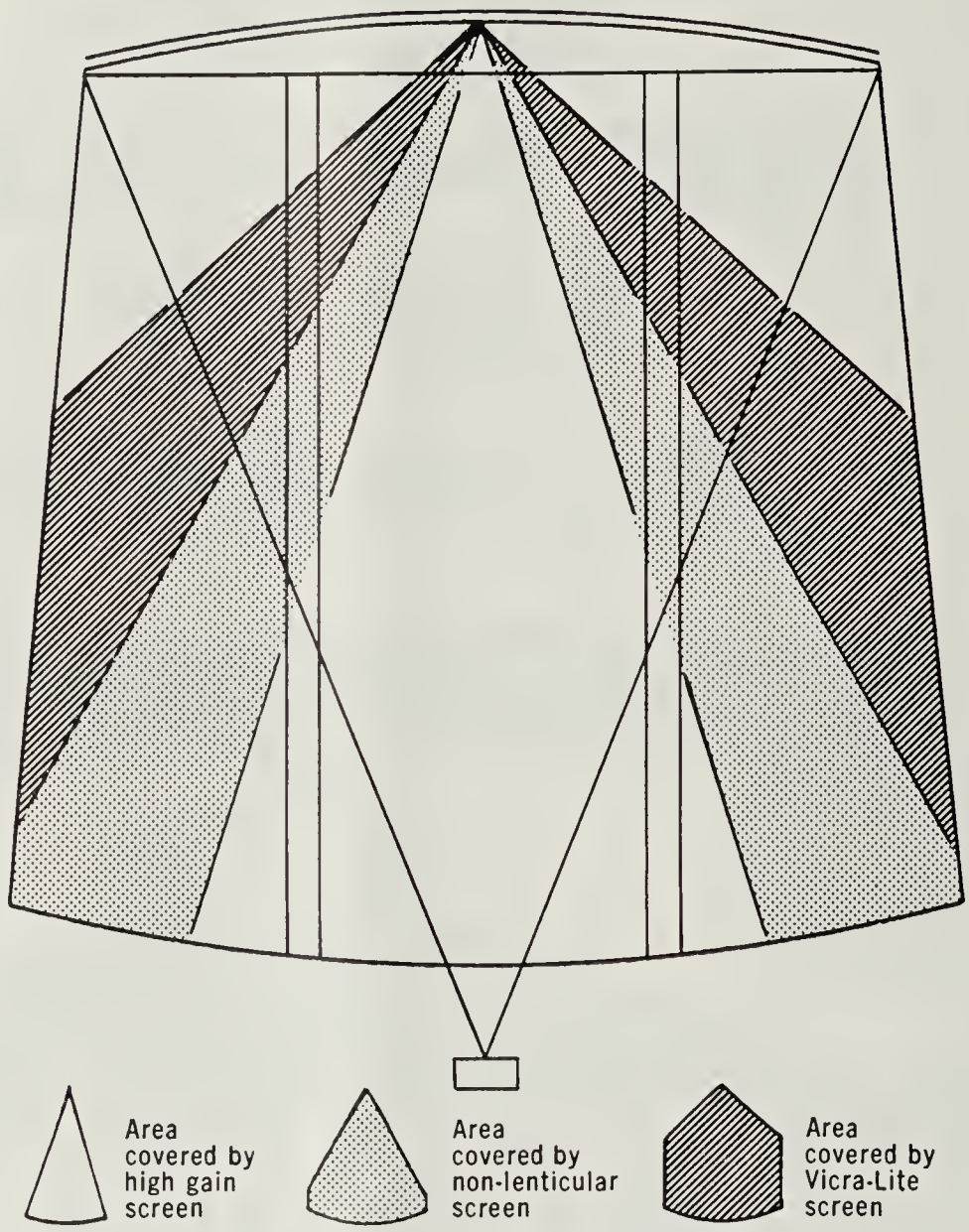
Of interest especially to wide-screen theatres, is the new Vicra-Lite screen, said to provide all the benefits of lenticulation at suprisingly low cost and without disturbing seams.

The new screen, manufactured by L. E. Carpenter & Company, 30-year pioneer in this type of material is all vinyl which makes it far more durable and less susceptible to damage due to handling and cleaning. The strength of the vinyl fabric also simplifies installation.

The surface of the screen is embossed with thousands of tiny, scientifically designed mirrors which not only reflect more light, but distribute it evenly to all parts of the theatre's audience, so that visibility from the side seats is as good as from the center.

The seams of the Vicra-Lite screen are made by a patented process called "Nichro-Weld," which assures absolute surface uniformity. The seams are invisible to any part of the audience, regardless of the picture.

The low cost of the Vicra-Lite screen puts it within reach of every theatre owner. Prices and detailed information are available from L. E. Carpenter & Company, Empire State Building, New York 1, N. Y.



The new Vicra-Lite screen, manufactured by L. E. Carpenter and Co., is reported to provide all benefits of lenticulation. Typical seating plan, (left) shows comparison of optimum light distribution on non-lenticular, high-grain and Vicra-Lite screens. The screen, embossed with thousands of tiny mirrors, not only reflects more light but provides even distribution, offering good visiblity to side as well as center seats. Carpenter and Co. also reports that their patented process "Nichro-Weld" assures absolute surface uniformity, and that seams are invisible to all parts of the audience.

Two Selenium Rectifiers In New Kneisley Line

Kneisley Electric Co. announces the addition of two high current selenium rectifiers to complete their line of projection arc rectifiers.

A new 135 Ampere, single phase unit is available for application in rural areas where three phase power is not readily available. Also, a new 180 ampere, three phase design has just been announced, to be used in connection with recent arc lamp developments which employ 13.6mm. rotating carbon trims. Both of these units feature down draft ventilating fan systems, front panel rotary tap switch current adjustment, heavy transformer and reactor designs, and guranteed pro-rated selenium stacks.

Transformer mass is in the base of the unit. Four-blade silent ball bearing fan, centrally located above transformers, exhausts 1500 cubic feet of air per minute over stack and transformers and out of base, resulting in extremely cool operating temperatures. Selenium stack is on top for easy cleaning. All terminals are located on top of the unit. The unit is housed in modernly styled welded steel cabinet and finished in baked enamel.

SuperScope To Eichberg

Joseph Tushinsky, president of SuperScope, Inc., has appointed Eichberg-Films of Berlin, Munich and Frankfurt, Germany as exclusive representatives for the SuperScope anamorphic wide-screen processes in Europe. Eichberg-Films and its affiliated companies in Paris, Vienna and Madrid, will handle the servicing of SuperScope for the motion picture industries of Germany, France, Austria and Spain.

Gold Medal Acquires Old Biograph Studios

Gold Medal Studios, newly-formed production company has acquired the famous Biograph Studios in the Bronx, it was announced by board chairman Alfred W. Schwalberg. The studios, in the process of being modernized, will house a complete motion picture center, including two of the largest sound stages in the world, air-conditioned stages, cutting rooms, projection rooms, commissary, dressing rooms, and showers. Gold Medal will rent facilities to both motion picture and television film producers.

The studios were built in 1913, with D. W. Griffith's *Judith the Petunia* the first feature produced there. The old Fox company, Paramount-Famous-Lasky, Samuel Goldwyn, Lewis J. Selznick, First National Pictures and Republic have all used the old Biograph facilities through the years. Some of the stars who made their successes at the old studios include: Lillian and Dorothy Gish, Mary Pickford, Mack Sennett, Fatty Arbuckle, Buster Keaton and Richard Barthelmess.

Gold Medal's purchase reflects the company's belief that New York filming will provide a chance to utilize all talents in films, TV and the theatre, according to board chairman A. W. Schwalberg. The studio, which has stood idle since 1936, will be under the supervision of Tom Ward.

Virginia Jaunt Sparks Para. Press Screening

WILLIAMSBURG, VA.—Colonial Williamsburg this week played host to a contingent of film critics and reporters from New York flown here by Paramount Pictures for a special press preview of Perlberg-Seaton's *The Proud and the Profane*, starring William Holden and Deborah Kerr.

The preview, held at Hap Halligan's Williamsburg Theatre, was preceded by nearly a full day's activity centering around director George Seaton's location filming here of *The Williamsburg Story*, a William Wright production for the Rockefeller Foundation. The newspapermen were joined on the junket by Thelma Ritter, who has a top featured role in the film.

Set "Bolivar" Film

Simon Bolivar will mark the first joint production venture by a U.S. producer and South American interests, it was announced by independent film producer Lester Cowan. Cowan plans to film the Enrique C. Menendez historical novel about the South American liberator in the "Bolivarian countries" of Ecuador, Bolivia, Peru, Panama, Venezuela and Columbia. Plans were announced in conjunction with the 130th anniversary of the first Congress of Panama called by Bolivar, which will be observed on June 25 by 21 American presidents including President Eisenhower.

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REGIONEWS

ALBANY

The business potential of recently installed mechanized playgrounds in two area drive-ins, for which there is no additional charge, is being studied by other drive-in operators. . . . Joe Agresta darkened the Rialto and Orvis in Massena, leaving only Schine's Massena in operation. Don Gilson's Sunset Drive-In near Massena and Peter Papayanakos's Highway 56, also in that zone, are bidding against Schine for first-run. . . . John Gardner plans to open the new 400-car Unadilla Drive-In, Unadilla, the weekend before Decoration Day.

M.P. Div. of State Education Dept. is expected to have a new director after a promotion examination on July 7 within the dept. Post has been vacant since Dr. Hugh M. Flick was upped to exec. asst. to the Comm. of Education after six years as chief censor. An asst. dir. will also be named. . . . A Schenectady woman wrote to the Caran, Mohawk and Turnpike drive-ins, protesting their policy of simultaneous exhibitions of the same features, claiming it limited opportunities to see particular ones. . . . Chairman Max Westebbe and exhibitor chairman Elias Schlenger are pushing hard for audience collections in all theatres and drive-ins during the Will Rogers Memorial drive, week of July 16.

ATLANTA

Family Drive-In Corp. of Knoxville, Tenn., headed by Spence Pierce, leased the Starlite Drive-In on Alcoa Hyway and the Skyway on Maynardville Pike for 20 years from Eugene Monday. $110,000 will be invested in remodeling and the Starlite will be renamed the Cinema. . . . Cecil Cohen opened his new 800-seat Arlington in suburban Jacksonville, Fla., which features a soundproof cry room and parking lot among its up-to-date improvements. . . . New Howco Exchange mgr. in Jacksonville is Abner Camp. Booker Evelyn Hazouri resigned to undergo surgery. . . . Al Boneon was appointed booker at 20th-Fox.

Nude displays at State Theatre, Tampa, in connection with "Elysis," resulted in arrest of mgr. Wm. T. Freytag, Jr. and dist. mgr. B. F. Ellison, Jr., who claim that the material was cleared by the National Board of Review and that film had been shown before without complaints. . . . Frederick Story, pres. of a chain of Atlanta suburban theatres, was named pres. of the Rotary Club in Brookwood. . . . B. C. Byers, who sold his theatre in Monticello, Ky., is new owner of the Ray Cooper Theatre in Byrdstown, Tenn. . . . Palace Theatre, Jacksonville, Fla., is being razed to make way for a parking lot to serve other neighboring houses owned by Florida State.

S. E. Britton plans to open his 1985-seat Britton Theatre on the Dale Mobry Hyway, Tampa, Fla., around Aug. 16. It will be first-run. . . . Hank Farris appointed mgr. of the Strand, Hartselle, Ala., replacing Pruitt Hodges, transferred to Ranch Drive-In there. . . . Sam George, former mgr. of the Paramount, Atlanta, and later with Bailey Theas., joined Cinerama as public relations dir. for the southeast, with headquarters in Atlanta. . . . Neal Robinson acquired the Park Drive-In at Crestview, Fla. from H. Ward. . . . James Beach resigned as mgr. of the Croix Theatre, Melbourne, Fla. to join Sears Roebuck.

Thomas Waterfield, mgr. of Seminole Theatre, Tampa, Fla., was top winner in the "Guys and Dolls" sales contest sponsored by R. R. Harris, Fla. State confection sales mgr. . . . Joe Fallati, Warner booking dept., will soon report to Uncle Sam. . . . Col. S. S. Barksdale, long-time operator of DeKalb Theatre, Ft. Payne, Ala., was appointed to the teaching staff of Army War College at Carlisle Barracks, Pa. . . . New pres. of the M-G-M Pep Club is Helen Taylor. . . . Bailey Theas. took over the Twinkle Star Drive-In at Auburndale, Fla. from Talgar Theas.

An incomplete count indicated Atlanta's sixth annual Old Newspaperboy Day raised at least $90,000 for the Cerebral Palsy School Clinic here. . . . Clyde Hawkins was appointed mgr. of the Bijou Theatre, Knoxville, Tenn.; Ronald St. John, house mgr. Tennessee Theatre, Knoxville. . . . Nashville, Tenn. theatre receipts were 20% below last year in the period from Aug. 1 to April 20, according to the City Finance Office. . . . Henry Webb reopened his Grove Drive-In, Demopolis, Ala., with a new wide screen. Leo Hart will be mgr. with Hubert Dunn as operator and Betty Gilder in charge of concessions. . . . In response to many requests. Floyd Theas. will open the Florida Theatre, Haines City, for matinee shows. . . . Dave Harris appointed amusement editor of Atlanta Journal, replacing Jon Barnes, now in public relations for Dinkler Plaza Hotel.



Count Leonardo Bonzi (left), noted Italian explorer and film producer, affixes his signature to contract for the American distribution by I.F.E. Releasing Corp. of his latest film, "Lost Continent," while Seymour Poe, executive v.p. of I.F.E. looks on. The adventure movie of the peoples and lands of Indonesia, filmed in CinemaScope and color, won prizes at both the Cannes and Berlin film festivals.



A group of exhibitors and circuit heads attend luncheon at the Sheraton-Plaza in Boston to greet James A. Velde, newly-appointed general sales manager for United Artists. Shown (l. to r.): Sam Seletsky, Smith Mgmt. Co.; Samuel Pinanski, ATC pres.; Herman Rifkin, Rifkin Theas.; Velde; Harry Segal, UA branch mgr.; Theodore Fleisher, Interstate Theas, pres.; Jerry Govan, New Eng. Theas., and Richard Dobbyn, Maine & New Hampshire Theas.

BOSTON

Arnold Eisen, gen. mgr. of B&Q's Mass. houses, resigned to join the Harry Walker Talent Agency in Florida, effective July 1. No replacement was announced although there will be a change in policy. Larry Lapidus, son of Jules Lapidus, will be brought to Boston to head buying and booking for the circuit's Mass. theatres. Heretofore it had been handled out of New Haven. . . . Ray Sarita's new drive-in in Bedford, N. H. will be called the Bedford Grove. . . . Entire slate of IATSE Projectionists Local 182 was reelected to serve another year, including Joseph Caplan as pres. and Ralph Frazier as business agent.

Steve Minasian and associates, who entered the drive-in field this season, are building a third new ozoner on Route 28 near Canton, which may not be ready for operation until early in 1957. The group opened its first ozoner, Route 114 Drive-In, Middleton, and a second in Plaistow, N. H. should be ready for July opening. . . . "Whitey" Sharp, who worked his way up from projectionist, has been named mgr. of Adam Rizzo's new Route 133 Drive-In, Georgetown, Mass., set for an early June opening. . . . Robert Rosie, who owns the building housing the Alamo Theatre, Bucksport, Me., has arranged to have it turned into a supermarket.

Julian Rifkin, treas. of Ind. Exhibs. of New Eng., received favorable replies from Senator Leverett Saltonstall and Congressman Donald W. Nicholson on being asked to support Cecil King's tax bill, H.R. 9875. . . . A son, Arnold, second child was welcomed by Raphael Sandlow, theatre circuit owner. . . .

(*Continued on page* 42)

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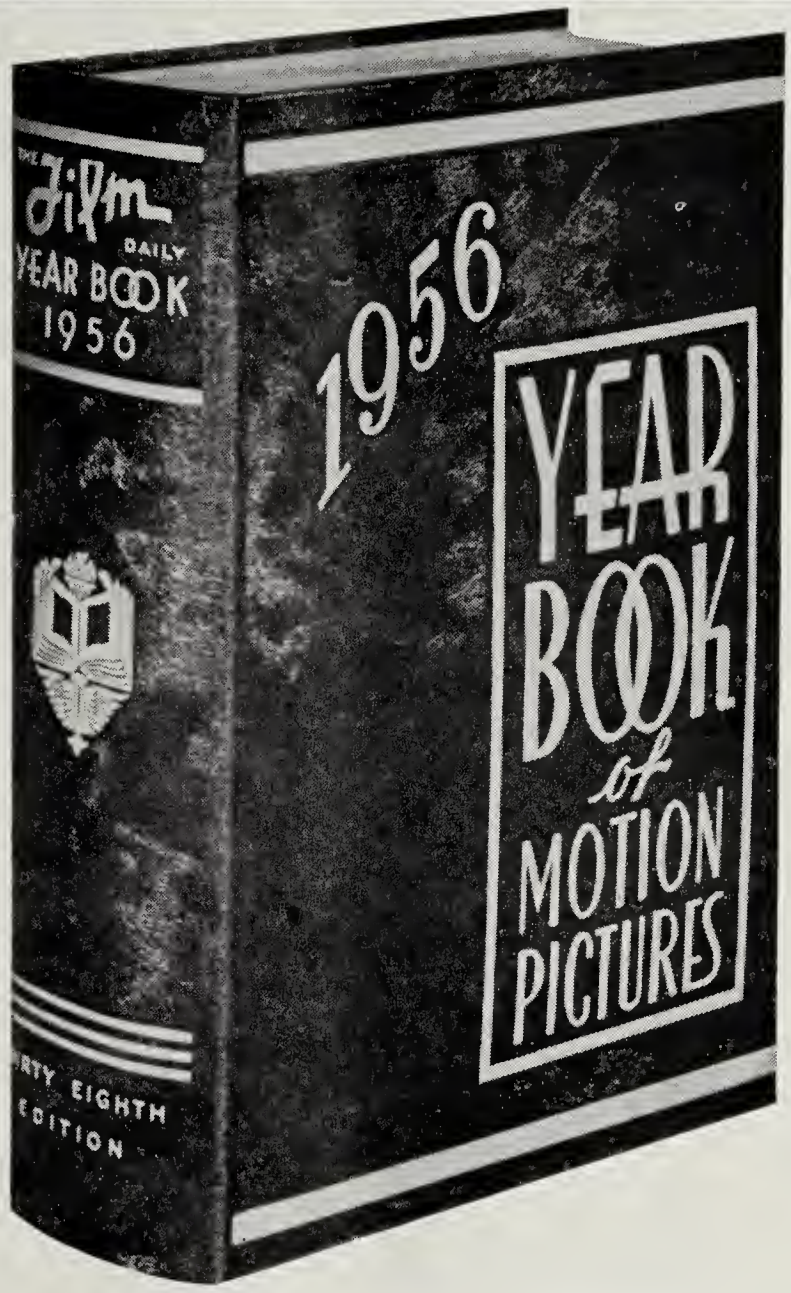
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BOSTON (cont'd.)

Frank Vennett, 68, mgr. of the Paramount, Rutland, Vt., who had been with New Eng. Theas. for nearly 40 years, passed away; also Peter Latchis, 60, officer in the Latchis circuit of Vt., and Harold Avedesian, 41, lobby artist at Keith Memorial Theatre.

BUFFALO

Archie Kayefa is the new mgr. of the Capitol in Binghamton. He succeeds Moe Richards, who resigned to join the St. Lawrence Seaway Commission. . . . Summit Theatre in Lakewood, managed by Charles Finnerty, closed for the summer. . . . Elmer F. Lux, Variety Tent #7's chief barker, was reelected pres. of the Buffalo Redevelopment Committee. Lux is also chairman of the Ad Club's annual spring dance in the Hotel Statler on June 8. . . . Murray Whiteman, past chief barker, will again be in charge of the Buffalo Ad Club Day during the second meet at Fort Erie, Ontario races. . . . Lester Pollock, Loew theatre mgr. in Rochester, promoted $600 in prizes from Noah's Ark in his city to give away at a special Saturday morning cartoon and prize show. . . . Carl L. Ritter was elected pres. of the Niagara Cinema League.

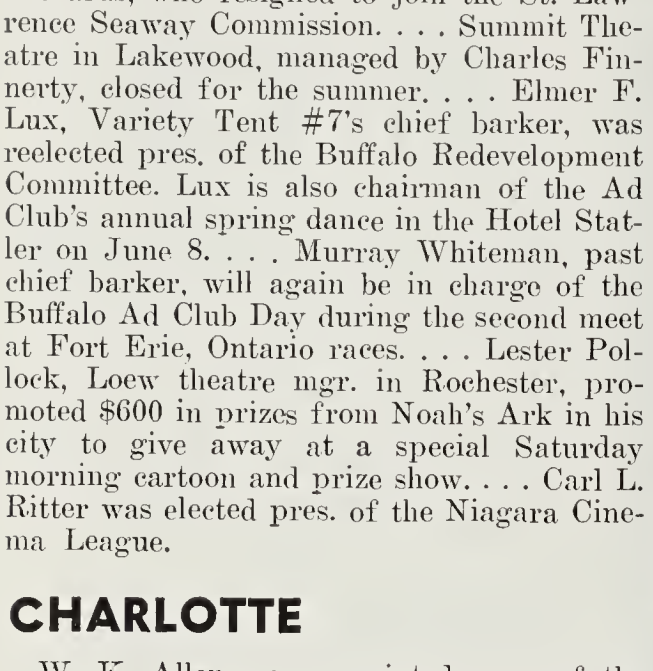
CHARLOTTE

W. K. Allen was appointed mgr. of the Parkview, Wilmington, N. C., and R. Wells named mgr. of the Danca, Wallace, N. C. . . . Dixie Theatre, Troy, N. C., has been taken over by G. L. Faw. . . . Freda Jackson and Zoe Psmodakis joined the Howco Film Exchange. . . . T. Y. Walker gave up operation of the State Theatre, Greenville, N. C. . . . Robert E. Bryant, director of Theatre Owners of N. & S. Car., accompanied 200 high school students of Rock Hill, S. C., on a trip to Washington. . . . The 448-seat Branwood Theatre in W. Greenville, S. C. has closed.

CHICAGO

Arthur Wirtz group, which took over the Bismarck Hotel and Palace Theatre property, named Otto K. Eitel, former pres., mng. dir. of the Bismarck property. Wirth will take over the Palace Theatre supervision personally. . . Local theatre owners are protesting Chicago Tribune's hike of some 7% in adv. rates while other papers are also considering raises due to increasing publishing costs. . . . Duke Shumow is taking over the Embassy Theatre on W. Fullerton Ave., formerly operated by Van Nomikos circuit. Hugh Borland, former Embassy mgr., was named mgr. of Nomikos' Villas Theatre, Cicero. . . . Success of the Quaker Oats coupon deal with M-G-M prompting plans for further ticins with Metro films.

Elmer Balaban of H&E Balaban circuit, named amusement div. chairman of Combined Jewish Appeal campaign. . . . Fess Parker and other stars expected for opening day shows, June 12, of "The Great Locomotive Chase" at B&K's State Lake. . . . Sir Carroll Reed and his wife, Penelope Dudley Ward, will be in Chicago for premiere of "Trapeze" at United Artist Theatre next month. . . . City of Chicago filed suit to condemn 172 acres of land near O'Hare airport, which includes a 40-acre tract on which a drive-in is planned by Michael Reese and Sam Shiner. Permit was upheld after protests that the 55-foot screen would be a hazard to planes.



Harry Greenman, managing director of New York's Capitol Theatre, congratulates Lucille Evers on winning a "Jane Russell Look-Alike" contest held in connection with 20th-Fox's CinemaScope production, "The Revolt of Mamie Stover," currently playing at the Broadway showcase.



Part of the standing room crowd that lined up hours before the world premiere showing of Warner's "The Searchers" at the Chicago Theatre in Chicago, with star John Wayne and Ward Bond on hand for personal appearances.

Watch These Dates!

May 29-31: Atlanta—Theatre Owners of Atlanta and Georgia annual convention
June 4-6: Albuquerque—New Mexico Theatre Assn. annual convention—Hilton Hotel.
June 11-13: Elkhart Lake, Wis.—Allied Theatres of Wisconsin convention.—Schwartz Hotel.
June 12: Lebanon, Ill.—Joint meeting of Missouri Independent Theatre Owners and United Theatre Owners of Ill.
June 14: Tuckahoe, N. Y.—Cinema Lodge of B'nai B'rith fifth annual golf tournament—Vernon Hills Country Club.
June 17-19: Edgewater Park, Miss.—Mississippi Theatre Owners Assn. 16th annual convention—Edgewater Gulf Hotel.
June 25: Albany—Variety Club, Tent #9, golf tournament—Shaker Ridge Country Club.
Aug. 20: Kansas City, Mo.—IATSE annual convention—Muehlebach Hotel and K. C. Municipal Auditorium.
Aug. 20: Milwaukee — Variety Club, Tent #14 annual golf outing—North Hills Country Club.
Sept. 19-25: New York—Theatre Owners of America national convention and industry trade show—New York Coliseum.
Sept. 28-30: Atlanta—Women of the Motion Picture Industry (WOMPI) annual convention—Dinkler Plaza Hotel.
Oct. 7-12: Los Angeles — SMPTE Convention—Ambassador Hotel.
Oct. 15-16: Winchendon, Mass. — Independent Exhibitors, Inc. and Drive-In Theatre Assn. of New England annual regional convention—Toy Town Tavern.
Oct. 23-24: Indianapolis—Allied Theatre Owners of Indiana fall convention—Marott Hotel.
Oct. 28-30: Jacksonville—Motion Picture Exhibitors of Florida convention—Roosevelt Hotel.
Nov. 25-27: Charlotte—Theatre Owners of North and South Carolina 44th annual convention—Hotel Charlotte.
Nov. 25-28: Dallas — Allied States Assn. fall board meeting and national convention—Hotel Statler.

Count Barattiere, Italian Consul General in Chicago, presented his government's citation of merit to Abraham Teitel, World Playhouse owner, for his promotion of Italian films in this territory. . . . Bowman Dairy interests concluded a deal with kiddie playground operators to accept milk company coupons from youngsters for free rides. . . . Eddie Seguin, adv. dir. of B&K's Chicago Theatre, has taken over supervision of the entire B&K adv. dept., lightening the duties of Wm. Hollander, recently recovered from surgery. . . . The independent 4000-seat loop Oriental is trying out a twin bill for the first time in its history. . . . Dan Goldberg, formerly connected with Michael Todd Ents., was named mgr. of the Civic Theatre group, Chicago, which leased the Studebaker Theatre.

Judge Michael Igoe referred to Judge Sam Perry's court the Lane Court Theatre's request for right to bid on Fox films under old zoning setup instead of the recently announced setup by Fox. . . . Theatre Janitors Union, of which Tom Burke is pres., negotiating for a 10% wage increase. . . . Seems to be a shortage of qualified theatre mgrs. in the Chicago territory. A leading midwest circuit is advertising for managerial help in its outdoor and indoor theatres. . . . Oriental Theatre is celebrating its 30th anniversary. . . . Chicago Park District approved plan for free outdoor film shows in 75 parks this summer, consisting of shorts and cartoons. American Film Registry will handle programs.

CINCINNATI

The Ladies Auxiliary of Variety Club is completing plans for a party in the clubrooms on June 2, including dinner, dancing and cards, at $7.50 per couple. . . . Lou Clemmer is now operating a super deluxe motel in Eaton, alongside his Cruise-In Drive-In. . . . Mid-West Thea. Supply installed new lenses and CinemaScope equipment in the ozoner at Wheelersburg, operated by John Carey. . . . Rumored on the row that Lloyd Krause, RKO branch mgr., and Lee Heidingsfeld, city salesman, who were called to N. Y. for conferences, are headed for promotions.

CINCINNATI (cont'd.)

Local branch mgrs. who attended meeting called by 20th-Fox mgr. Robert McNabb in connection with the Will Rogers Memorial campaign, heard a message from national headquarters on a coast-to-coast hookup. There is to be a one-day audience collection and first to respond in this area was Phil Chakeres, whose entire circuit will participate. Rube Shor is area exhibitor chairman. . . . Pat Quigley, secy to UA mgr. Jack Finberg, reigned to await the stork. . . . The entire UA branch is giving its all to meet the quota of 1,000 shipments during UA Week, July 1-7.

Jay Goldberg of Realart completed plans for a giant saturation booking, with TV tieup on "The Day the World Ended" and "Phantom from 10,000 Leagues. In key cities, the combination is set to open June 13 at the RKO Grand, Columbus, and June 20 at the RKO Colonial, Dayton. . . . Nathan Stagman of Stagman and Associates, architects and builders, conferred with Samuel Levine in Dayton on plans for a 3500-auto twin ozoner from 75th to 79th St., on Harlem Ave. in Stickney Township. Plans call for completion of the huge project by early fall.

CLEVELAND

Harbor Theatre in Ashtabula Harbor changed hands May 27 when Mrs. Florence Frish, owner of the building, took over operation from Charles Rich. Herbert Horstmeier is handling buying and booking, and H. Hegfeld, former mgr. of the Palace Theatre in Hubbard, is managing the house. . . . . Interlake Theas. of Cleveland, owner of the Tower Drive-In, Elyria, are negotiating to put up a new ozoner west of Avon, O. . . . At Paramount, Helen Chomb was upped from secy to Harry Buxbaum to the post of booker; Irvin Sears replaced T. L. Irwin as head booker, while cashier Lillian Ack is now also office mgr.

A testimonial dinner is planned for June 18 at the Cleveland Hotel for Morris Lefko, who resigned as dist. sales mgr. for RKO to take up the post of special rep. for Paramount. Nate Schultz of Allied Artists heads the arrangements committee. . . . Entire roof of the Lyceum came down during recent sudden storm and reopening date is indefinite. The Hilliard Square, also severely damaged, was expected to reopen May 25. . . . According to Nico Jacobellis, mgr. of Heights Art Theatre, "Lady Killers" is headed for a better record than the five-week showing of "Diabolique." . . . . Al Margolian, RKO exploiteer who recently transferred to Cleveland, will headquarter here while covering his Cleveland, Buffalo, Toronto, Cincinnati and Detroit territory.

DENVER

Allied Rocky Mountain Independent Theatres called a directors meeting for June 5 and urged all members to attend as this meeting is taking the place of the usual annual convention. . . . Mr. & Mrs. Frank Gomez took over the closed Mexico and reopened it. . . . Six theatres in the region, all in small towns, have closed since first of the year, leaving each community without a film outlet. They are the Pal, Palisade, Colo.; White, Hayes Center, Neb.; Wyo-Lin, Lingle, Wyo.; Simla, Simla, Colo.; Train, Evergreen, Colo., and Aladdin, Minatare, Neb.



Herbert H. Greenblatt, RKO's western sales mgr., meets stars and producer of "Great Day in the Morning" on arrival in Denver for world premiere of RKO's Technicolor-Superscope adventure at the Orpheum Theatre. L. to R.: Greenblatt; Robert Stack co-star; Rosemary Bowe (Mrs. Stack); Michael O'Shea, TV star; Virginia Mayo, co-star, and Edmund Grainger, producer of the film.

The house at Evergreen, Colo. will probably reopen when the tourist season starts.

Fox Inter-Mountain added a concert-theatrical dept., which will book stage and concert attractions into 10 of its theatres in seven Rocky Mountain states. Paul Anglim, who has been in charge of the art and foreign film dept., heads the new project. "The Boy Friend" will be the first legit show and it goes into the Denver on June 19 for five nights and two matinees. . . . Floyd Beutler, 59, partner in the Taos Amusement Co., Taos, N. W., operating the Taos, died after an operation.

DES MOINES

M. C. (Mike) Roskopf, who has been in the entertainment field in Marshalltown since 1915, sold his interests in the Odeon Theatre to Ben Schwartz, who has already taken possession. . . . At recent auction of the Tyke Theatre in Titonka, the Callies Brothers purchased most of the equipment with intent of opening it in the near future. It was announced that the theatre will be operated by Walter Haack. . . . Myron Blank, pres. of Central States Theas., returned to Des Moines after attending the film festival in Cannes, France, with Mrs. Blank. . . . A magnetic sound system was installed at the Forest Theatre in Forest City, managed by Jack Compston. . . . William W. Proctor, owner of the Anita Theatre in Anita, was appointed mgr. of Kerr theatres in Knoxville, succeeding Frank Banning, who reigned.

The theatre in Reinbeck reopened for evening shows Saturday and Sunday and a matinee on Sunday. . . Over $100 in cash was stolen recently from the Waverly in Waverly, according to owner V. F. Hagemann, who believes the culprit gained entrance to the theatre through a storeroom adjoining the men's restroom. . . . Variety Club urged exhibitors throughout the state to attend its annual golf-stag at Hyperion Club in Des Moines on June 4. . . . A severe windstorm blew down the screen of Spirit Drive-In, Spirit Lake, causing extensive damage. . . . Will Ford was named mgr. of the State Theatre, Cedar Rapids. . . . Walter L. Cowell, 54, new mgr. of the Decorah drive-in theatre, was found dead in his auto at Thayer, Mo., apparently a suicide.

DETROIT

Bay Theatre at Sutton's Bay is being reopened for the summer by Bion Rockwell, with Clive Waxman to book product. . . . Schuckert & Stafford's Janes Theatre at Saginaw, which was slated to close, will remain open indefinitely on a Fri. thru Sat. change only. . . . Title to the Atlas Theatre, Detroit, has been formally registered by Victoria, Joseph P., Walter J., Mary V., Boleslaw A. and John S. Oleszkiewicz, Anne V. Bielawski, Frances M. Urbanek and Sophie Ciuffetelli. . . . Commerce Drive-In out in Commerce Township is being reopened by Bud Harris around June 15. . . . Herb Pulfer, 40 years in the theatrical sign business and gen. supt. of Horstman & Co., is convalescing in Grace Hospital from a coronary.

Paul Field, who was mgr. of General Custer Drive-In at Monroe during its opening months for Ben J. Robins, now has his offices with Gen. Thea. Serv. in Detroit, GTS is taking over buying and booking for the Lakeland Theatre at Middleville. . . . Fred DeLodder retired as pres. of Coop. Theas. of Mich. to move to St. Petersburg, Fla., where he is building a motel. Del Ritter, son of former Allied States prexy James C. Ritter, was elected to succeed him. . . . Maxwell M. Chetkin, principal figure in building the Joy Theatre in 1942, passed away; also William G. Fead, secy, of Box Office Treasurers Union. . . . Saul Korman renamed his Elliot in River Rouge the York Theatre. House is leased to E. V. Dudley.

Rev. Henny Thurman of Detroit is planning construction of a drive-in, the first in the state for colored clientele, at Idlewild, Mich., noted Negro development. . . . The Majestic, formerly operated by Raymond Schreiber as a major Woodward Ave. house, is being dismantled. . . . Stanley Russell received the assignment of censoring films for the local Police Dept., to succeed Ed Marx, who will work in "headquarters." . . . Fred Robbins, formerly of Cincinnati, is the new United Artists salesman in the Grand Rapids territory. . . . Lawrence C. Weiss and Wilbur B. Cassidy are reopening the Meredith Drive-In at Gladwin.

Saul Korman registered title to the Apollo Theatre, recently closed for remodeling; also the York on Eliot St. . . . Arthur Herzog, film exploiteer, is completing a novel about a movie publicist. . . . James Truax who handled booking for Columbia, left for N. Y. . . . William Olekson is planning the first drive-in heaters in the state for his new Northland at Flint. . . . Sol Krim is carrying out a $50,000 remodeling program at the Krim, northend artfilm house. . . . Charles Weigle of General Films was elected pres. of IATSE Local 737.

INDIANAPOLIS

New, big, 30-horse merry-go-rounds were added to the Kiddie Playgrounds of Lafayette Road and Shadeland drive-ins operated by Joseph Cantor of Cantor Amuse. Co. "The Conqueror" plus "Green Magic" were shown at both theatres, with "Missing Women" a third feature at Shadeland, and "Geisha Girl" at Lafayette Road. For these special engagements, admission was 80¢, children admitted free. . . . A new series of drive-in worship services, sponsored by Fed. of Lutheran Church Missouri Synod of Indianapolis in cooperation with Cantor, will be conducted each Sunday through Sept. 10 at the Shadeland.

Idaho Theatre in Terre Haute, operated by Clay Burnett, and Irvin Theatre in Cannelton, operated by William Conway, have closed. . . . The Paramount exchange has been completely remodeled and handsomely redecorated, including installation of a new phone system and air conditioning. . . . William Brenner returned to work at Universal after a three week illness. . . . Sam Ross, Allied salesman, is hospitalized in New York where he became ill while on a visit.

KANSAS CITY

Station KAKE-TV, Wichita, bought Assoc. Artists Productions' complete library of 754 Warner features. . . . New lenses were installed in the Henrietta Drive-In by Frank Weary III; in the Silver Star ozoner at Kirksville, Mo. by Day Mangus, and Hillcrest Drive-In, Osage City, Kans., by Mr. & Mrs. LeRoy Hutchings. . . . Star Theatre at Vandalia, Mo. was dismantled; also the Lee at New London, Mo. and the Grand, Chillicothe, Mo. . . . Strand at Lancaster, Mo. was redecorated. . . . Closings include the Regal at Wellsville, Mo. for summer; Dillon at Morehouse, Mo.; Mark Twain at Perry, Mo.

New wide screen was installed in the Senate, Elsberry, Mo., by owner Edw. V. Long. . . . CinemaScope and VistaVision equipment were added to Parkview Drive-In near Jackson, Mo. by owners J. C. Crites and Harry McDonald. . . . Mrs. C. L. Godwin, who operated the Family Drive-In near Dexter, Mo. following the death of her father, State Sen. Yewell Lawrence, its owner, sold the ozoner to Winifred Garner. . . . Merchants Assn. of Halstead, Kans. reopened the Ideal Theatre there, and Chamber of Commerce of Leonardville, Kans. are operating the Royal. . . . Mr. & Mrs. J. D. Holland are operating the Maywood, Galena, Kans. on week-ends following redecoration and installation of new seats. . . . Strand at Lancaster, Mo. was redecorated.

Beverly Miller, Kans.-Mo. AITO pres., spoke at a meeting of the Blue Valley Mfrs. and Bus. Assn. on his tour of South America with the Mayor's Commission and showed slides he made. . . . Sam Senseney is well again and managing Neocha Drive-In at Chanute, Kans. . . . Terrace Drive-In, Wichita, now has CinemaScope. . . . Wooten and Adams' new ozoner near Liberal, Kans. will be called the Park for the Park Plaza housing addition. . . . Ernie Henderson is mgr. of Isis Theatre and Hilltop Drive-In at Maysville, Kans.; V. C. Anderson and Chas. Alspach head Starview Drive-In at McPherson, Kans. Ray Winch managed these theatres last year. . . . LaBelle Theatre, Troy, Kans., was converted to a shoe repair shop.

MEMPHIS

Folly Theatre, Marks, Miss., was taken over by Clark Shively and Henley from Howard Langford. . . . T. N. Jourdan, owner of the Majestic, Iuka, Miss., is back home after a hospital stay in Memphis. . . . Cardinal Drive-In, Mayfield, Tenn., managed by Ned Greene, is now running full time. . . . W. T. Ellis closed his Ellis Theatre, Philadelphia, Miss., for remodeling. . . . Wesley McCar and Gradon are new owners of the Dixie, Ripley, Tenn., taken over from Strand Ents. Mrs. Wesley McCar is on the mend at Methodist Hospital, Memphis.



During the 20th convention of Variety Clubs International, held at the Waldorf-Astoria in New York, Martin Levine (left), convention chairman, thanks Coca Cola v.p. Harold Sharp for the wonderful time had by all on the boat ride sponsored by his company. With them are John Rowley, newly elected International chief barker, and Charles Okun (right), special sales representative for Coca Cola.



George Hoover (left), former International chief barker, turns the gavel over to his successor, John H. Rowley of Dallas, Tex. Hoover was elected executive director.

MIAMI

New relief mgr. for the Claughton chain is Tommy Knowles, who managed the Variety, which closed for the summer. . . . Films selected from the Children's Film Library will be screened for the Wometco Movie Club on Tuesdays during the summer months. A book of eight tickets sells for $1 and 12 pictures are scheduled. Participating are the Surf, Miracle, Center, Tower, Essex and Sunset theatres. . . . Mrs. Ed. Claughton was named "Woman of the Week" recently and her life story aired over Radio Station WMIR. . . . Florida State's annual Managers Xmas Drive is now on. . . . Dean Barrett was appointed relief mgr. for the Wometco Theatre. . . . Keith Hendee, mgr. of the Gateway in Fort Lauderdale, is exploiting coming attractions with personal visits to drama desks of the local newspapers.

MINNEAPOLIS

A majority of the advisory board on minimum wages for women and minors in the Minnesota amusement industry is prepared to recommend a $1 hourly wage, arousing a storm of protest from industryites. Resolution condemning such a hike was passed at the recent North Central Allied convention. . . . James Stroud is the new asst. mgr. at Ted Mann's Lyceum, St. Paul; John Read at the World, St. Paul. . . . Don Levy, formerly with Columbia, is new booker at Allied Artists, replacing Earl Fainblit, resigned. Marvin Maetvold, former head shipper, is the new head booker at Columbia. . . . Ushers and doormen at the loop Gopher are sporting new uniforms.

Disney's "The Littlest Outlaw" has been set for June 15 opening at the World theatres in Mpls. and St. Paul. . . . The Campus, neighborhood art house, admitted redheads free when accompanied by an escort, during showing of "The Man Who Loved Redheads." . . . Fire at Western Thea. Equip. Exch. did an estimated $5,000 damage about a half hour after closing time. . . . Burglars who broke into the neighborhood Riverview stole only $25 from coin machines but damaged them to the extent of $500. . . . Emmy Lundquist, at one time with 20th-Fox, is back on the row as cashier at United Artists.

NEW HAVEN

Strand Amuse. Co. has leased the Astor in downtown Bridgeport, a subsequent-run, to Continental Ents. for undisclosed terms. Lessee plans a Spanish film policy. . . . Sal Adorno, Sr., gen. mgr. of M&D Theas., dropped Mon. thru Thrus. showings at the Capitol, Middletown. His son, Judge Joseph A. Adorno, was elected chairman of Middlesex County Chapter for Infantile Paralysis. . . . Peter Perakos, Jr. of Perakos Theas., has been appointed to the New Britain Safety Action Committee. . . . Chet Philbrook, mgr. of Smith Mgmt.'s 2070-car Meadows Drive-In, Hartford, tied up with Tex Pavel, WKNB-TV Radio personality, to broadcast nightly from 8-8:30 in the concession building.

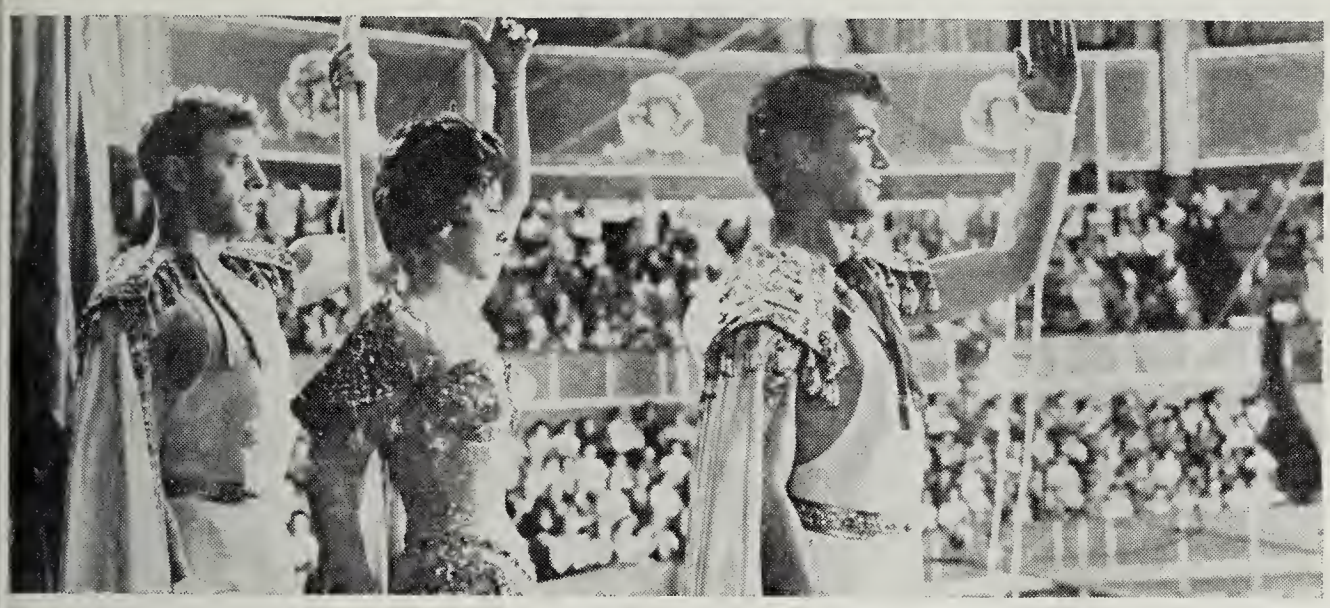
Alphonse Dubrieul and Socrates Deligeorges, owners of the Niantic Theatre, Niantic, turned over receipts from a showing of "The World in My Corner" to the Niantic Wentworth Fund. . . . Sperie Perakos, reporting on booking of "Rock Around the Clock" at the first-run Hi-Way and Beverly theatres, Bridgeport, disclosed a teen-age matinee at both, with doors opening at 4 p.m. Extensive newspaper teaser advertising preceded the special showing. . . . A beaming Barney Pitkin, RKO branch mgr., reports there's a granddaughter in the Pitkin family for the first time. He has two grandsons.

Joe and Eva Spivack closed down the 900-seat subsequent-run State in New Britain, citing lack of modern facilities as contributing to decline in business. . . . Tues. night is now free Packard Night at the Bob Schwartz Lake Drive-In, Waterbury, with all patrons receiving entry forms for a Packard essay competition. Stunt is similar to the Chevrolet giveaway announced for the Perakos Plainville (Conn.) Drive-In.

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Independent Trade Reviews

"TRAPEZE"



Hecht-Lancaster's "Trapeze," for United Artists release, in CinemaScope-De Luxe Color, stars Burt Lancaster, Gina Lollobrigida, and Tony Curtis.

(United Artists) CinemaScope-De Luxe Color 105 Min.

Cast: Burt Lancaster, Tony Curtis, Gina Lollobrigida, Katy Jurado, Thomas Gomez, John Puleo, Minor Watson, Gerard Landry, J. P. Kerrien, Sidney James, The Codreanos.

Credits: A Hecht-Lancaster Presentation; A Susan Prods. Picture; Produced by James Hill; Directed by Sir Carol Reed; Screenplay by James R. Webb; Adaptation by Liam O'Brien.

Unquestionably, here is United Artists' biggest grossing motion picture to date. Working with a tremendous box-office cast, topped by Burt Lancaster, Tony Curtis and Gina Lollobrigida—all of whom deliver excellent performances—Sir Carol Reed has created for Hecht-Lancaster what is often an enormously exciting panorama of life among the circus aerialists. His searching CinemaScope-De Luxe cameras, situated mainly on location in Paris's Cirque d'Hiver, catch perfectly the dangerous, exciting circus atmosphere—one can almost smell the sawdust, and the perspiration on the aerialists' bodies. Telling the story of the young "flier," the mature "catcher," and a beautiful girl who comes between them, the film is peopled with colorful circus characters: the sharp promoter, the cynical hanger-on, the lovable dwarf, and the unhappy girl equestrian. And we come to understand the glory of achieving great acrobatic feats—this time the triple somersault ("When you come out of the triple, you're *blind*, you can't see your catcher, and you're travelling like a cannonball!"), and the desire to do the physically impossible that makes aerialists and heroes out of ordinary men.

This lavish production—which has received an equally lavish ad campaign from UA—has been staged wherever possible to accent its stars' enormous physical appeal. Lancaster (once an acrobat himself) is first seen as a crippled, embittered rigger who had been a great flier, and who now drunkenly barges around like an angry, dirty bull. Later he is supremely confident and handsome as the teacher-catcher of his exuberant protege, Tony Curtis. Miss Lollobrigida, in a series of costumes progressively more revealing (or so it seems), woos Burt with dazzling poses during an audition on a rope (wryly humorous as Lancaster waits for her scanty costume to rip), and then in her dressing room with the aid of an intruigingly-placed mirror.

Scenes of physical action stud the picture. Tony's timing off, he accidently sends Burt hurtling to the net, groggy and bleeding . . . angry at Gina's arrogance, Burt calmly drops her a hundred feet to the net during their act . . . the girl between them now, barreling Tony tries to drive Burt off his trapeze with his feet, but is caught himself and dangled like a child over the bare circus floor. It's all noisy, wild, frenetic (a horse is burned by a flaming hoop and is shot; a man-killing snake is peddled to an out-of-work girl equestrian who needs another act).

One scene is a small classic. When Curtis comes to the rigger to learn the "triple" and is turned down, he follows the drunken Lancaster around the Paris back streets like a leech, doing handstands, somersaults, flips and other trapeze stunts, gradually arousing Lancaster's enthusiasm once more for his muscles and the skills he once possessed. In a brilliant moment, Burt surrenders by doing a handstand himself, and the two men walk down the lonely avenue themselves, upside down, talking over their plans.

Other high points include the opening titles, showing Lancaster's split-second fall from glory; and the special effects and cutting, so well done that one can never tell when the flying doubles take over from the actors.

Trapeze is not a perfect film, and there will be criticism directed at the predictable plotting and the occasional lack of suspense. Burt gets Gina, Tony loses her, and goes on to greater fame alone. Also, Gina's character is somewhat shadowy, and discriminatory audiences will complain of some Stone Age dialogue which pops up now and then ("You tell him" "No, you tell him" "Later. Not now"). But none of these factors will seriously damage the film's tremendous appeal.

Only one question really remains to be answered about Hecht-Lancaster's *Trapeze*. How high will the grosses go?

— R.M.W.



Fess Parker stars in Walt Disney's 'The Great Locomotive Chase," CinemaScope - Technicolor, from Buena Vista.

"23 Paces To Baker Street"

(20th-Fox) CinemaScope-De Luxe Color 103 Min.

Cast: Van Johnson, Vera Miles, Cecil Parker, Patricia Laffan, Maurice Denham, Estelle Winwood, Liam Redmonds, Isobel Elsom.

Credits: Produced by Henry Ephron; Directed by Henry Hathaway; Screenplay by Nigel Balchin; Based on a novel by Philip MacDonald.

An absorbing suspense drama, detailing how a blind man apprehends a gang of kidnappers, is cleverly unspooled in this CinemaScope-De Luxe Color offering. The plotting is well above average; many of the situations are brimmed with tension, and the characterizations are neatly drawn. Thus a great quantity of enjoyment should be derived by any audience from *23 Paces to Baker Street*. With Van Johnson in the leading role, the picture receives that added boost necessary to spell very healthy box office. Also standing out is the excellent camera work, on location in England, which adds to the atmosphere of the story. An off-beat romance, between Johnson and Vera Miles, a comely brunette, fits well into the mood of the



Van Johnson, Vera Miles and Cecil Parker in 20th-Fox's "23 Paces to Baker Street," CinemaScope-De Luxe Color.

tale while Cecil Parker adds comedy to the proceedings as Johnson's secretary.

The story moves along at a steady clip to bring Johnson, a successful playwright disgruntled with the world because of his blindness, into hearing distance of a pair of kidnappers planning a crime. The clues as to their identities are strewn along the way, but are scattered cleverly enough to keep all but the most hardened detective story fan from guessing. With the aid of his keen senses of hearing and smell, Johnson puts together the puzzle and prevents the crime's success. Later, armed only with a pair of tape recorders, which he can operate by remote control, Johnson has it out with the heavy. This climax is sure-fire suspense, and adroitly puts the lid on an eventful mystery offering. Fadeout finds Johnson smoothing out his romantic problems with Miss Miles.

"The Great Locomotive Chase"

(Buena Vista) CinemaScope-Technicolor 85 Min.

Cast: Fess Parker, Jeffrey Hunter, Jeff York, John Lupton, Eddie Firestone, Kenneth Tobey, Don Magowan, Claude Jarman Jr.

Credits: A Walt Disney Presentation; Written and produced by Lawrence Edward Watkin; Directed by Francis D. Lyon.

The school history book comes alive once again in Walt Disney's *The Great Locomotive Chase*, a fast-moving, entertaining slice of Americana that will appeal especially to youngsters. Hndsomely photographed in CinemaScope and Technicolor, the film re-creates a true incident of the Civil War, when a small band of Union raiders, led by Secret Service man James

J. Andrews, tried to cut the Confederate supply line by stealing a train and destroying a vital railroad. The entire South was shocked when the plan—which would have broken the back of the Confederate Army—was nearly successful.

Due to receive a typical Disney big exploitation effort, the film stars Fess Parker as Andrews and Jeffrey Hunter as William A. Fuller, the mild-mannered Southern train conductor whose dogged pursuit of Andrews' Raiders foils the plan—Fuller follows his captured train on foot, eventually obtains a push car, then a rickety yard engine, next a road engine, and finally the swift "Texas," which however he must run backwards. Meanwhile, Andrews is ripping up track, cutting telegraph wires (and carrying sections with him so it can't be spliced), setting up cross-tie barriers, and leaving flaming box-cars in the path of his pursuers. The entire chase between the antique engines is thoroughly exciting. There is also ample heroism on both sides, humor, menace, and plenty of songs to round out this excellent family entertainment.

"Invitation to the Dance"

(M-G-M) Technicolor 90 Min.

Cast: Gene Kelly, Tamara Toumanova, Claire Sombert, Igor Youskevitch, David Kasday, Carol Haney.

Credits: Produced by Arthur Freed; Directed by Gene Kelly; Choreography by Kelly; Music by Jacques Ibert, Andre Previn and Nikolai Rimsky-Korsakov.



Gene Kelly, Claire Sombert and Igor Youskevitch star in the 'Circus" sequence of M-G-M's ballet film, "Invitation to the Dance."

With proper handling, M-G-M's ballet experiment *Invitation to the Dance* could be a solid art house seller. Directed by and starring Gene Kelly, this all-ballet film provides 90 minutes of color, music and dance—and its lack of dialogue is amply compensated by spritely and at all times comprehensible ballet story-telling. Kelly dances in all three half-hour segments of the film, and is ably assisted by a professional company. The stories themselves are appealing, music pleasing to the ear, and the dancing well-directed toward popular taste. Average art house patrons should find it a refreshing and relaxing pleasure.

Invitation to the Dance opens with *Circus,* a tastefully-staged tragic triangle about a clown's unrequited love for a circus beauty. With Kelly as the clown, *Circus* has appropriate bathos and colorful romantic dash — concluding with the clown's death as he imitates his acrobatic rival on the high wire. Second on the bill is *Ring Around the Rosy,* a comic take-off on the old children's ditty—the story of a bracelet and how it passes from character to character. It's danced with considerable vigor, staged within impressively modern settings, and has enough bright caricatures and humorous tableaus to appeal to almost all viewers. The film closes with *Sinbad the Sailor,* utilizing a long and remarkably successful synchronization of dance and animated cartoon. Youngsters should especially find *Sinbad* delightful.

"Great Day In The Morning"



Robert Stack, Virginia Mayo and Ruth Roman star in RKO's romantic adventure, "Great Day in the Morning."

(RKO) Superscope-Technicolor 92 Min.

Cast: Virginia Mayo, Robert Stack, Ruth Roman, Alex Nicol, Raymond Burr, Leo Gordon, Donald McDonald.

Credits: An Edmund Grainger Prod.; Directed by Jacques Tourneur; Screenplay by Lesser Samuels; Based on the novel by Robert Hardy Andrews.

A tale of war profiteering, gambling and thwarted romance, spun against the fabric of Denver in the days immediately preceding the Civil War, is to be found in *Great Day in the Morning.* As photographed in Technicolor and Superscope, the proceedings take on a good deal of visual excitement. Aided and abetted by members of a capable name cast, the result is satisfactory entertainment—the kind that pays its way in the general market. Although the story, which centers on the adventures of an opportunistic Southerner in a pro-Yankee frontier city, is a rambling one, action fans will like the frequent brawls and battles of the plot, and others will find diversion in the story's two romances.

Most of the elements fused into the plot line of *Great Day* are exploitable. A gambling queen, played by Ruth Roman, vies with an attractive shopkeeper, Virginia Mayo, for the affections of an ambitious saloon keeper, Robert Stack. Meanwhile, Alex Nicol, a Yankee secret service officer, grows jealous over Miss Mayo's attentions towards Stack. The heavy, Raymond Burr, plots and commits a vicious crime against Miss Roman while Stack tries to befriend a homeless youth whose father was killed in a gun duel. Such diverse elements as the above make for varied sequences of melodrama, and provide something for everybody in the audience.

"Storm Over The Nile"

(Columbia) CinemaScope-Technicolor 106 Min.

Cast: Anthony Steel, Laurence Harvey, James Robertson Justice, Mary Ure, Ronald Lewis, Ian Carmichael, Jack Lambert, Raymond Francis, Geoffrey Keen, Michael Hordern.

Credits: A London Films Prod.; Produced by Zoltan Korda; Directed by Korda and Terence Young; Screen play by R. C. Sherriff; From the novel, "The Four Feathers," by A. E. W. Mason; Additional dialogue by Lajos Biro and Arthur Wimperis.

This is a remake of *The Four Feathers,* previously made in 1939. Very rarely is the remake as good or better than the original, but in this case, it is true. *Storm Over The Nile* has more depth, more spectacle and its dialogue is more logical and has more vitality than its predecessor. CinemaScope and Technicolor show off this spectacular film to great advantage. Also, it has some excellent Nile river footage that will enthrall any audience and it is loaded with action and suspense.

This is the tale of an officer's son who receives "four feathers," a symbol of cowardice from the people closest to him, because he resignes his commission just before he is about to sail to a war zone. The drama vividly depicts how the officer proves that he is a brave man and forces the donors to retract their feathers. The film is excellently directed by Zoltan Korda, who also produced, with Terence Young from a very literate R. C. Sherriff screen play. Anthony Steel (in the news recently with his engagement to Anita Ekberg), Laurence Harvey, James Robertson Justice and newcomer Mary Ure are all excellent in their roles.

"Foreign Intrigue"

(United Artists) 100 Min.

Cast: Robert Mitchum, Genevieve Page, Ingrid Tulean, Frederick O'Brady, Gene Decker, Inga Tidblad, John Padovano, Frederick Schrecker, Lauritz Falk, Peter Copley, Ralph Brown.

Credits: Produced, written and directed by Sheldon Reynolds; associate producer, Nicole Millinaire; assistant producer, John Padovano; story is based on an original treatment by Reynolds, Harold J. Bloom and Gene Levitt.

From the capitals of Europe comes this oft-times exciting melodrama of espionage and intrigue starring big box-office attraction Robert Mitchum. Produced, written and directed by Sheldon Reynolds, who is responsible for the popular television series of the same name, the film tells the story of how Mitchum attempts to track down the background of a man of mystery who had died of a heart attack. The plot permits the widest camera coverage of places of interest, and also provides much action. The foreign streets, buildings and people also add excitement and laudable authenticity to the film.

Of course the big points in the enry's favor are the Mitchum "name" and the title of the film. And the cast, featuring a lovely, unfamil-



"Foreign Intrigue," espionage thriller in UA release co-stars (l. to r.) Robert Mitchum and Genevieve Page.

iar actress, Genevieve Page, is refreshingly different. The cast handles its assignments well and direction and production values are good. Sharper editing and a slight quickening of the pace might have made the film even more enjoyable. With a little extra effort, exhibitors everywhere could find *Foreign Intrigue* a profitable item.

"Nightmare"

(United Artists) 89 Min.

Cast: Edward G. Robinson, Kevin McCarthy, Connie Russell, Virginia Christine, Rhys Williams, Gage Clarke, Barry Atwater, Marian Carr, Billy May.

Credits: Produced by William Thomas and Howard Pine; Directed by Maxwell Shane; Screenplay by Shane; Based on a novel by Cornell Woolrich.

This mystery contains a strange mixture of murder, music, romance and drama with some off-beat angles involving hypnosis and psychology also thrown in. It should benefit from the current interest in "Bridey Murphy," et al.

(*Continued on next page*)

Independent Trade Reviews

(Continued from preceding page)

The yarn that concerns itself with musician Kevin McCarthy having a nightmare wherein he killed a strange man in a strange house and later awakes in his hotel room with tell-tale blood and marks of a struggle, holds interest pretty much on high throughout. Edward G. Robinson, as the police officer who solves the crime, plays his role in capable fashion, while the others back him up neatly. The direction and development of the property are average and it seems to be best suited for a supporting slot on the program. There are a couple of musical numbers rendered by songstress Connie Russell supported by the popular Billy May and his orchestra. These make for variety and add to the overall effect.

"The Killing"

(United Artists) 83 Min.

Cast: Sterling Hayden, Colleen Gray, Vince Edwards, Jay C. Flippen, Marie Windsor, Ted DeCorsia, Elisha Cook, Joe Sawyer, Tim Carey, Jay Adler, Joseph Turkell, Maurice Oboukhoff.

Credits: Produced by James B. Harris; Directed by Stanley Kubrick who also wrote the screenplay based on the novel "Clean Break" by Lionel White; Additional dialogue by Jim Thompson.

A fast-moving and thoroughly intriguing little melodrama has been whipped into fine shape by a pair of relative newcomers to the business. They are both slated to go places if this entry is an indication of what they can do given time and a limited budget. The yarn, starring Sterling Hayden and Colleen Gray, is a simple one concerning itself with the robbing of a race-track of some two millions as master-minded by ex-convict Hayden. Producer James B. Harris and talented director Stanley Kubrick bring the film along at exactly the right pace, building one suspenseful moment on the other as the plot and plan unfold until the climax which comes off in neat fashion. The cast is mostly composed of veterans in the business who know their parts and play them in realistic fashion, adding to the overall effect of the picture. This should make up well as part of the program and fans seeking excitement and taut melodrama will certainly approve.

"Star of India"

(United Artists) Technicolor 92 Min.

Cast: Cornel Wilde, Jean Wallace, Herbert Lom, Yvonne Sanson, John Slater, Walter Rilla, Basil Sydney, Arnold Bell.

Credits: Produced by Raymond Stross; Directed by Arthur Lubin; Screenplay by Herbert Delmas.

Concerning itself with the intrigues of the court of France at the time of Louis XIV and the efforts of young French nobleman and soldier Cornel Wilde to regain his rightful place and property. To be found here are lots of swordplay, action of sorts, romance and the ever present battle of good versus evil. Jean Wallace makes a beautiful leading lady, the use of color by Technicolor properly presents the costumes, scenery and setting so that *Star of India* makes a colorful presentation for the lower half of the bill and one that should be accepted by viewers in the spirit in which it is presented. The cast is efficient and direction and production are adequate for the required needs of the entry. Filming abroad in England has added a sense of authenticity in the surroundings which is an asset in the end result.

"Murder On Approval"

(RKO) 70 Min.

Cast: Tom Conway, Delphi Lawrence, Brian Worth, Michael Balfour, Campbell Cotts, John Horsley, Ronan O'Casey.

Credits: Produced by Robert S. Baker and Monty Berman; Directed by Bernard Knowles; Screen play by Kenneth R. Hayles.

A whodunit, revolving around the attempts of a private eye to recover a stolen rare postage stamp, is to be found in this programmer from Britain. For the general audience, a known name in Tom Conway may prove of some marquee value. Another asset is the casting of pert Delphi Lawrence, the leading lady, as one of the heavies. Since her identity is not revealed until the climax, a measure of suspense is thus generated. Burglaries and murders, plus a few chases, round out the proceedings. For mystery fans, *Murder On Approval* should satisfy the craving when played as a filler.

"Crowded Paradise"

(Tudor Pictures) 94 Min.

Cast: Hume Cronyn, Nancy Kelly, Frank Silvera, Enid Rudd, Mario Alcalde.

Credits: Produced by Ben Gradus; Written by Arthur Forrest and Marc Connelly; Directed by Fred Pressburger.

Filmed largely in New York City and in Puerto Rico, *Crowded Paradise* traces the step-by-step migration of a youth of that island to the big city. His endeavors to seek employment as a mechanic in the face of indifference and prejudice are visualized with conviction. His romance with a Puerto Rican girl who comes from a family more well-off than his own has interest and appeal. But when the story branches out to show how a bigot reacts to Puerto Ricans, the film loses the sense of urgency and timeliness and lapses into melodramatics. Nevertheless, the film was made by experienced craftsmen and has a cast of reliable character actors. *Crowded Paradise* is exploitable: in one scene, the bigot tries to rape the Puerto Rican heroine, and later attempts to assassinate her family with a hand grenade. The New York location shooting adds to the sense of terror in these scenes.

"Screaming Eagles"

(Allied Artists) 81 Min.

Cast: Tom Tryon, Jan Merlin, Alvey Moore, Martin Milner, Jacqueline Beer, Joe di Reda, Mark Damon, Paul Burke, Pat Conway, Edward G. Robinson, Jr., Ralph Votrian.

Credits: A Bischoff-Diamond Prod. Produced by Samuel Bischoff and David Diamond; Directed by Charles Haas; Screen play by David Lang and Robert Presnell, Jr.; Story by Virginia Kellogg.

This is a good war drama that deals with the exploits of Company D of the 101st Airborne Division, known as "Sreaming Eagles," due to their shoulder patch insignia. It tells the story of a varied team of fighting men, and a mad-at-the-world "foul ball," Tom Tryon, who starts out as the weakest link in the group and after a series of conflicts ends up as the strongest. As a combat story, the plot is familiar, but has some original gimmicks, and is played for action all the way. This, with some excellent stock combat footage, gives the film an air of reality. The big news perhaps is that Bischoff and Diamond practice what they preach and the film has new stars, Tom Tryon and Jan Merlin, both of whom seem destined to go places. It also introduces a young lady, Jacqueline Beer, who seems to have potentialities.

"Secret Of Treasure Mountain"

(Columbia) 66 Min.

Cast: Valerie French, Raymond Burr, William Prince, Lance Fuller, Susan Cummings, Pat Hogan, Reginald Sheffield, Rodolpho Hoyos, Paul McGuire, Tom Hubbard.

Credits: Produced by Wallace MacDonald; Directed by Seymour Friedman; Screen play and Story by David Lang.

This programmer, dealing with an Apache curse and $10,000,000 in gold, unreels a familiar theme and it is the acting of its stars, Valerie French, Raymond Burr, William Prince and Lance Fuller, which highlight the film and provide its entertaining qualities. The camera work in the feature is also another strong point with some well-blended stock footage adding to the pictorial strength of the picture. Dealing with the conflict of a variety of personalities during their search for wealth on Treasure Mountain, the film seems cramped at times, almost actionless and it is here that the thespic power of the aforementioned actors and actresses breathes some life into some very trite lines.

High Court Holds FCC May Fix Arbitrary Limit On TV Station Holdings

WASHINGTON. — The Supreme Court this week by a 7-2 vote upheld the authority of the Federal Communications Commission to fix an arbitrary limit on the number of radio and television stations which can be owned by any individual.

The High Court returned the case, involving the Storer Broadcasting Co., to the U. S. Court of Appeals here for further proceedings.

Set Restrictions

The Storer application for a TV station license in Miami was dismissed by the FCC without a hearing in 1953 because of the new multiple ownership rules issued at that time. These rules limit individual ownership to five TV stations, seven AM stations and seven FM stations. Storer and its subsidiaries had already licensed five TV outlets.

The Supreme Court held that the ceiling does not illegally deny lawful applicants to their right to a hearing. The rulemaking authority is necessary for the orderly conduct of (the Commission's) business, the majority opinion by Justice Stanley F. Reed held.

NSC Urges Co-op With Exhibs On "Jaywalker"

The National Safety Council has alerted its more than 300 branches in communities from coast to coast to cooperate with motion picture exhibitors in the promotion of the *Jaywalker*, UPA Technicolor cartoon being released by Columbia at the end of May. Paul Jones, director of public information for the safety council, hailed the seven minute cartoon as one of the "cutest, cleverest and most palatable safety films I've ever seen."

The full text of Jones' message has been incorporated by Columbia into the largest press book ever put out by the company for a cartoon. It carries reproductions of the one sheet, 14- 28- and 50 line ad mats, two stills and four still mats which are being made available for advertising and promoting the cartoon. The remainder of the four pages are filled with publicity stories and exploitation ideas.

NEW ORLEANS

A charter was issued to Beverly Drive-In Theatre Corp. of Hattiesburg, Miss., headed by Sue and Herb Hargroder. . . . WOMPI members Augusta Woolverton and Ruth Toubman attended district convention of the Pilot Club at Buena Vista Hotel, Biloxi, Miss. . . . Cecil Kelly reopened the Cil at Stamps, Ark. . . . Babe Cohen Ents. is handling distribution of "Swamp Women," a Woolner Bros. release which had its world premiere at the Panorama Theatre, New Orleans. The Panorama is undergoing vast refurbishing. . . . Air Sho Drive-In, Mobile, Ala., celebrated its fifth anniversary with opening of a new playground.

Vernon Hodnett was appointed mgr. of Joy's Welsh Theatre, Welsh, La., to succeed Jules Courville. . . . Roy Varnado resigned as Warner booker to enter other business. Joe Sacco, accounting dept. head, moved up as booker. . . . Teddy Soloman Theatre Co. new owner of the Haven Theatre, Brookhaven, Miss. The Haven, Dixie and Rex in Brookhaven have been merged under management of L. E. Downing. . . . Recently closed: Star Theatre, Prichard, Ala., by J. S. Moses; Cheney at Cheneyville, La. by H. Melvin; State at Jackson, Miss. by John Williams. A. L. Royal reopened the Meridian Drive-In, Meridian, Miss.; H. B. Guillory the Lake at Ville Platte, La.; McLendon circuit the Hub, Monroeville, Ala.

NEW YORK

Orion Productions, headed by Henry Fonda, and Nova Productions, headed by Reginald Rose, opened joint offices at 579 Fifth Ave. Production mgr. George Justin is setting up headquarters in the new suite for preparation of the Orion-Nova production, "Twelve Angry Men," to be released by United Artists. . . . Warner branch mgr. Ernie Sands, N. Y. distributor chairman for the Will Rogers Memorial Hospital audience collection campaign for 1956, appointed Harold Rinzler of Randforce Theas. as Metropolitan N.Y. exhibitor chmn.; Charles Smakwitz, Stanley-Warner zone mgr. as northern N. J. exhibitor chmn. with pres. of N. J. Allied, Sidney Stern, as his asst. A special trailer will be shown in all theatres the week of July 16.

George Ettinger, TV and Radio mgr. with Columbia for some 18 years, resigned. After a much needed vacation, Ettinger will announce future plans. . . . The fifth annual amusement industry golf tournament, sponsored by N.Y.'s Cinema Lodge of B'nai B'rith, will be held at Vernon Hills Country Club in Tuckahoe on June 14, announced Paramount Theatre mng. dir. Robert K. Shapiro, pres. of the Lodge. A banquet and prize-awarding ceremonies will climax the day's activities. Brandt Theas. exec. Martin Levine is chairman of the event, with Marvin Kirsh of Radio & TV Daily and Harold Rinzler of Randforce as co-chairmen. . . . Manny Hertzig, 51, former Raybond Theas. exec. and ITOA board member, passed away after a lengthy illness.



George P. Skouras (left), president of Magna Theatre Corp., arrives in Berlin on a European trip to discuss the foreign distribution of his company's "Oklahoma!" with RKO sales executives. Meeting him at the airport are Joseph Bellfort, RKO's general European mgr., and Erich Steinberg, RKO mgr. for Germany.

A 2-minute trailer for the Greater New York Fund, produced by Transfilm in association with Harrison Productions, is now being distributed by National Screen Service to theatres in the N. Y. area. English and Spanish versions are available. Both the MMPTA and ITOA are cooperating in the $10 million fund-raising campaign which runs through June 30. . . . Carl Fishman, 42, asst. adv. mgr. at Loew's Theas., where he started in 1929 as a messenger boy, died of a heart attack. . . . Walter Weisbuch, asst. ad-pub-exploi. dir. at National Screen, welcomed a new son, named Stewart Ira.



Bob Hoff (left), Ballantyne Company president, and Ray Colvin, executive director of TEDA, talk it over at the 25th Anniversary celebration of Ballantyne at the company plant in Omaha, Neb.

OKLAHOMA CITY

Jack Pickens discontinued Wed.-Thurs. change at his Ritz Theatre, Elmore City, and is operating only two changes per week. . . . Gordon Spies, owner of the Grand Theatre, Canton, purchased the Tower Theatre, Seiling, from Mrs. Rhoda Cates. . . . Earl Snyder of Tulsa was elected pres .of United Theatre Owners of Okla. to succeed Ed Thorne, who resigned. . . . Boyd Adkison sold the Choctaw Theatre, Wright City, to B. J. Crosby and J. R. Wommack. . . . Paul Covey, owner of the Laverne Theatre, Laverne, passed away.

A new drive-in is under construction in Tahlequah, Okla., which will open about July 1. The owner, William Pierce, has installed CinemaScope and it will have a 200-car capacity. . . . Kay Theatre, McCurtain, formerly operated by L. T. Davis and closed for sometime, sold to Tony Williams, who reopened the house. . . .Offices of Thompson Theatres moved to 910 N.W. Britton Road, Box 8728. . . . Floyd Strate closed his Rialto Theatre, Carmen. . . . John Arwood, Universal shipper, was upped to booker to replace Don Brown, transferred to the Dallas office. New asst. shipper is Kenneth Rowton.

PHILADELPHIA

William Goldman takes over leases of the Astor and Strand in Reading, Pa. from Schad Theas. J. Lester Stallman, present mgr. for Schad, will remain as city mgr. of Goldman theatres, while Clayton Evans continues as house mgr. for the Strand. Remodeling and renovations are planned for both theatres. . . . Ben Shindler is now booking and buying for the Ace in Wilmington, Del.; W. J. Nevinski for his Sunset Drive-In near Wilkes-Barre, Pa. . . . Shuttered theatres include the Commodore in Philadelphia and the Diamond in Selbysville, Del.

Leo Barrett, who operated the theatre in Ashley for many years, is now mgr. of the New Lyric in So. Phila., owned by Leo Posel. . . . Savoy Theatre, Catasauqua, Pa., was sold by Wm. Humphries to Jack Greenberg's Northampton Theatre Co., Inc. . . . Perry Lessy leased the Strand Theatre from Ray Schwartz. . . . Comerford opened the new Port Drive-In at Williamsport, Pa. . . . Sid Stanley, former asst. to Sam Stiefel at the Uptown Theatre and an industry pioneer, passed away; also Thomas Reap, retired Comerford employee.

Exchange Finance Co. is moving from Vine St. to 1901 Market St. . . . Jim Forte, mgr. of S-W's Waverly Theatre, sold a good-will packet of 500 tickets to Sheffield Furniture & Carpet Co., who will give them to customers. . . . Holy Name Society singled out S-W's Hiway, Jenkintown, for commendation on keeping objectionable film fare out of the theatre.

PORTLAND

Mgr. Herb Royster announced completion of the big overhaul job at Parker's Broadway Theatre, also return of Mrs. J. J. Parker from a trip to Los Angeles. . . . Liberace attended opening ceremonies for the new Guild Theatre while in town for appearance at the Auditorium, Portland. . . . Barbara Nyberg, popular daughter of Oscar Nyberg, gen. mgr. of Evergreen's Oregon theatres, took a leading part in "All My Sons" at the University of Oregon drama theatre.

ST. LOUIS

The Missouri Theatre is undergoing complete remodeling and rehabilitation, including installation of a special screen and projection booth, for opening of "Oklahoma" in the Todd-AO process around the middle of June. It will operate on a policy of reserved seats and special scheduled showings. . . . Geo. G. Kerasotes will report on the Washington, D. C. hearings by Congressional Small Business Committee and other industry affairs on the national level

ST. LOUIS (cont'd.)

at a joint meeting of MITO and United Theatre Owners of Ill. on June 12 at Lebanon, Ill. . . . Mrs. Andrew B. Jones was installed as pres. of Better Films Council to succeed Mrs. Norton J. Eversoll.

Idaho Theatre at Sumner, Ill. was taken over by C. A. Pannell and D. L. Simmons. . . . Mayor Wayne Atterberry of Chandlerville, Ill. is the new operating owner of Chan Theatre. . . . Plaza Theatre at Marion, Ill., operated by El Fran Theas., was closed because of attendance drop. . . . Harold Davis, owner of the Windsor in Windsor, Ill., worked out a deal with local merchants under which they will finance a show every Saturday. House had been closed. . . . L. Howard Pettit is building a new drive-in at Mountain View, Mo.

Columbia Amuse. Co. closed the Capitol at Murray, Ky. for remodeling and redecorating. . . . The 600-seat Rowe Theatre, St. James, Mo., owned by R. E. Carney Theas., was heavily damaged by fire recently. . . . Five persons who operated three downtown penny arcades were arrested for alleged showings of nude women on film. . . . Bill Swift is widening the screen at his Route 54 Drive-In near Virden, Ill. . . . Screen of the Starlite Drive-In near Harrisburg, Ill. has also been widened. . . . Ruby S'Reneo, owner of the Art Theatre here and one of the first to specialize in showing of foreign films, passed away.

F&M inaugurated an art policy at the City Theatre, Granite City, Ill. . . . Charles E. Smith purchased the 265-seat Lamar Theatre at Arthur, Ill. from Mr. & Mrs. Harold Ramage. . . . Marlow's 425-seat Annex Theatre at Herrin, Ill., heavily damaged by fire last July, was reopened. . . . William Earle Jr. resigned from National Theatre Co. sales staff and is now a salesman for Mo.-Ill. Tractor & Equip. Co. . . . Bob Good installed new modern lenses in the projection equipment at his Capitol Theatre, Pinckneyville, Ill. . . . Mrs. Helen Stelljes, secy. to Columbia Theatre owner Bess Schulter for some 20 years, is recovering from surgery at St. Lukes Hospital. . . . John Rees, owner of the closed Regal Theatre, Wellsville, Mo., is reported to be a patient at Audrain County Hospital.

SALT LAKE CITY

Dist. mgr. Jack McGee reports that Fox Intermountain's Babcock and Fox theatres at Billings, Mont. have undergone remodeling and renovation. A complete overhauling was done on the Babcock, including installation of a new concession bar. . . . During celebration of "Sugar Days" for a week in the Salt Lake City suburb of Sugar House, stage of the South East Theatre will be used for the crowning of "Miss Sugar House of 1956," selected from 55 contestants. . . . Shirl Warren Thayne, Universal sales representative, passed away at his home of a heart ailment.

Candy manufacturers have submitted another punchboard design to the City Commission in order to legally keep the devices in use. They lost out on their first try when the city attorney ruled it a gambling device. . . . A special short subject which is booking very well in this territory is "Land of the Bible" in CinemaScope. . . . "Diabolique" went into a fifth week at the Tower Theatre, managed by Carol Tonia.

Senate Hearings

Distribs Rebut Exhib Charges

(*Continued from page* 27)

the challenge of fair competition." Montague issued the plea for co-operative action while testifying before the Senate Small Business Committee.

Sharply criticizing "irresponsible name-calling and back-biting," the Columbia executive declared that exhibitors no more than producers and distributors can expect a guarantee of profit. Since the commodity of the film industry, Montague said, is an intangible, dependent upon the judgment of the public, the exhibitor must bear the risk with the producer. Some films earn profits, while other lose, he added, and for reasons over which neither exhibition nor distribution can control.

"That is the spirit in which our business was born and by which it has prospered beyond the wildest dreams of its founders. I am confident that, whatever the difficulties of the moment, it will maintain its rightful place among the great industries of our nation," Montague concluded.

No Film 'Price Tag'

In briefs filed with the Senate Small Business Committee, Universal vice-president and general sales manager Charles J. Feldman, United Artists vice-president William J. Heineman and Warner vice-president and general sales manager Benjamin Kalmenson strongly attacked earlier exhibitor testimony in Washington.

Feldman declared that "only local people on both sides" are equipped to solve the problems confronting production-distribution and exhibition. Questioning the practicality of regulation and arbitration of film rentals, the Universal executive asserted,' I know of no way by which any outside party to the transaction can place a price tag on anything like a motion picture that has a different value in every single theatre and village and city in which it plays. Each theatre has its own yardstick of film rentals."

In his brief, Heineman accused exhibitors of presenting a "picture which is completely untrue, by leaving out facts and twisting statements," in their testimony before the Committee last month. He commented principally on the three major exhibition complaints: product shortage, releasing delays and high rentals.

Top Product Boom

The UA official accused exhibitors of creating their own product shortage by passing up smaller pictures, "and frequently those of proven grossing ability." In regard to availability, Heineman insisted that distribution must play its films first run in the larger cities in order to make them pay for themselves. "We can get our pictures to the outlying theatres as fast as is reasonably possible and consistent with good distribution," he said. Explaining that high rentals are related both to increased production costs and the selective mood of today's film audience, Heineman argued that the "producer and distributor must back their pictures with substantially increased investments with no certainty that their investments will be returned."

Declaring that there was no shortage of top product, Heineman pointed out that in 1954 and 1955 there were 90 and 107 films respectively which grossed $1 million or more, "more top product than was ever produced in any two-year period before."

Kalmenson reiterated the denial of exhibition's charge of exorbitant rentals and an artificial product shortage. "Theatres are our only source of revenue," the Warner executive declared, "and as a matter of self-preservation, Warner Brothers is anxious that all theatres remain in business." The company has put no fixed limit upon its production schedule, Kalmenson noted, basing its yearly production total on many factors, principally increased costs. Concluding his brief, Kalmenson categorically denied charges that Warners forced pictures, pre-released pictures recently, delayed availability of features, or forced competitive bidding upon exhibitors who did not desire to bid.

In his testimony before the Committee, William C. Gehring, 20th-Fox vice-president, declared that the development of new screen processes was an attempt to win back theatre audiences rather than to force small theatremen out of business. "There is no battle of the millimeters," Gehring summarized.

Freeman Outlines ProductionChange

(*Continued from page* 27)

have increased from 100-150 percent since 1939, and the new five-day studio week is going to add perhaps as much as 15 percent to the negative cost, he noted. And prices on top properties, such as books and Broadway successes, have reached astronomical figures.

Finally, he pointed out, 42-45 percent of today's distribution income is attributable to the foreign market, and "if it were not for this foreign income every motion picture producing company in Hollywood would be out of business in a short while."

Answering the charge of Allied's Abram F. Myers that one of Hollywood's problems is that it tries to fit material to the international market rather than to domestic consumption, Freeman declared: "Paramount and all of the other companies must produce motion pictures which will have universal appeal and which will be suitable for the foreign market as well as the domestic market, in order to recoup their costs and hopefully realize an investment return.

And, he concluded, while he does not question statistics showing that exhibitor profits dropped $11 million and more during the past year, it is important to point out that the 700 final runs of Paramount pictures haven't averaged $25 in rentals.

And he wound up with the wry comment that there are no restrictions except those imposed by the consent decrees on anybody coming to Hollywood and entering production.

"We welcome new talent and new money. If any exhibitor wants to get in on the rich side of the business, we'll be glad to have them. I will rent them space in the Paramount studies . . . and turn over some of our producers and directors at the prices we paid for them," Freeman declared.

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FOREIGN INTRIGUE

Produced, Written and Directed by

Sheldon Reynolds



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Produced, Written and Directed by SHELDON REYNOLDS · In EASTMAN COLOR

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The Man in The Trench Coat is On His Way...

THE Independent FILM JOURNAL

DEVOTED to the BEST INTERESTS of the MOTION PICTURE INDUSTRY

In this issue

EWS

XHIBS, DISTRIBS AGREE
O PROGRAM NEEDED
O BEAT ATTENDANCE LULL

ALABAN SEES HIGH PROFITS,
O DIP "TRANSITORY"

EPUBLIC'S FUTURE AWAITS
UDIT SURVEY RESULTS

ISTRIB SENATE CHARGES
BASELESS': TOA'S BLANK

OYNE ALERTS EXHIB GROUPS:
EWARE OF STATE TAX MOVES

ODUCT PREVIEW
age 13

VIEWS:
ages 27-29

7, No. 11 June 9, 1956

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OUT OF CONTROL

THE motion picture industry is presently going through a period of uncertainty, not knowing who will ultimately turn up in the drivers' seats and exercise management control at Warner Brothers and Republic Pictures.

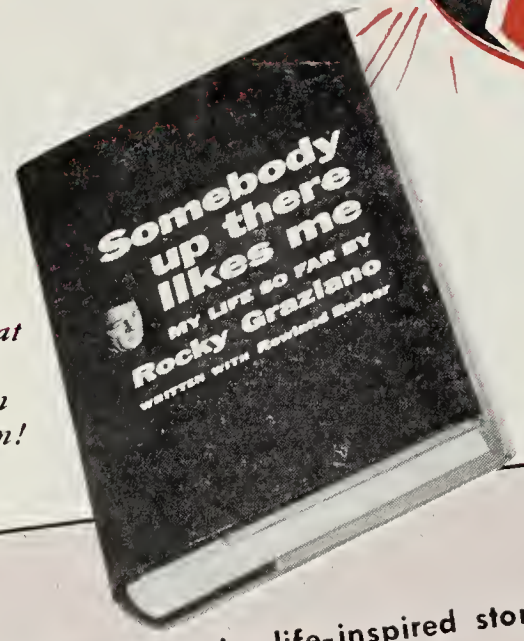
At the very least, it furnishes exhibitors with a little time to indulge in speculation and thought as they try to fathom the consequences of coming events.

How should exhibitors feel about the sale of these companies if it is revealed that they have been sold either to television production interests or others interested in a rapid liquidation of assets, including the sale of studio facilities? I would imagine this would give Mr. Theatre Owner a sickly feeling in the pit of his stomach.

(See Page 3)



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FROM M-G-M, THE HOTTEST COMPANY!

June 9, 1956
Vol. 37 No. 11

THE Independent FILM JOURNAL

Editor: MORTON SUNSHINE

DEVOTED TO THE BEST INTERESTS OF THE MOTION PICTURE INDUSTRY

Out Of Control

(Continued from cover)

Yet, Allied States Association has notified the Department of Justice that it would favor the acquisition of Warners by Si Fabian *only* if he divested himself of his theatre interests.

What brand of logic requires this limitation when Allied has itself banded together with TOA to urge the Senate's Small Business Subcommittee and the Department of Justice to permit the former affiliated circuits to enter production with preemptive rights to their own theatres? Certainly Stanley-Warner falls into this category and any effort by Fabian personally or Stanley-Warner to enter production with capital available to them should be welcomed like rain following the drought.

Is it a greater service to the motion picture theatre industry to prevent the sale of studio facilities to those who have their hearts, minds and financial ties in exhibition or to sit idly by as the film companies are purchased to guarantee a supply of product to a competitive medium or insure stockholders of a quick profit in a sale of assets?

It will be tragic if circumstances continue to thwart responsible theatre men from acquiring production facilities by means of which they can furnish their theatres and the industry with an inventory to rely upon.

Vertical integration in this industry once reached a point where the courts reluctantly and under continued exhibitor pressure decreed divorcement as a remedy for anti-trust violations. Most anyone will agree that conditions have since changed . . . and for the worse. It is time for a reappraisal of conditions and a realization by the guardians of the law and leaders of exhibition that vertical integration with reasonable safeguards is virtually a necessity to the future well-being of the motion picture theatre industry.

Of course, we can all hope and expect that the prospective purchasers of the Republic management shares and the buyers of Warner stock control, no matter who they may turn out to be, will believe that the companies' greatest assets are in continued and expanded theatrical production. But with men like Si Fabian, exhibition would not have to hope. It would know the answer.

Getting Into The Act

In a surprising reversal of form, looking more like a last minute effort to get into the act, the Allied board of directors has announced that it is now supporting the fight to eliminate the Federal tax on motion picture admissions.

Allied has also revealed that it will conduct its campaign independently of COMPO and carefully refrained from urging support of the King Bill, now before the House Ways and Means Committee, which would exempt admissions up to $1.00.

Instead, the Allied general counsel will devote his efforts to the introduction of a new bill which will eliminate the tax on admissions up to $4.00. And we thought that Allied was supposed to represent the little fellow! We never knew it represented the legitimate theatre!

Catch-As-Catch-Can

In recent weeks, trade press handling by the Motion Picture Association of America has left much to be desired. There have been several meetings of different MPAA committees and subcommittees. No press releases were issued but catch-as-catch-can stories did appear in the trades. Several of the stories were garbled and incorrect and others released premature plans that can only serve to defeat their purposes.

There must be a better way of handling this situation . . . or it will deteriorate still further.

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Personalities In The News



Figaro Inc. board of directors confer after finalizing negotiations between the production company's president Joseph L. Mankiewicz and NBC, in which the broadcasting company purchased 50 percent interest in the indie outfit. Pictured left to right are: James Denning, NBC director of talent; Earl Rettig, NBC-TV vice president; Emanuel Sacks, RCA and NBC vice-president; Mankiewicz; Abraham Bienstock, attorney; and Robert Lantz, Figaro vice-president (see page 6).



William Dozier, RKO production chief (left), and independent producer Paul Gregory conclude agreement calling for five major Gregory productions in the next three years, with Norman Mailer's "The Naked and the Dead" slated as the first effort for RKO release (see page 6).



ABOVE: Charles Einfeld, 20th-Fox vice-president (left) and Charles Ayres, NBC Radio Network vice-president sign a contract setting extensive national promotion campaign for "The King and I" over the NBC radio chain (see page 13).

BELOW: Exhibitor officials gather at the annual board meeting of the United Theatre Owners of Illinois. Left to right rear: George Kerasotes, retiring president; Eddie Zorn, founder and honorary board chairman; left to right front: Ralph Lawler, newly-elected UTOI president; and Gene Russell, secretary-treasurer (see page 10).



ABOVE: Stars of Paramount's "War and Peace" Mel Ferrer and Audrey Hepburn join Countess Alexandra Tolstoy, daughter of the novelist, and Paramount president Barney Balaban (right to left) to announce the forthcoming gala premiere of the film at the Capitol Theatre for the benefit of the Tolstoy foundation aiding Iron Curtain refugees. Balaban this week assured stockholders that the recent drop-off in theatre business was "transitory," and that future earnings should be high (see page 5). **BELOW:** Edward Kingsley, head of Columbia's special imported films division greets the French film-maker Paul Graet, producer of "The Doctors." Kingsley this week announced that he was petitioning the New York State Board of Regents to reverse the censors' ban of "Lady Chatterly's Lover," French import (see page 11).



Five-year-old Viki Laura List visits the N.Y. Stock exchange with her parents, Mr. and Mrs. Albert List to buy 100 shares of List Industries Corp., the new name of the former RKO Industries Corp., from James C. Kellogg III, chairman of the exchange (see page 7).





Exhibitors, Distributors Agree—

Industry Boxoffice Program Needed To Beat Patron Apathy

Formulation of a revitalized and all-encompassing box office program on an industry-wide scale was spurred this week in both exhibition and distribution circles. In meetings held by Motion Picture Association committees, a variety of box office stimuli were aired.

Sub-committees of both the MPAA's sales managers committee and advertising-publicity committee are at present investigating proposals aired in the initial sessions of their full committees. Since MPAA president Eric Johnston charged the organization with the active responsibility of combatting the present lull in the domestic box office, the following suggestions have been proposed:

- A box office "charge-it" system.
- A direct institutional ad drive to get the people out to the theatres.
- A nation-wide tour of film executives to carry the industry's message to the people.
- A symposium on motion pictures in Hollywood with the nation's film critics.
- A market analysis by a leading management organization to increase the industry's operational efficiency.
- A search for new merchandising ideas to boost attendance.

The MPAA sales manager committee listened to reports this week on two of the proposals under consideration, a "credit card" plan and the market analysis proposal, as well as other suggestions aired at the ad-pub committee meeting earlier.

As distribution pressed ahead to meet the attendance decline, exhibitor representatives were actively urging industry unity in meeting the present domestic dip. Speaking in Atlanta, TOA general counsel Herman Levy once again urged an all-industry conference to end internal bickering and squarely face the problem of the motion picture business.

Cites "Lost Audience"

Speaking before a joint convention of the Alabama Theatres Association and the Motion Picture Theatre Owners and Operators of Georgia, Levy labeled "the lost audience" as the key problem facing exhibition and distribution alike. He also declared that demonstrations such as occurred in Washington at the recent Small Business Committee hearings were a "pity"—and that "the industry will have only itself to blame if it perishes."

Earlier TOA's E. D. Martin and Allied's Ruben Shor jointly urged a top level conference of all components of the industry. The suggestion was picked up this week by United Theatres of Illinois and by Allied of New Jersey. The TOA Illinois unit called for a nationwide high-level conference of production and exhibition to solve the box office slump and to discuss the production of pictures more suitable for U. S. consumption.

New Jersey Allied resolved a two-fold plan at its annual convention: "to endeavor to have a conference between the leading ad-pub men in distribution and leading exhibitors to discuss what is wrong with advertising campaigns, to develop new plans, ideas and methods of stimulating interest in movies and our theatres and to encourage the reestablishment of film merchandising clinics and showmanship campaigns such as those sponsored by 20th-Fox and M-G-M so successfully in the past."

Citing the recent public airing of the distributor-exhibitor feud in Washington as a "pity," Herman Levy declared that the attempts "to place the blame, whether on the lack of showmanship, or on the distributor's pattern, conscious or unconscious, of releasing fewer and fewer pictures at higher and higher film level . . . is of no moment."

Levy warned that the industry must become aware that "the bitterness and strife between exhibition and distribution is a debilitating force which makes us easy prey for attack from within and without." Backing an all-industry conference, Levy said, "The claim that such a meeting might be subjected to attack because of conspiratorial influences," Levy added, "is without merit, and we have reason to believe that the Department of Justice has a corroborating view on this point."

Late this week, Eric Johnston and the board of directors of the Motion Picture Association heard reports from both the sales managers and ad-pub committees on the progress of the box office study. In attendance at the sales managers meeting were Republic's Richard Altschuler, Columbia's Abe Montague and Loew's Charles M. Reagan, who composed the three-man investigating sub-committee and 20th-Fox's William C. Gehring, UA's Jules Chapman, and Ken Clark and Taylor Mills of the MPAA.

Indianapolis "Test City" For Charge-It Plan

Indianapolis has been picked as the "test city" by the Motion Picture Association for the trial run of its "charge-it" plan approved this week by the board. The MPAA board of directors approved a recommendation suggested by a six-man subcommittee studying the box-office booster proposal. The step marks the first concrete move by the Association in its recently-instituted efforts to aid the sagging domestic theatre box-office. The midwestern city is said to have comparatively little big circuit representation, one of the major reasons for its selection.

A group of sales managers appointed by the MPAA will travel to Indianapolis shortly to discuss the plan with theatre operators. If current plans materialize, a survey of the movie-going public, costing from $8,000 to $25,000, will be made to determine the public's reaction to the plan. No estimates of the cost of the "charge-it" plan itself are available as yet. In other Association activity, the MPAA deferred action on the market analysis proposal and re-elected Eric Johnston as president.

Balaban Predicts: Slump Transitory, Earnings To Rise

The recent drop-off in theatre business is probably transitory, in the opinion of Paramount president Barney Balaban. Speaking at the annual meeting of Paramount stockholders, Balaban described the period as one of transition, and held that even today "a soundly conceived production can overcome market trends and do extremely well at the box office."

The Paramount president also informed his company's stockholders that the 1956 second-quarter earnings could reach a record second-quarter high despite the recent adverse market trends. Receipts of non-recurring profits realized during this period would be responsible for the possible new high, Balaban said.

The Paramount president also stated that "developing economic factors make the outlook for pay-TV more promising than ever," and suggested that International Telemeter, controlled by Paramount, might turn to closed circuit pay-TV, which would not require F.C.C. approval.

Highest Earnings Yet

Paramount's earnings for 1955, said the company president, "show the highest net profit and operating revenue since the new company began its operations in 1950. The 1955 operating revenue of $114 million represented an increase of almost five percent over that of 1954 and the net profits of $9.7 million more than maintained that percentage of improvement over the net profits of the preceding year.

"Our earnings for the first quarter of 1956," he informed the stockholders, "were the highest first quarter earnings since the inception of the corporation except for the first quarter of 1955 when consolidated net earnings were $2,858,000. Our estimated consolidated net earnings for the first quarter of 1956 were reported as $1,722,000, representing $.80 per share, which included $.16 per share profit on the installment sale of film shorts."

Distrib Senate Charges 'Baseless': Myron Blank

Terming recent distributor testimony as "reckless and intemperate," TOA president Myron Blank this week wired Sen. Hubert Humphrey, chairman of the Senate Small Business Committee, denying as "baseless" distribution's claim that TOA's conduct in temporarily withdrawing its approval of the proposed arbitration system was a "shameless betrayal."

"It is well known to distribution that TOA . . .wanted to seek a broader scope of arbitrability and to block distribution's attempt to obtain a whitewash before your honorable committee through the last minute proffer of the proposed arbitration plan," Blank wrote. "The proposed system does not offer an adequate scope of arbitrability and TOA is willing now as it has always been to explore avenues of broadening that scope," Blank continued. "To this offer distribution has been significantly silent."

Coyne Alerts Exhib. Groups: Beware of State Tax Moves

Robert W. Coyne, special counsel for COMPO, reported this week that taxation study committees to consider possible revisions in state revenue laws have been appointed in at least nine states. He advised exhibitors and other industry representatives to familiarize themselves with the work of these committees and to guard against the possibilty of their recommending legislation inimical to the interests of the motion picture industry.

"Exhibitors and distribution regional representatives should be particularly alert," Coyne said, "to prevent the introduction of enabling acts permitting municipalities to impose local admission taxes where they do not already exist. They also should oppose suggestions for high license fees or other imposts which would be a financial burden to exhibitors and distributors. If any legislation adverse to the motion picture industry is suggested at public or private hearings of these committees, industry representatives should ask for an opportunity to present testimony in opposition to such adverse suggestions before the committees make their reports.

No Prodding Needed

"Exhibitors in well organized states and localities need no prodding from COMPO. Organization in some areas, however, is almost nil and in those areas local levies can be a great danger," Coyne added.

A summary of the tax studies now in progress, compiled by COMPO, includes an interim legislative committee in Alabama to make a report of its findings to the regular session of the 1957 Legislature; a Citizens Tax Council in Florida to study possible revision of state and local taxes and report to the Governor and Legislature in April, 1957.

A committee created by a joint resolution of the last Iowa General Assembly to make its report to the Governor by September 1 of this year; a bi-partisan committee of the Michigan House of Representatives to study specific tax and revenue problems will make its report to the 1957 legislature; a tax study committee expects to submit its final report this fall to the Minnesota Governor. Prior to that time, Governor Orville L. Freeman said, there will be no publicizing of its specific findings.

Will File Report

In North Carolina, a tax study commission will file its report with the Governor on November 10; a legislative recess committee in Mississippi will make recommendations to the 1958 legislature; a special legislative Interim Tax Study Committee in Oregon will hold sessions at the State capitol on June 22 and 23. The committee expects to complete its report before the end of the year; and finally a study of the Texas tax structure has been authorized by the legislature. The Texas Legislative Council has placed other studies ahead of this one so the Council staff has not yet begun drafting a report nor has a study committee been appointed on the subject.

Coyne Asks $150,000 From MPAA For COMPO

Robert W. Coyne, special counsel for COMPO, this week asked the MPAA for a flat sum of $150,000 to help COMPO continue its work on behalf of the motion picture industry. He predicted that contributions by exhibition would be less than last year, when $100,000 was subscribed and matched by distribution. Coyne said that most of the money was eaten up by the tax repeal campaign, the audience awards, press relations, and the Editor and Publisher adertisements and research.

Meanwhile, the House Ways & Means Committee has delayed temporarily its discussion of the Forand Subcommittee's recommendation for admissions tax relief. Explanation is that a specific recommendation was possibly out of the Forand group's jurisdiction.Congressional sentiment on behalf of tax relief meanwhile continued to grow.

NBC Buys 50 Percent Of Independent Figaro; Mankiewicz TV Bound

A major marriage of the film and television industries was consumated this week with the purchase of 50 percent of the independent motion picture production company Figaro by the National Broadcasting Company. The transaction marks the entrance of the indie company's president, writer-producer-director Joseph L. Mankiewicz, into active TV participation.

The long-term agreement, announced by NBC president David W. Sarnoff, calls for the consultative services of Mankiewicz and his staff in regard to selection of program material and talent, and criticism and recommendations of programming and production techniques. The partnership will also provide the broadcasting company with a favored postition in connection with the telecasting of all films produced by Figaro.

At present the company is preparing two films, *Good Old Charley Faye,* first presented on NBC's *Kraft Television Theatre,* set for July filming in Hollywod, and Graham Greene's *The Quiet American,* a drama of political intrigue in Indo-China, set for filming in Saigon in early 1957. Mankiewicz recently completed negotiations with United Artists for a nine-picture deal, of which the veteran film-maker will tentatively produce, direct and write five.

Columbia Profit Down

Columbia has reported a net profit for the 40 weeks ending March 31 of $1,855,000 compared with $3,655,000 during the same period last year, it was announced this week. Earnings amounted to $1.75 per share, a drop from $3.25 in the previous year. Net profit before taxes stood at $4,314,000, compared with last year's $5,990,000. Provision for Federal taxes this year was $1,459,000.

Republic's Future Hinges On Result Of Audit Survey

The future of Republic Pictures was still unsettled at press-time, pending completion of an audit survey of the company's assets and operations by Joseph D. Blau & Co., New York CPA firm, it was reported this week. It appears that no move will be forthcoming by the west coast investment house, Cantor, Fitzgerald & Co., which holds a 60-day option to purchase the studio, until completion of the Blau report. As industry observers entered into a period of "watchful waiting" in regard to the company's disposition, president B. Gerald Cantor revealed that the Blau survey will not constitute the only yardstick in the eventual decision.

While the final decision remains suspended, Republic personnel underwent considerable changes this week. Three top distribution officials, Walter Titus Jr., John P. Curtin and Edmund C. Grainger, left Republic, according to Richard Altschuler, world-wide distribution head. Also leaving the company is Steve Edwards, ad-pub director for the past 15 years. Titus has joined Consolidated Film Laboratories, while Grainger and Curtin, southern and eastern division managers respectively, and Edwards, have announced no plans.

In further staff curtailment, the advertising-publicity department has been cut in half, reduced to approximately a half dozen, with the total personnel cuts amounting to about 30. It is also reported, although unconfirmed, that Republic would be leased to TV film producers, with the studio concentrating on a limited number of top-budget productions which it would distribute through another company. The report brings to mind the suggestion by company president Herbert Yates to the same effect last year. Republic recently suspended production this month with a number of films as yet unreleased. Since that time, personnel reductions have occurred steadily.

Altschuler will remain in his top distribution slot, and will be assisted by John Alexander, western division manager.

RKO, Gregory Conclude Deal For Five Features

HOLLYWOOD.—In the most ambitious production contract negotiated since the new command took charge at RKO, Paul Gregory has been signed by the studio to a pact calling for five major Gregory Productions during the next three years, it was announced by William Dozier, RKO vice-president in charge of production.

The young producer, who recently distinguished himself with the stage and television productions, *The Caine Mutiny Court Martial, Three For Tonight* and *Don Juan In Hell,* is now preparing to begin work on his first RKO production, *The Naked and the Dead,* Norman Mailer's best-selling World War II novel of an infantry platoon in action against the Japanese on a South Pacific island. An all-star cast will be recruited for the production, much of which will be filmed on location in the South Pacific.

Announce New NCC Projector Carbon

A new 11-millimeter high intensity positive projector carbon is now available from National Carbon Co., division of Union Carbide and Carbon Corp. Designed to produce approximately 10 percent more light than any other carbon operated at the same current, the "National" 11-millimeter x 20-inch projector carbon is recommended for operation in the 110- to 120-ampere range.

A larger crater area provides a more even distribution of light through the projector aperture. When operated at equal light output of other projector carbons, the new carbon gives from 20 to 25 percent longer life.

The new "National" projector carbon is the latest contribution in National Carbon's continuing development program to provide more light at less cost for the larger and larger screens of both indoor and outdoor theatres.

RKO Name Change

At a special meeting of RKO Industries Corp. stockholders, a change of name to List Industries Corp. was approved. The Corporation's two principal subsidiaries are RKO Theatres Inc., and Gera Corp.

List Industries also announced that the board of directors has been increased from ten to thirteen. The three new directors are: William J. Durocher, Gera Corp. vice-president and U.S.F.-Aspinook's division president; Vera G. List and Anthony Scala, Gera Corporation vice-president and Catham Electronics' division president.

Variety's "Dark Wave"

The Variety Club Foundation to Combat Epilepsy, Inc., will receive all profits accuring from the theatrical distribution of *The Dark Wave,* it was announced this week by Harold J. Klein, New York Variety Club president. *The Dark Wave,* first motion picture on epilepsy ever made for theatrical distribution, was photographed in De Luxe Color and produced in CinemaScope by 20th-Fox in cooperation with the Foundation.

Prints of *The Dark Wave* are now in all 20th-Fox exchanges, and will be released shortly.

In-And-Out Installations Readied For "Thrillarama"

With the completion of the first 25 special Thrillarama equipment units, appointment of J. C. Skinner to head the nation-wide staff of engineers assigned to *Thrillarama Adventure* was announced by Al Reynolds, president of Thrillarama Productions. Skinner is chief engineer of Sterling Sales and Service Co., Dallas, and has been closely associated with the Thrillarama process since its early stages of development.

With J. H. Davis, Skinner is responsible for all technical developments apart from the special cameras designed by R. G. Wolff. His background in the fields of electronics, motion picture theatre equipment and radio engineering spans over thirty years. Earlier, Skinner worked closely with RCA in the development of stereophonic sound.

Dowlen Russell, Thrillarama vice-president, stated that the firm expected delivery of 25 Thrillarama prints from Technicolor within the month. A special Thrillarama technical expediting plan for installations in theatres of varying sizes is now being completed. The plan provides for theatre surveys which will be made in advance in order to compile the necessary technical data which will be needed in order to expedite the installation.

Engineer In Package

A trained engineer from Sterling will accompany each equipment package to the theatre in order to supervise and assist the local operators and stage hands. The complete equipment package will include the screen frame, the screen, the traveler track and curtain, the 5,000 ft. magazines, Selsyn interlocks, lenses and the specially patented device which mates the two pictures at the center of the screen.

The installation will begin immediately after the closing of the prior engagement and will be completed in time for the great showing of *Thrillarama Adventure* the following evening. The installation plan has been so engineered that after completion of the engagement of *Thrillarama Adventure,* the theatre will be restored to its former condition in the matter of a very few hours and will be ready to open for business early the following day with no shut down involved.

Thrillarama Adventure was started last September and was completed in May. Most of the actual camera work and film direction was done by R. G. Wolff personally, and more than 50,000 miles were traversed in the filming in the United States, Canada, Mexico and Nassau. The film was shot in Eastman Color negative, with print by Technicolor.

Wolff who developed the $100,000 cameras has been a leading producer of business and industrial films for more than 25 years.

Thrillarma Adventure will soon have its World Premiere in Houston, Texas.

Theatres Pledge Aid To Will Rogers Drive

More than one thousand theatres have already signed pledges to carry out the Will Rogers Hospital Audience Collections planned for the week of July 16th. Strong representation from major circuits throughout the country has been reported. Most of the pledged theatres, particularly the circuits, have indicated that they will run the trailer, and conduct the Audience Collections for a full program change many for double weekends.

S. H. Fabian, national campaign chairman, stated, "We look for five thousand theatres to participate, and an all-out total of $500,000 in this year's campaign. We can reasonably expect to reach this if the reception continues at its present pace."

Included are: Loew's, Stanley-Warner, RKO, Fabian, Wometco, Alger, Selected Theatres, Mid-States, Iowa-United, Chakeres, Strand Enterprises, Rodgers, Trincher, Brandt, Basil, Liggett-Florin, Carolina Amusement, General Theatres, Brock, Alperin, Eastern, Delft, and Associated Theatres.

J. Robert Rubin Resigns

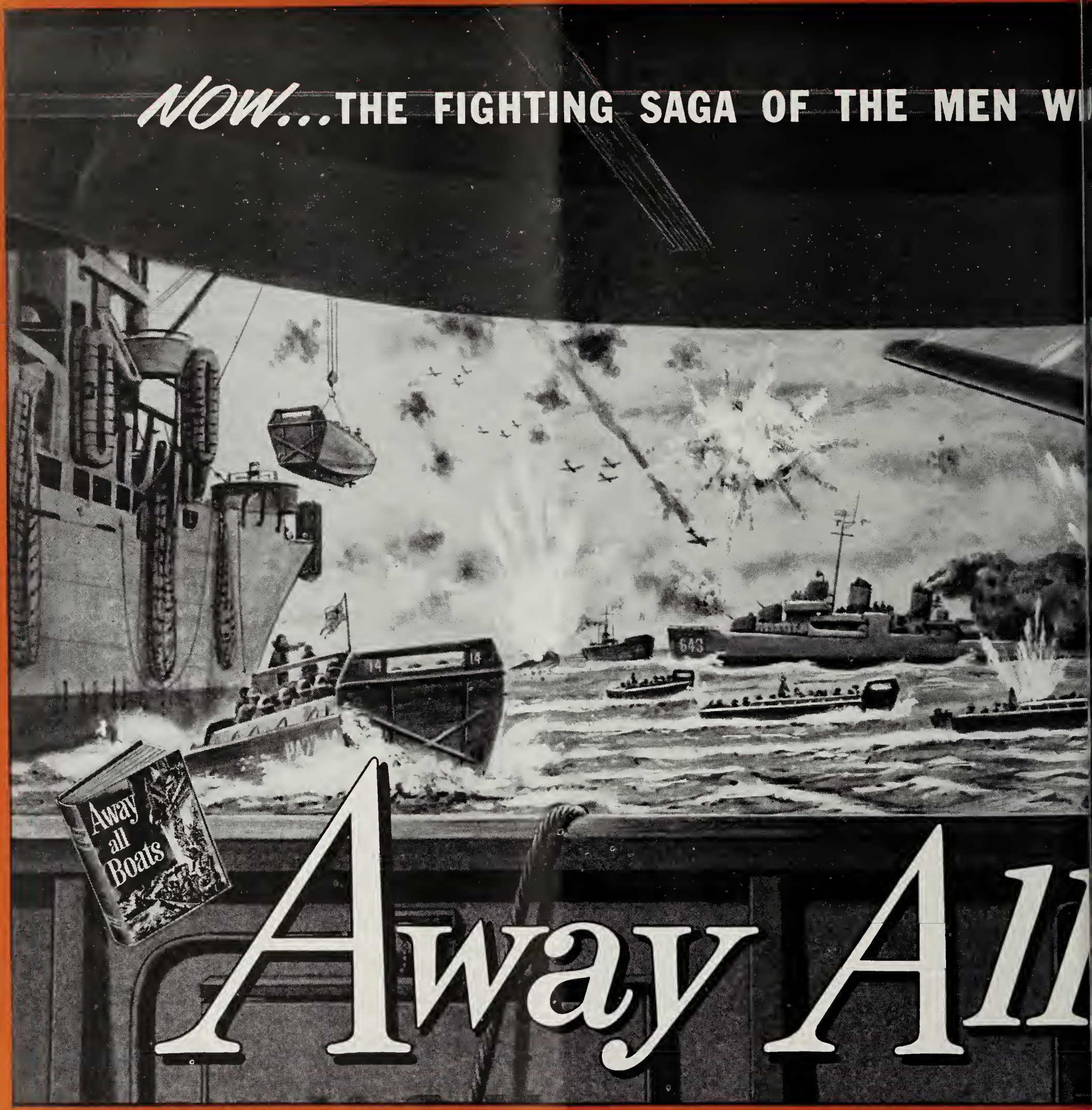
At a meeting of the Board of Directors of Loew's Inc., the resignation of J. Robert Rubin from membership on the Board was accepted with reluctance. Benjamin Melniker was elected to the Board.



C. V. Whitney, president of C. V. Whitney Inc., whose first motion picture, Warner Bros. "The Searchers," starring John Wayne and directed by John Ford, and Mrs. Whitney played host to a special theatre party to a large group of celebrities at the pictures opening at the N. Y. Criterion Theatre. **LEFT:** The C. V. Whitney family: Mrs. Whitney, daughter Gail, Whitney, son Searle. **RIGHT:** Mr. and Mrs John Hay Whitney. **CENTER:** Milton Schwartz, Criterion mgr., exhibits 'The Searchers" Contest poster. Meanwhile, the film has rolled up an impressive list of holdovers with the picture playing for additional time in practically every one of the 300 engagements which opened over the Memorial Day holiday. The film also rolled up top grosses in the South. Coming up from Whitney are two nature dramas, "Chang" and "Grass."

FROM THE STUDIO THAT BROUGH

NOW... THE FIGHTING SAGA OF THE MEN W



Away All

A Universal-International Picture starring

JEFF CHANDLER · GEORGE NADE

co-starring KEITH ANDES · RICHARD BOONE · JOCK MAHONE

JOHN McINTIRE with FRANK FAYL

OU "TO HELL AND BACK"...

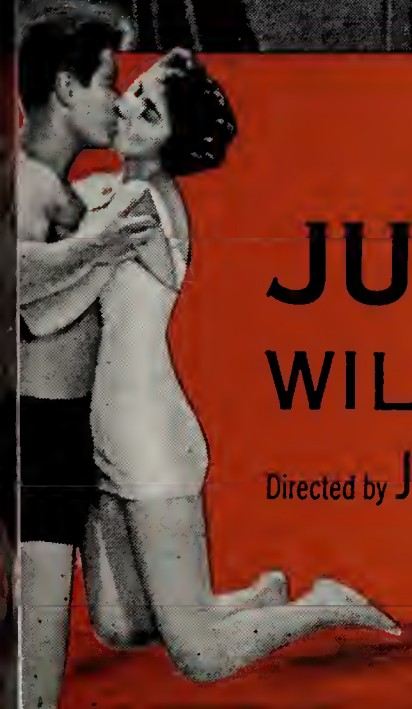
URLED THE BATTLE CRY OF THE SOUTH PACIFIC...



Boats!

COLOR BY TECHNICOLOR

IN VISTAVISION
Motion Picture High-Fidelity ®



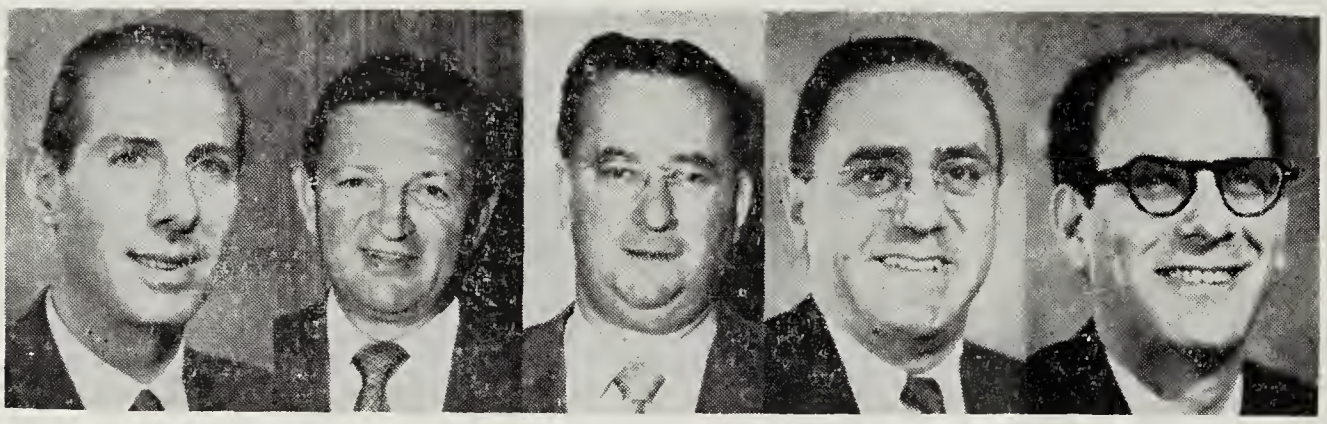
JULIE ADAMS · LEX BARKER
WILLIAM REYNOLDS · CHARLES McGRAW

Directed by JOSEPH PEVNEY · Screenplay by TED SHERDEMAN · Produced by HOWARD CHRISTIE

Universal International

Reade Promotions In Diversification, Expansion Policy

The appointment of an executive vice-president and four new vice-presidents of Walter Reade Theatres, was announced this week by president Walter Reade, Jr. Edwin "Pete" Gage moves up to executive vice-president; Jack P. Harris was elected vice-president in charge of film buying and booking; Nicholas Schermerhorn, vice-president in charge of theatre operations; Sheldon Gunsberg, vice-president in charge of advertising and publicity; and Albert Floersheimer, Jr., vice-president in charge of catering and food concessions.



GAGE HARRIS SCHERMERHORN FLOERSHEIMER GUNSBERG

The reorganization of executive personnel was prompted by the need for direct responsibilities in the various aspects of the company's expanding operations.

"Every phase of activity in which we are interested is growing; concessions and catering, drive-in and conventional theatres, distribution and specialized theatres," Reade stated. "During the past several years the necessity for diversification has become increasingly clear. We are no less interested in exhibition than before, but we are becoming more interested in other aspects of the motion picture industry and allied fields.

Gage, vice-president for the past five years, is the brother-in-law of Walter Reade, Jr. In his new post he will be responsible for budgetary and financing policies, real estate investments and over-all expansion.

Harris joined the Reade circuit in 1941 as Film Buyer. Schermerhorn began his career with Reade in 1929 as a doorman. Gunsberg joined the circuit two years ago while Floersheimer was promoted to manage the concessions division last August, after an association of eight years as ad-publicity director.

Arkansas ITO Names Brown As President

LITTLE ROCK.—Fred Brown was named pesident of the Independent Theatre Owners of Arkansas succeeding Jim Carbery and will also assume Carbery's post as the association's representative to the TOA board of directors. K. K. King and Nona White were reelected board chairman and secretary-treasurer respectively with Roy Cochran elevated to the executive vice-presidency from his district vice-president designation. B. F. Busby continues as legislative director.

District vice-presidents include Orris Collins, Bill Headstream, Charles Revely; Terry Axley, E. W. Savage and W. L. Pullen.

.... NEW POSITIONS

ARNOLD JACOBS, formerly Union Films vice-president, has joined Dominant Pictures Corp. as general sales mgr. Dominant has also established new exchange office in Los Angeles, San Francisco, Denver, Seattle, Salt Lake City and Dallas, with newly-appointed western division mgr. ROBERT KRONENBERG in charge.

C. ARTHUR FOY, formerly Ampex Audio division district mgr. in Chicago, has been elevated to sales promotion mgr. in Redwood City. In other company promotions, ALBERT J. MELROSE, former Order Service dept. mgr. in Redwood City, replaced Foy in the Chicago area, and Ralph H. Sprague, former Ampex representative in Chicago, was named Midwest district mgr.

BERTRAM BLOCK has joined the Columbia eastern story department in a consultative and advisory capacity. Block recently served as eastern story editor of 20th-Fox. In another Columbia appointment, staff producer WILLIAM FADIMAN was named executive story editor, supervising activities of both eastern and studio story departments.

LEE BERGMAN, formerly field exploiteer for Columbia for the past three years, has been appointed to the home office exploitation staff.

PAT R. NOTARO has been named west coast zone mgr. of Stanley Warner theatres, succeeding Ben H. Wallerstein, deceased. Formerly vice-president and general mgr. of the Roth circuit in Washington, D. C., Notaro joined SW early this year as west coast district mgr. under Wallerstein.

JAMES SHANAHAN has been named assistant to Loew's Theas. advertising head in a realignment of staff responsibilities. TED ARNOW will supervise promotional activities in New York, including metropolitan press contacts and other duties formerly handled by the late Carl Fishman. RUSS GRANT will be in charge of ad-publicity for Loew's houses outside of Greater New York.

PAULA GOULD, Capitol Theatre p.a., will also handle publicity for Loew's N. J. theatres and the Metropolitan Theatre, Brooklyn, while ANN BONTEMPO will continue as radio-TV contact and on special assignments. Special promotions for New York neighborhood houses will be handled by ROBERT ZANGER.

BERT THOMAS has joined the DCA sales staff to supervise sales in the Kansas City-Des Moines area. Thomas, who has worked in the area for 29 years, was formerly with Republic and prior to that, with Warners and Columbia.

SAMUEL N. BURGER, general sales mgr. of Loew's International, has undertaken direct supervision of the company's Latin American activities in addition to maintainng his present post.

Thompson And Kennedy Head TOA Units; Urge Films Cater To Ladies

ATLANTA.—Tommy Thompson, was reelected president of the Motion Picture Theatre Owners and Operators of Georgia for the 11th consecutive term. Other officers reelected include O. C. Lam, president, Lam Amusement Co., Rome, Ga., executive vice-president; E. D. Martin, Martin Theatres, Columbus, Ga., treasurer; and John Thompson, Gainesville, secretary. Nat Williams, Ray Edmondson, J. S. Tankersley, John Stembler and Fred Story were reelected as vice-presidents. Roy Martin, was named representative ot the Theatre Owners of America convention.

For the Alabama Theatre Owners, Dick Kennedy was reelected as president; James W. Gaylord, Rufus Davis, Dan Davis, were reelected vice-presidents; Mack Jackson, TOA representative and T. E. Watson, secretary and treasurer.

Fewer, Better Films

Delegates also heard MPTOOG president Thompson attribute the recent theatre attendance lag to the lack of films geared to the taste of the female viewer. Thompson told the opening session that women constitute a vital segment of the movie audience especially since they influence the movie-going habits in the family. He urged screen programs keyed to the feminine taste and corresponding advertising and promotional drives.

Another highlight on the May 27-29 conclave was a report by former TOA president Alfred Starr on his recent conference with representatives of the major companies. Starr declared that fewer but better films should be expected in 1956-1957. Delegates also attended a screening of *This is Cinerama*, and *The Great Locomotive Chase*, and heard a speech by Georgia's Gov. Marvin Griffin.

Illinois Elects Lawler

SPRINGFIELD, ILL.—Ralph Lawler of Peoria was elected president of the United Theatre Owners of Illinois succeeding George Kerasotes of Springfield, who became board chairman, at the annual meeting of the association's directors here this week.

Others named were Russell Lamb, Oregon, vice-president; Gene Russell, Champaign, secretary-treasurer; and Ed Zorn, honorary board chairman.

Carlson In 'Eye' Opener

Richard Carlson Group, Inc. will produce their first picture in Japan titled *The Japanese Eye*. Carlson will both produce and direct the film and is currently setting up production with Toho interests. *Eye* will be 100 percent independently financed without a release with shooting scheduled for September.

NBC, TV Film Syndicators In Hassle; Net Hits Backlog, Pay-TV Promoters

Responding to "an attack on network television spearheaded by a group of film syndicators," the National Broadcasting Company warned that the crippling of network TV would mean the conversion of the medium "from a national communications system to a film transmission mechanism." The NBC statement was made before the Senate Interstate and Foreign Commerce Committee in a brief answering attacks made by Richard A. Moore of station KTTV.

Moore's testimony blasted program clearance agreements between networks and stations and certain network sales policies. The independent station representative declared that network operation suppresses the production of TV film. In its reply, NBC said that "TV film production and syndication—rather than shrinking—is booming, with more product, more distribution and more sales than ever before."

Hit Organized Campaign

NBC declared, "We understand that Mr. Moore's presentation was based on an organized campaign previously agreed upon and financed by a group of film syndicators and related interests whom Mr. Moore serves as treasurer and to whom he has made periodic reports." The broadcasting company reported that the group includes Ziv Television, Television Programs of America, Official Films, Screen Gems and RKO Teleradio Pictures.

NBC further stated that a "wide variety of promoters and financial traders" who have acquired Hollywood backlogs, and promoters of pay-as-you-see TV, are seeking to exploit the TV system of the country in order "to reap a mountain of profit from their molehill of contribution to the broadcasting art."

Declaring that it was the networks, "not the film-come-latelys nor the promoters with Hollywood backlogs in their portfolios," who developed the facilities and skills of national live programming, NBC warned that the public interest would be sacrificed "if the network system is dismantled at the instance of the film syndicators and traders."

In a brisk reply to the NBC brief, National Telefilm Associates president Ely A. Landan declared that the film syndicators "aside from being virtually the only program source that have enabled the independent stations to survive, have loomed importantly in the 'nationally-sponsored program' scheme of things." Noting that his organization was not one of the "conspiratorial" syndicators listed in the NBC brief, Landau pointed out he has often come to the defense of network operation. However, accusing NBC of shifting the argument to an attack on the film syndicators, Landau ripped into the broadcasting company's brief.

He countered the charge that TV would soon be flooded with "musty and outdated" films by pointing out that much of the vitality and imagination in TV programming today springs from popular syndicated film offerings and not from network production.

Navy All-Out Promotion At "Boats" Premieres

Away All Boats, U-I's VistaVision and Technicolor production, will have a simultaneous World Premiere on July 18th in a number of key cities where important Naval commands and installations are located, it was announced by Charles J. Feldman, vice-president and general sales manager of Universal Pictures.

The film has been hailed by the U. S. Department of Defense as one of the great Naval films. The U. S. Navy is going all out in its promotional cooperation to help launch the picture. In New York, the picture will have its premiere at Loew's State in mid-July. On July 18 the picture will open at the Keith's Memorial in Boston; the Golden Gate in San Francisco; the Goldman in Philadelphia; the Joy in New Orleans and the Spreckles in San Diego. In Norfolk, the picture is tentatively scheduled to open at Loew's on July 19 and the Seattle date at the Music Hall is July 26th.

WB Rentals Up, Profits In Dip

Warner Bros. Pictures has reported a net profit of $1,863,768 for the six months ending February 25, 1956 after a provision of $1,650,000 for federal income taxes and after a provision of $200,000 for contingent liabilities, but before a special credit of $3,000,000 representing a reversal of reserve for contingent liabilities no longer required. Net profit for the same period in 1955 amounted to $2,081,000.

Net profit is equivalent to 75 cents per share as compared to 84 cents for the corresponding period last year. Film rentals, sales, etc. amounted to $37,587,000 as compared with $35,079,000 for the corresponding period last year.

For the third quarter ending May 26, 1956 film rentals, sales, etc., are considerably lower than those of the corresponding quarter last year and those of the second quarter in the current year.

Appeal "Lover" Ruling

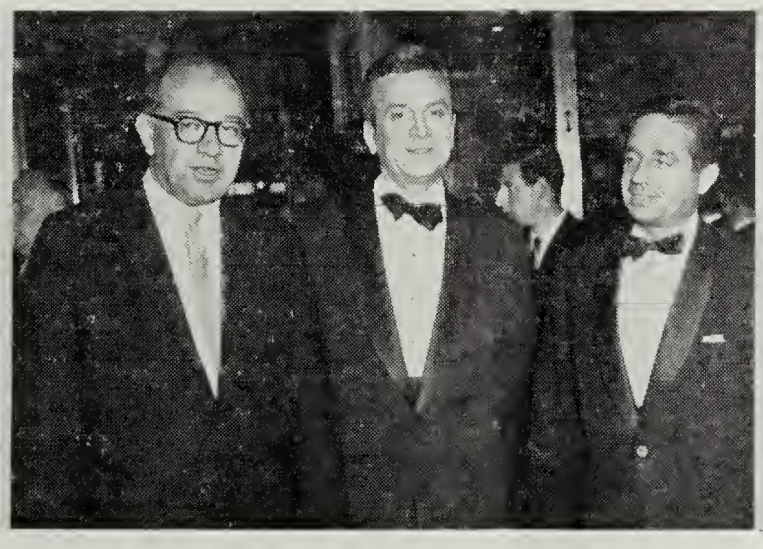
Edward L. Kingsley announced that papers were served this week on the Commissioner of Education in Albany, petitioning the Board of Regents to reverse the decision of the New York censors denying a license for the exhibition of *Lady Chatterley's Lover.* The French film version of the controversial D. H. Lawrence novel, starring Danielle Darrieux and Leo Genn, was recently acquired by Kingsley International Pictures from Orsay Films S.A. of France for distribution in the United States.

Baird To ABC Vending

The ABC Vending Corporation has increased its board to eight members with the election of David G. Baird as a director. Charles O'Reilly, chairman, also announced that Baird has been elected to the new office of chairman of the nance committee. Partner in the New York Stock Exchange firm of Baird & Co., Baird is also on the boards of the Marine Midland Trust Co., Atlas Corp., Interstate Bakeries Corp., and Ekco Products Co.

"Trapeze" Premieres . . . . .







More than 4800 people packed the Capitol Theatre for the grand premiere of United Artists' CinemaScope circus thriller "Trapeze." Among the many notables at the gala premiere, covered by more than 70 TV stations and 600 radio stations, are (left to right): Robert S. Benjamin, UA board chairman; Mrs. Mildred Loew; Adolph Zukor, Paramount board chairman; Max E. Youngstein, UA vice-president; James Hill, producer of the Burt Lancaster-Gina Lollobrigida-Tony Curtis starrer; Harold Hecht, executive producer of Hecht-Lancaster Productions; William Brandt, Brandt Theatres executive; Mrs. Brandt; Eugene Picker, Loew's Theatre vice-president; and New York State Attorney General and Mrs. Nathaniel L. Goldstein. On opening day, the film grossed $15,200 at the Capitol, $500 more than the initial day's gross of UA's "Alexander the Great."

Report From Britain:

By F. C. Livingstone

British Circuits Boost Admissions

When it became known that there was little likelihood that the Chancellor of the Exchequer would make any Entertainment Tax concessions, the five big circuits took the matter into their own hands and boosted seat prices.

The new prices will go into effect on June 25 and while they represent a substantial gross increase on present prices, very little will remain as profit to the exhibitor after the Tax man has had his bite. Thus, a shilling (14 cents) seat is to cost 1s.6d. (21 cents), but out of the increase the exhibitor will only be allowed to keep 2.04 cents. The 1s.6d. seats are to go up to 1s.10d. (26 cents), but again the exhibitor will get only 2.04 cents of the extra. The 2s.4d. (33 cents) seats are to go up to 2s.9d. (39 cents) and the 3s.2d. to 3s.6d. (44 cents to 49 cents), but the Tax man in every case will grab the major part.

The joint statement issued by the circuits says: "The increases are due to increased operating costs in exhibition together with the Chancellor's decision against a reduction in Entertainments Tax." The statement goes on to point out that "because of Entertainments Tax, a relatively small proportion of the increase in price is retained by the exhibitor. Entertainments Tax is still taking some 31.5 percent of cinema gross receipts and in 1955 this amounted to no less than £33,425,00 ($93,590,000)."

These increases have been severely criticized by Members of Parliament who are otherwise favorably disposed to the film industry. Both Tory and Socialists MPs are fairly unanimous in saying that they consider the announcement of the price boost to be ill-timed and that it would have been better to have left it until after the Chancellor had made his final statement next week.

But the damage is done and it brings with it other problems. At the Cinematograph Exhibitors' Association's annual convention, now being held at Blackpool, the general fear was felt that the higher seat prices would produce a demand for higher film rentals and that any cash benefit the exhibitor might expect would be largely absorbed in this way. An early meeting of the Joint Committee of the CEA and Kine Renters' Association is being sought to clarify the position.

* * *

British Kine Exports Up

The British kine equipment industry has just completed its best ever year for exports. The total value was £2,267,911 ($6,350,151), £260,000 ($728,000) up on the previous year. Australia was easily the best customer, taking about a fifth of the total. A very substantial increase was shown in amount bought by the U. S. Last year's figures were £82,476 ($230,933) compared with £38,191 ($106,935 dollars) the previous year.

* * *

Chaplin Plays Shy

It has become almost as difficult to get into Shepperton Studios where Charlie Chaplain has started to make "A King in New York," as it is to get through the Iron Curtain. Chaplin has appointed a Press Officer, but his main job is to say "No" to every request for an interview with his chief, or even for a visit to the studio to see what is going on. Chaplin has even introduced a system of passes—and "No pass, no entry." It is said that Dawn Addams, who is playing the female lead, left her pass at home and that Chaplin had to come to the gate to get her through.

But, just as the real Iron Curtain has its chinks, so has the Chaplin one. Charlie did appear at a gathering last week-end when he was presented with his union card as an honorary member of the Association of Kine Technicians.

* * *

A Lesson For M.P.s

The East and South Lancastershire CEA committee have decided to show Members of Parliament just what the results of Entertainment Tax are. They are to circulate to the 27 M.P.'s representing constituencies in the area a list of fifteen cinemas which have been compelled to close in the last few months because they could no longer carry on with the heavy Tax load. It is estimated that the closing of these cinemas means a loss of £700 ($1,960) a week to the Treasury.

* * *

Miscellany

G. B.-Kalee Ltd. have just announced a plan to help small cinema owners install CinemaScope and wide screen at a special price. . . . Held at Blackpool at the same time as the CEA convention, the J. Arthur Rank Film Distributors celebrated their 21st birthday with a mammoth party. . . . Dick Walsh, president of IATSE, was a guest of honor at the CEA convention and the NATKE conference at Edinburgh. . . . At the NATKE meeting members were asked to approve motions calling for a drastic reduction in the Entertainments Tax on all seats with a high percentage of this saving to go to increase British film production. Another motion calls for high-level talks with American and other interests with a view to a more equitable showing of British films overseas. . . .

Korda's death brought a heap of problems to London Films and the company has now solved a lot of these by selling most of the stars under contract to the Rank Organization as "one lot." Among the names Rank is getting under this sale are Mary Ure, Shirley Eaton and James Robertson Justice. Claire Bloom is not affected by the present transfer, nor is Kenneth More, who is to make one more film for London Films. The biggest star in the Korda galaxy, Alec Guinness, had a personal arrangement with Korda and he, too, has not been put up for sale.

"SittingDuck"ForWilcox

LONDON.—Herber Wilcox-Anna Neagle Productions will produce *The Sitting Duck*, a sea epic of the famed H. M. S. Amethyst, for RKO release in the United Kingdom, it was announced by Walter Branson, vice-president in charge of world-wide distribution. Richard Todd will star in the tale of the British ship which made a dramatic midnight dash for freedom after being pinned down by Chinese Communist guns for four months on the Yangtse River.

The film scripted by Eric Ambler, will be made in Britain with the co-operation of the Admiralty and the Foreign Office.

Widescreens Aid Foreign Grosses: Joseph Tushinsky

Increased screening of foreign as well as domestic films in the new widescreen techniques is creating a worldwide upsurge in theatrical attendance, Joseph Tushinsky, president of Superscope, Inc., declared at a trade-press conference in Hollywood, following his return from a six weeks tour of Europe engineering expansion plans for the new Superscope-235 anamorphic printing process.

"Complete acceptance by foreign audiences of the anamorphic prints which provide 2.35 x 1 screen ratio is a tremendous boost to the overall grosses of American films, and European producers are now converting on a wholesale scale to the new screening processes, said Tushinsky.

Tushinsky and his brother, Irving, during their overseas trek, established branches of Superscope-235 in all major continental capitals, and arranged with Technicolor, Ltd., London, to serve as a central laboratory for all Superscope color printing for European moviemakers.

Prior to their departure for Europe, the Tushinskys arranged with Guaranteed Pictures de la Argentina, of Buenos Aires, to act as exclusive representative for Superscope in Latin America. The brothers disclosed at the conference that negotiations are now nearing completion for Nordsk Tonefilm, of Stockholm, to represent their company in the Scandinavian countries.

"We have contracted for approximately 30 Superscope-235 productions in the foreign field within the next year," Tushinsky said.

Reade Brings Three Imports From Europe

Two J. Arthur Rank-Ealing Studios productions, *The Ship that Died of Shame* and *The Love Lottery*, and a new French comedy, *Paris-Canaille*, were announced this week by Walter Reade, Jr., chairman of the board, and Frank Kassler, president of Continental Distributing, Inc., as the first three new films acquired by Reade during his recent month's trip to Great Britain and the Continent. These represent the first step in building up Continental's 1956-57 program of top European product, of which further details will be announced shortly. The three films will be released before the end of 1956.

The Ship that Died of Shame, written by Nicholas Monsarrat, author of *The Cruel Sea*, is an adventure of the high seas, starring Richard Attenborough. *The Love Lottery*, in Technicolor, stars David Niven, Peggy Cummins and Herbert Lom (*The Ladykillers*) in a romantic spoof of the movie-world, filmed on the Italian Riviera.

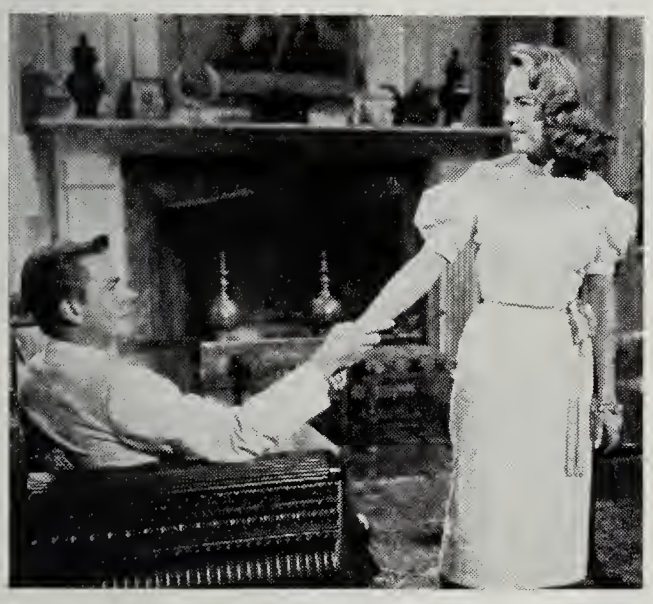
Paris-Canaille, tentatively titled *Interlude Parisienne* for American distribution, stars Daniel Gelin and Dany Robin in a comedy of a headstrong girl trying to have her way in Paris' sophisticated cinema circles. Gelin is currently in Alfred Hitchcock's *The Man Who Knew Too Much*, while Dany Robin was seen here with Kirk Douglas in *Act of Love*.



Set for July release, 20th-Fox's film version of Rodgers and Hammerstein's romantic musical "The King and I" in CinemaScope 55 stars Yul Brynner (right) and Deborah Kerr.



Ernest Borgnine, Gordon MacRae, Sheree North and Dan Dailey team in "The Best Things in Life are Free," set for September.



"Between Heaven and Hell," a September release, stars Robert Wagner and Terry Moore.



James Mason and Barbara Rush star in his own production, "Bigger Than Life," set for July.



"The Last Wagon," starring Richard Widmark (left) and Felicia Farr, bows in August.

20th-Fox Readies King-Sized Program For Summer Months

As part of the company's $100 million dollar expanded production and distribution program, an important array of CinemaScope productions will be released by 20th-Fox between June and September.

The program which will see best-selling novels, hit plays, and original works brought to the screen is designed to give exhibitors a steady flow of product during the summer exhibition season.

D-Day The Sixth of June, a top-budgeted romantic drama played against the turbulent background of the invasion of Normandy during World War II will bow in June. Robert Taylor, Richard Todd, Dana Wynter and Edmond O'Brien are starred in the attraction.

Rodgers and Hammerstein's lavish musical drama, *The King and I,* in CinemaScope 55, starring Deborah Kerr and Yul Brynner will debut in July as one of the most important pictures ever to come out of Hollywood. *Bigger Than Life,* produced by and starring James Mason, with Barbara Rush also is scheduled for July.

Another major offering, *Bus Stop,* starring Marilyn Monroe, and introducing Don Murray, will swing into national release in August. Filling out the month's releasing schedule will be *The Last Wagon,* starring Richard Widmark and Felicia Farr.

September releases will include *The Best Things in Life Are Free,* starring Gordon MacRae, Dan Dailey, Sherree North and Ernest Borgnine and *Between Heaven and Hell* starring Robert Wagner, Terry Moore and Cameron Mitchel.

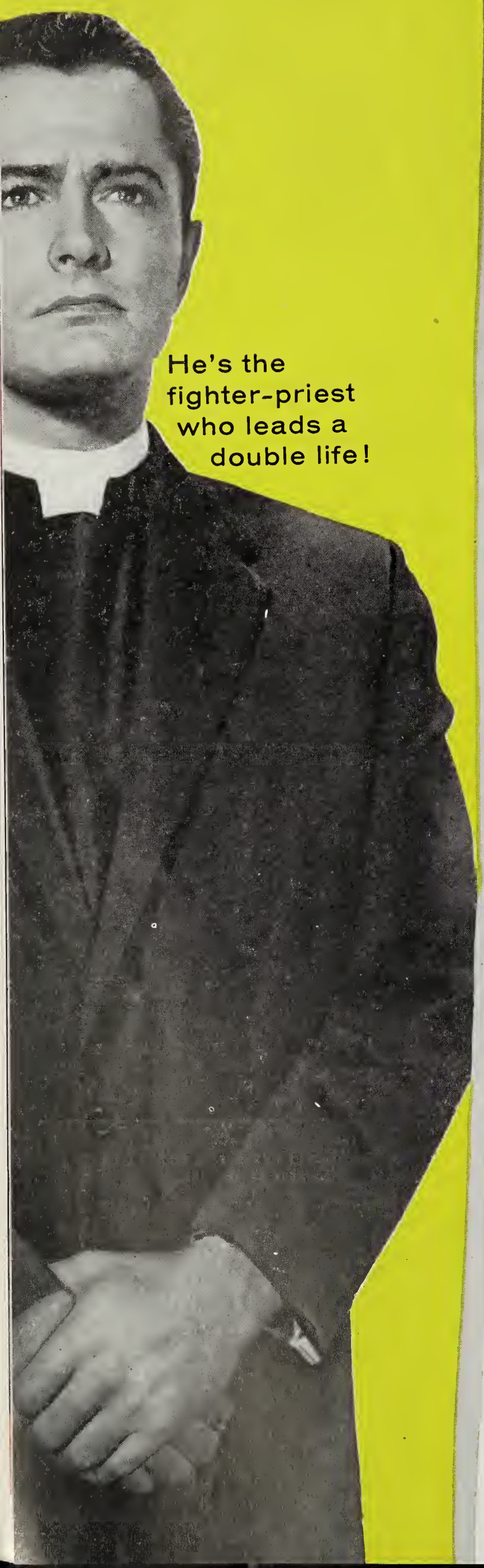
Currently in release are *Hilda Crane,* starring Jean Simmons, Guy Madison and Jean Pierre Aumont; *The Revolt of Mamie Stover,* top-easting Jane Russell and Richard Egan; and Edward L. Alperson's *Mohawk,* a standard dimension film starring Scott Brady, Rita Gam and Neville Brand.

In addition, there are the late May releases, *The Proud Ones,* starring Robert Ryan, Virginia Mayo and Jeffrey Hunter; and *23 Paces to Baker Street,* starring Van Johnson and newcomer Vera Miles.

Backing the summer release of *The King and I* will be an unprecedented national film promotion set-up in cooperation with the National Broadcasting Company Radio Network. Starting this week, 20th-Fox will utilize the facilities of 193 stations for a six-week period to plug the top-budget musical drama. The drive will be directed at every major market in the United States and Canada reaching into 14,519,000 radio homes and 50 million out-of-home sets. Kicking off the drive with a special radio premiere of the Rodgers and Hammerstein score this week, the campaign will carry through and beyond the world premiere set for Hollywood and New York on June 28.

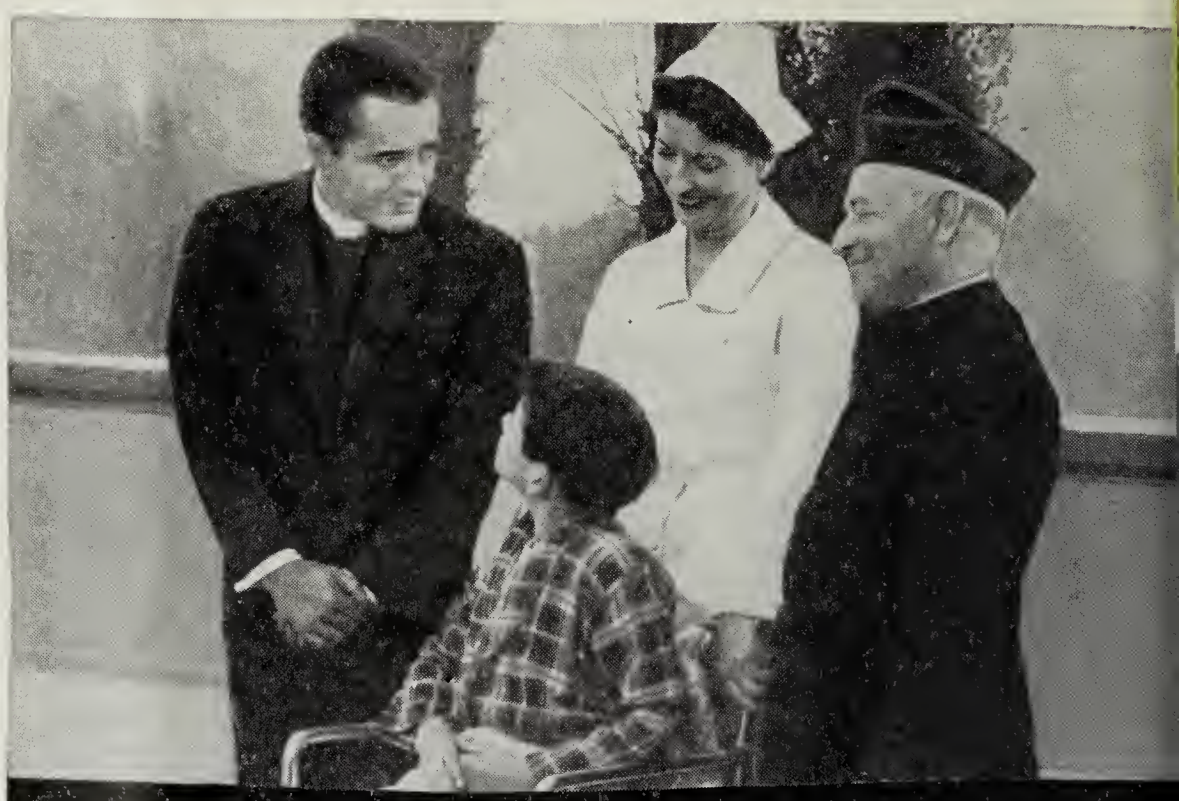
BELOW: Marilyn Monroe returns to the screen in "Bus Stop," based on the prize-winning Broadway comedy-drama, with Don Murray and Hope Lange (left), set for August release.



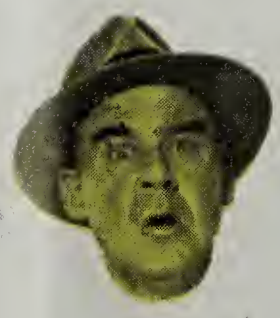


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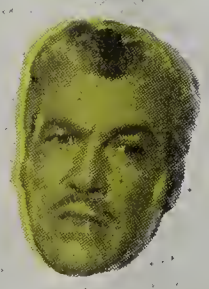
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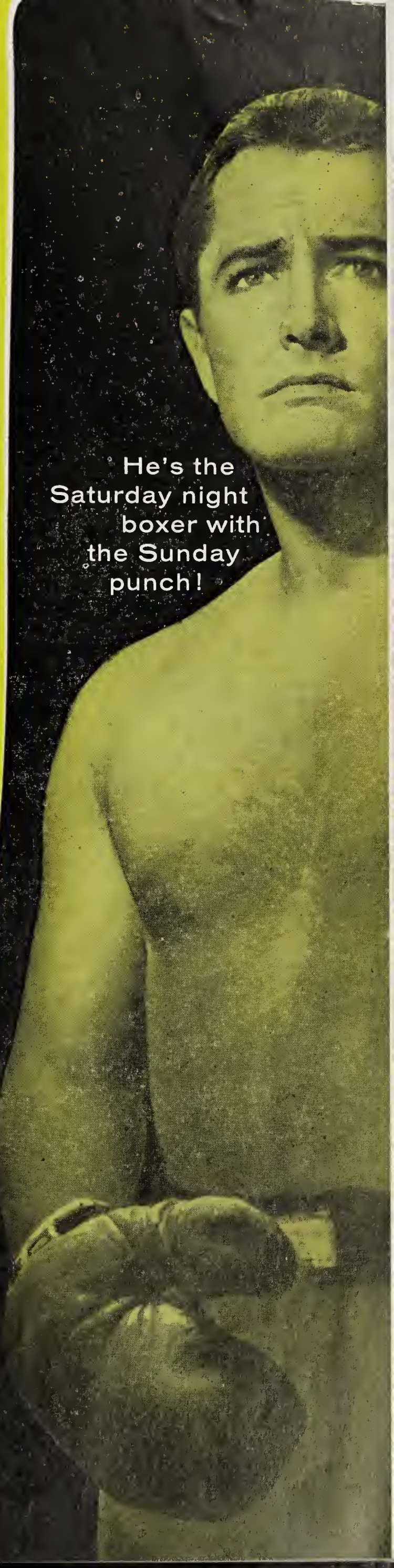


ER SAINT

HARD SHANNON

Story and Screenplay by
R · NORMAN RETCHIN and ALVIN GANZER

Paramount Pictures





Relaxing on the set of M-G-M's "Tea and Sympathy" are stars Deborah Kerr and John Kerr. Once a Broadway stage success, the film is the story of a lonely, understanding housemaster's wife and a misunderstood schoolboy. Pandro S. Berman produces and Vincente Minelli directs.

Fuller Sets Five Under RKO Pact; Says Business OK

HOLLYWOOD.—Samuel Fuller's Globe Enterprises starts its series of films for RKO with *Run of the Arrow,* which Fuller will produce and direct from his own screen play with Rod Steiger and Sarita Montiel starring. "The picture," Fuller explained at the studio, "deals with the last bullet shot in the Civil War. It tells the story of the man who was shot and the man who shot him."

Globe Enterprises will make five features for RKO release with the studio completely financing them. They will be the aforementioned *Run of the Arrow, The Iron Kiss, The Big Red One,* the Story of the First Division of the Infantry; *Sands of the Sahara,* the story of the Foreign Legion, and *Cain and Abel.* Aside from this Fuller has commitments for two films at 20th-Fox and one feature at Columbia.

"Better Than Ever"

"Business is better than ever," Fuller believes. "The only ones who complain about bad pictures are the people who make bad pictures. You can't sue the public, they want what they want. TV is like a healthy cow that is being milked dry. That is why the public is turning to movies again. You can't see on TV what I will have in *Run of the Arrow.*"

Fuller explained that *The Iron Kiss will* first open "cold" as a stage play on Broadway, so that he can get the public's reaction. "It will cost about $75,000 and of course will be an expensive rehearsal. The people in the play will also be signed for the movie version."

"The motion picture industry needs enthusiasm," he stressed. "Once you compromise enthusiasm you have dull carbon copies of what has already been. I had the opportunity to bring Globe Enterprises to several major studios, but the reason I picked RKO, which is my 50-50 partner, is because I likened it to a fighter who had been in the ring without any support and now with William Dozier and his staff has a fresh second wind and ready to deliver a KO!"

HOLLYWOOD

. . . on the wire

RICHARD BERNSTEIN, *Editor*
Hollywood Offices:
8245 Beeman Avenue
North Hollywood. Tel.:
ROgers 7-2347

Rod Steiger has been signed for his first romantic and sympathetic role and reports to producer-director Samuel Fuller for "Run of the Arrow," a Globe Enterprises production for RKO release. Steiger, who will have the top starring role in the film, arrives back in Hollywood this week for the assignment. "Run of the Arrow" will be filmed in color from the screenplay by Samuel Fuller. . . . Gordon Jones has been signed by Bryna Productions for the second male lead in "Spring Reunion," which stars Betty Hutton and Dana Andrews. Robert Pirosh will direct for producer Jerry Bresler. Picture will be released by United Artists.

* * *

Over at M-G-M, Anne Francis was set for a key role in "Father's Little Leaguer," which will be produced by Henry Berman. Tom Ewell has also been cast in the film. . . . Keith Andes has been assigned a co-star role with June Allyson and Rosanno Brazzi in "Interlude," a U-I production, which will roll June 16th in Munich. Douglas Sirk directs for producer Ross Hunter. . . . Alfred Hitchcock leaves next week for an extensive African location survey to find sites for "Flamingo Feather," which he will make for Paramount release. Hitchcock also has "From Amongst The Dead," on his Paramount schedule. He plans to shoot this film on American locations not as yet selected.

* * *

Gene Fowler and his son, Gene Fowler, Jr. are collaborating on the writing of an original feature motion picture screenplay, "The Stone Pillow," which they will produce under their own independent banner with Fowler, Jr. directing. The film will go before the cameras this fall. Fowler, Jr. is currently editing Fritz Lang's "Beyond A Reasonable Doubt," which stars Joan Fontaine and Dana Andrews for RKO release. . . . George Cukor will direct "Les Girls" for producer Sol Siegel for M-G-M release. The film, which will be shot in Paris, will star Gene Kelly and Leslie Caron. It will go before the cameras this fall.

* * *

British actress Joan Miller was signed by Irving Allen and A. R. Broccoli as the second femme lead in their production for Columbia release, "Fire Down Below." Actress joins co-stars Robert Mitchum, Rita Hayworth and Jack Lemmon on location in Port au Spain, Trindad. Robert Parrish directs. . . . Diana Dors, another top British star, was inked to co-star with George Gobel in "I Married A Woman," which will be an RKO release. Hal Kanter will direct the comedy feature. . . . Nancy Gates was set for a femme lead in "The Search For Bridey Murphy," at Paramount. Noel Langley is directing from his own screen play and Pat Duggan producing.

* * *

Audie Murphy was assigned by Edward Muhl, vice-president in charge of production at U-I, the starring role in "Joe Butterfly," a service comedy which will present Murphy as an American GI in post-war Tokyo. Jesse Hibbs has been set to direct the film. Aaron Rosenberg will produce and he and studio production manager Gilbert Kurland are in Tokyo already making arrangements to film the picture in Japan starting in mid-July. Jack Sher and Seymour Gomberg have written the screen play for "Joe Butterfly," an original story by Evan Wylie and Jack Ruge.

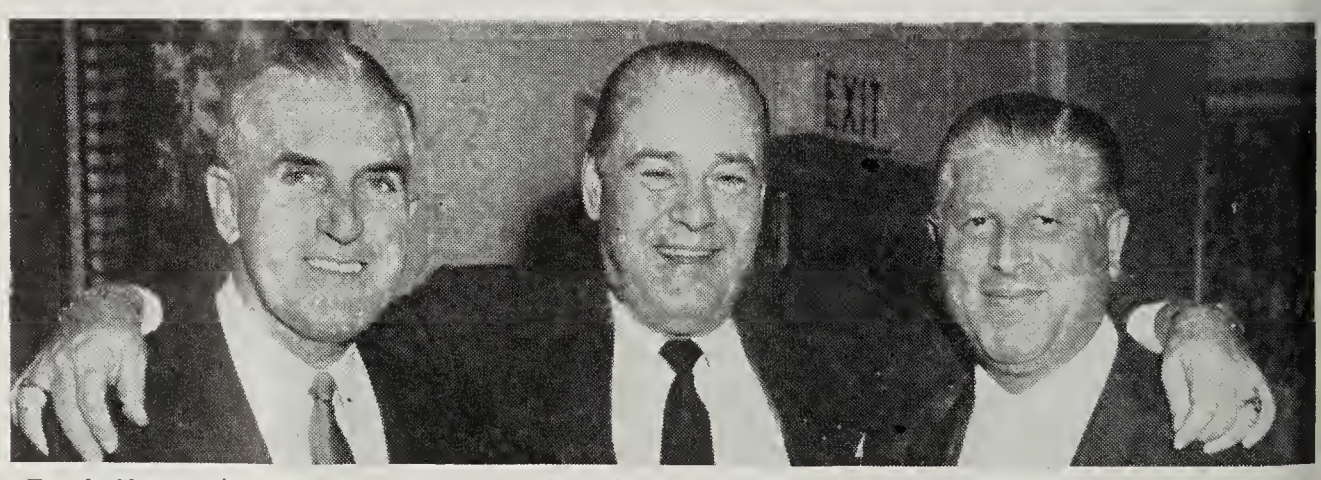
* * *

Dore Schary announced that the producer-director-writer team of James B. Harris and Stanley Kubrick have been inked byM-G-M. Team recently completed "The Killing," their first production effort, which is being released by United Artists. . . . "Jeannie," a musical starring Vera Ellen and Tony Martin for Allied Artists release, rolls in London next month. The film in CinemaScope will be produced by Marcel Hellman and directed by Henry Levin. Music and lyrics for the feature will be written by Nicholas Brodszky and Paul Webster.

* * *

John Ericson has been signed by producer Lindsley Parsons to a non-exclusive contract calling for one picture a year for the next seven years. He is currently starring in "The Cruel Tower," which Parsons is producing for Allied Artists release. . . . Cyd Charisse will co-star with Fred Astaire in the film version of the musical, "Silk Stockings," which will be produced by Arthur Freed at M-G-M. Leonard Spigelgass is writing the screen play. . . . Eddie Foy, Jr. has been signed by Warner Brothers to recreate his original role in the film version of the Broadway hit, "The Pajama Game," which Stanley Donen will direct. Doris Day will star. George Abbott will produce in

(*Continued on page* 17)



Frank Skinner (center), was honored on his 20th Anniversary with Univ.-Int'l with a surprise party in the studio commissary. Skinner, who has written original musical scores for more than 200 U-I films, is shown with Alfred E. Daff (left), executive vice-president and president Milton R. Rackmil. His latest score was written for U-I's Navy spectacular, "Away All Boats."

"Low Overhead, High Efficiency" Indie Unit Edge, Says Corman

By Richard Bernstein

"I'm strongly in favor of independent production companies making pictures for specific major release," Roger Corman stated in his Hollywood office. "An independent unit can cut corners and doesn't have the overhead of a major, and yet it still has the efficiency of production of a major studio," the producer-director said.

Corman, who heads his own company, has a three-picture deal with Allied Artists, where he will make *The Hynopsis of Diana Love* for the company as the third of the trio. The screen play is being completed by Mark Hanna and Charles Griffith. Corman's first for the company will be *Not Of This Earth,* followed by *The Girl From Beneath The Sea,* which will go before the cameras in early autumn. Corman will direct all three features. He has one feature committed for American International release also.

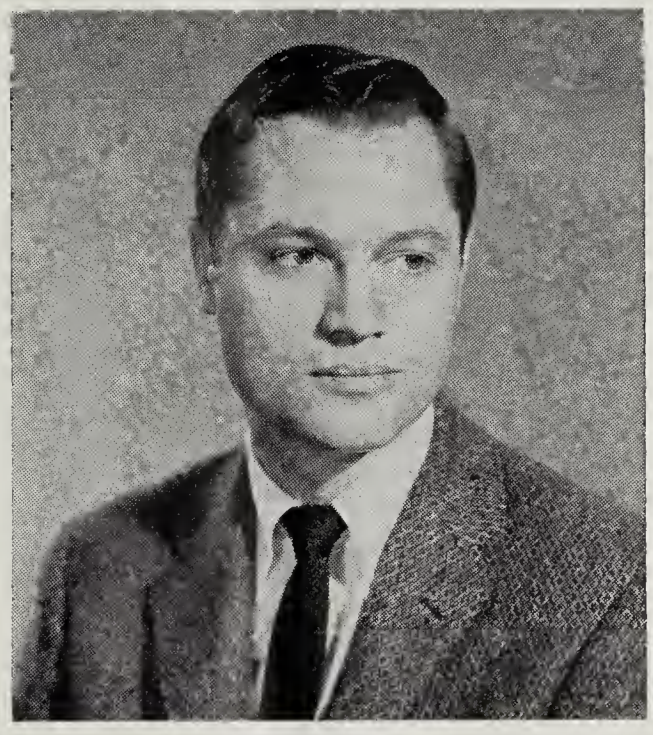
Corman pointed out that he has given more opportunities to new talent than any producer in Hollywood. He cited that his Allied Artists trio will be scripted by fresh new writing talent in each case—Hanna, Griffith and Curtis Harrington.

More Producer-Directors

Asked how he decided to direct and produce, Corman stated, "I felt that a producer in my situation should have more control over his product so I began to direct. We have now entered an era where there will be more and more producer-director combinations."

How many pictures can an independent producer do successfully a year? Corman answered, "Any number. It depends on his staff. The more pictures he does, the cheaper he can do each one. I plan to regear my schedule so that I can make from 8 to 10 films a year. I feel that making this number, I can make quality films efficiently. You have to find the proper level, where you have enough time to make each film well and also hold the cost down."

Corman produced *The Monster From The Ocean Floor*, which was released by Lippert. Then he produced *The Fast and The Furious,* which starred John Ireland and Dorothy Malone for American Releasing Corporation



ROGER CORMAN

release. This film was shot at the International Sports Car Races at Peeble Beach. He made *Day The World Ended,* starring Richard Denning, Lori Nelson and Adele Jergens for American Releasing Corporation in SuperScope, his third producer-director role. The first was *Five Guns West,* which starred John Lund and Dorothy Malone and the second *Apache Woman,* which starred Lloyd Bridges and Joan Taylor. These two films were also released by American Releasing Corp.

He also produced and directed *Swamp Woman,* which starred Marie Windsor and Beverly Garland for Woolner Brothers Productions, headed by executive producer Bernard Woolner. Woolner Brothers Productions are distributing this film themselves.

Two Other Pix Set

Two other Corman films for American Releasing Corporation soon in release are *The Oklahoma Woman,* which stars Richard Denning, Peggie Castle and Cathy Downs, filmed in SuperScope, and *Gunslinger,* in color with John Ireland and Allison Hayes.

Corman, who majored in literature at Oxford, explains that his story judgment is based on his experience as a story analyst and a literary agent. "I believe strongly in gambling on young people, I have done it continually and can report that it has generally paid off," Corman said. "They work hard."

Is there any resistance by stars to working for an independent producer? Corman shook his head, "There is no objection by stars toward an independent producer if he has a good property."

Why is Corman so enthusiastic about using new people? Perhaps it might be traced back to the fact that the busiest young independent producer in Hollywood started his career as a messenger boy at 20th Century-Fox.

Holt-Nichols Form Co.

HOLLYWOOD. — Formation of a new film production company by Nat Holt and writer-producer-director Dudley Nichols has been announced here. An interest in the company also is held by James R. Grainger, former RKO studio head, who will personally supervise distribution and sales. Both Nichols and Grainger have non-exclusive contracts with the new company. The former is writing the script for *Outlaws in Town,* the company's first production, to get underway July 1. Negotiations are said to be underway with a major company for sales and distribution facilities. M-G-M is said to be a possibility.

. . . HOLLYWOOD

(*Continued from page* 16)

association with Frederick Brisson, Robert E. Griffith and Hal S. Prince.

* * *

Jules Verne's novel, "Journey To The Earth," will be brought to the screen by RKO, William Dozier, vice-president in charge of production announced. Stanley Rubin has been assigned as producer of the feature and Eugene Lourie, who directed the very successful "Beast from 20,000 Fathoms," for Warner Brothers, will design and also direct the new feature. The film will be shot in color.

* * *

Dennis Morgan has optioned "Red, Red Rose," a screen play based on the life of Robert Burns. It was written by Andrew Culbertson and Morgan plans to film it independently. . . . Beverly Garland has been cast as the femme lead in Roger Corman's "Not of This Earth," his first independent film for Allied Artists release. Corman will produce and direct the film. . . . U-I set Howard Christie as producer on "Joe Dakota," a story of the early drilling for oil in California. The story was written by Norman Jolley and William Talman. Richard Bartlett has been set to direct the picture.

* * *

Director Budd Boetticher has been signed by producer Harry Joe Brown and Randolph Scott to direct "The Captives," in which Scott will star. The Burt Kennedy screen play based on an Argosy Magazine novelette by Elmore Leonard will be filmed in color and wide-screen. The film will be produced under the Producers-Actors Corporation banner, company owned by Brown and Scott, for Columbia release. . . . Robert L. Jacks has purchased the new best selling novel, "Breakaway," a story of a tramp airman, by Wally Depew and will film it in CinemaScope and color. It tells the story of an emotionally displaced American flyer who comes to terms with an old and new way of life in the Orient.

* * *

Paul Henreid will direct Bette Davis in their jointly owned "The Stubborn Wood." Treatment of the Emily Harvin novel has been written by Sylvia Richards. Henreid will also produce the Davis starring vehicle independently for major release. . . . Rock Hudson will star in "Something of Value," with Pandro S. Berman producing and Richard Brooks directing for M-G-M from his own screen play of the Robert Ruark novel. The feature will be filmed on location in Africa. . . . William Dover has been made a producer at U-I and his first assignment will be "Outlaw's Code," a western novel by Evan Evans.

* * *

Henry Fonda has signed writer Frank Cavett to write the screen play of *Clown,* the life story of famed circus clown, Emmet Kelly, which Fonda's Orion Productions will put before the cameras in 1957 for United Artists release. Fonda's first independent film a joint Orion-Nova Production, *Twelve Angry Men*, goes before the cameras in mid-June in New York with Fonda co-starring with Lee J. Cobb.

REGIONEWS

ALBANY

Louis M. Pesce was appointed asst. director of State Education Dept.'s Motion Picture Division, effective June 7. He was upped from the post of reviewer. Helen L. Kellogg, now acting director, retires on pension in Dec. and a Civil Service examination on July 7 will determine her replacement. . . . The New Theatre in Hoosick Falls is scheduled for reopening July 15, under direction of Charles Hart, formerly of the General Stark in Bennington, Vt. . . . Jules Perlmutter has taken over buying and booking of the General Stark for the Hart family.

Steve Barbett is temporary mgr. of the Strand, having switched here from the Broadway in Lawrence, Mass. Both are Stanley Warner first-runs. . . . Kallet Theatres of Oneida now own two first-run situations in Utica—the Olympic and Uptown. The circuit bought the Olympic from Charles Gordon and also operates the neighborhod Oneida in Utica. . . . A new daughter was welcomed by Milt Levins, head booker at Columbia.

ATLANTA

Alleging violation of the Florida Constitution, Wm. T. Freytag, Jr., mgr. of the State, Tampa, filed a writ of habeas corpus following his sentence of 100 days in City Jail for displaying nude pictures outside the theatre. . . . Loew's Normandy Twin Open Air Theatre, Jacksonville, Fla., managed by Jim Corey, has been completely modernized, including addition of 300 in-car speakers, new concession facilities and an emergency power unit. . . . Warner Park Drive-In, Nashville, Tenn., with room for 700 cars, is being readied for opening by R. M. Condra. Joe Hart will manage. . . . The once proud Lyric Theatre, Gainesville, Fla., closed for



Jayne Mansfield admires the luxuriant beard of Bob Zeitz, operator of three New Bedford, Mass. theatres, where Warner's "Moby Dick" will have its world premiere on June 27. The males of New Bedford are competing in a beard-growing contest, inspired by star Gregory Peck's makeup as Captain Ahab in the film, produced and directed by John Huston.



Sol C. Siegel (left), producer of "High Society"—his first for M-G-M—poses with Howard Dietz at the trade press interview which followed sneak preview of the film in New York.

conversion to stores and offices.

Steve Barber, former mgr. of the Largo Theatre, Largo, Fla., has leased the Ritz, Clearwater, from Mrs. Millie B. Lewis and will reopen the 500-seater after redecoration and installation of new equipment. . . . Marquee lighting at Storey Theas. Euclid, Hilan and Rhodes in Atlanta is being modernized. . . . Nearly all employees of the Priest Theatre, High Springs, Fla., walked out in sympathy upon dismissal of Mrs. Dondo Underwood, mgr. A staff was brought in from Williston by Ralph Weir of MCM Theas. . . . UA's Jackie Cowart was elected pres. of the local WOMPIs for 1956-57 and will be a delegate to the National Convention in Atlanta, Sept. 28-30, at the Dinkler Plaza Hotel.

Norman Levinson, who comes from Minneapolis, was appointed M-G-M press rep. for Florida and Georgia to replace Jack Wiener. . . . Jack Frost, 35, special rep. for UA, was found in his hotel room in Montgomery, Ala., suffering from a cerebral hemorrhage and stroke. . . . H. L. Holbrook is new owner of the Oxford Theatre, Oxford, Ala. . . . The Roxy and Twinkle Star Drive-In, Lakeland, Fla., have been added to the Bailey Theas. chain. . . . Center Theatre, Huntsville, Ala., installed a CinemaScope screen and all new booth equipment.

T. A. McDougald was appointed mgr. of the Stein theatre in Ashburn, Ga., replacing Tommy Brantley, who returned to the circuit's theatre in Nashville, Ga. McDougald had been with Martin Theas. for many years. . . . George D. Parsells is new mgr. of Floyd's Largo Theatre, Largo, Fla. . . . H. M. Abbott, former mgr. in Chattanooga, Tenn. and McCaysville, Va., was appointed mgr. of Family Drive-In at Johnson City, Tenn. . . . A second son arrived at the home of UA branch mgr. Byron Adams, while Moon Croker, Alps Road Drive-In, Athens, Ga., welcomed a new granddaughter. . . . W. H. "Steve" Stevenson, 61, mgr. of the Park Theatre, Marysville, Tenn. for 20 years, died of a heart attack. . . . Charlie Myers is buying and booking for Pompano Drive-In, Pompano, Fla., and Gold Coast Drive-In, Deerfield, Fla.

BOSTON

Hatton Taylor is receiving congratulations on his promotion to dist. mgr. for RKO's East-Central div. He is replaced by Otto Ebert, who comes from the Detroit Exchange. . . . A group of merchants and members of the Lions Club raised some $1,000 on a loan basis to enable Mrs. Edna B. Hall and her son Robert to reopen their Brooks Theatre in Brooks, Me. after five weeks of darkness. Local residents had to drive about 10 miles to Belfast for their movie fare when the house closed. . . . A new lease has been signed by Wm. E. Dailey on the Jamestown, R. I. theatre, which reopened after being shuttered since last Dec.

American Theas. Oxford Drive-In, Oxford, Mass., has added an attractive 18-hole miniature golf course and a new Kiddieland playground which has boat rides, a huge merry-go-round, miniature train and sky-fighter for which there is an extra charge of 15¢ to 20¢. Dick Gallant is in charge of the new sector. There is also a free playground in the heart of the theatre. . . . Ralph Iannuzzi, Warner's northeast div. mgr., is recovering at home from major surgery. . . . Mr. & Mrs. Wm. Sullivan closed the Enfield, N. H. theatre. . . . Bill Canning, public relations head of Yamins Theatres, Fall River, was gen. chairman of the birthday dinner celebration for Senator John Kennedy at Lincoln Park.

With dissolution of Regal Pictures Corp., officers Edward Ruff and Irving "Mac" Farber each set up his own distribution company. Ruff's Edward Ruff Film Associates is in the Metropolitan Theatre Bldg.; Farber's Royal Pictures of New England at 47 Church St. . . . Paul Gage is asst. mgr. at the Beacon Hill Theatre, replacing Marshall Swartz, who returns to Boston University. . . . E. M. Loew accepted chairmanship of the building fund of Congregation B'nai Jacob in Milton.

BUFFALO

The Haven, Palace and Olean in Olean have a tieup with the Times-Herald through which two guests tickets to each of the three theatres are given to the person whose auto license plate is published in a special ad which also gives current attractions. . . . John Springer, former Rochesterian who long has held an important post in the RKO offices in N. Y., is the author of a new book entitled "This Was Show Business." . . . Sherwin Grossman, Buffalo's youngest TV station pres. when he was head of WBUF-TV, is moving into the Miami, Fla. area where he plans to re-enter the broadcasting field. He is trying to purchase a TV station there in a deal which involves over $500,000.

Briefs have been filed in Buffalo Federal Court in the 18-year-old anti-trust suit against the Schine Theare chain and matter now awaits decision of Federal Judge Harold

(*Continued on page* 20)

AVAILABLE in JULY!

20th's CROWNING ENTERTAINMENT ACHIEVEMENT!

IN THE COMPLETE GRANDEUR OF

CINEMASCOPE® 55

DARRYL F. ZANUCK presents

RODGERS & HAMMERSTEIN'S

The King and I

COLOR by DE LUXE

starring DEBORAH KERR · YUL BRYNNER

with RITA MORENO · MARTIN BENSON · REX THOMPSON

Produced by CHARLES BRACKETT · Directed by WALTER LANG · Screenplay by ERNEST LEHMAN

Music by RICHARD RODGERS and Book and Lyrics by OSCAR HAMMERSTEIN II

From their musical play based on "Anna And The King Of Siam" by Margaret Landon

Choreography by JEROME ROBBINS

BUFFALO (cont'd.)

P. Burke, who will rule on the case on the basis of the briefs. . . . Frank Saviola and Mike Jusco, Paramount salesmen, have switched sales areas. Saviola now covers Buffalo and Jusco the Rochester-Syracuse territory.

CHARLOTTE

June 15 has been set for opening of the new 1,500-seat Miracle Theatre, Fayetteville, N. C., owned by the Meiselman circuit. It will be part of a 7-store arcade, with four stores located in the theatre lobby. Fronting on two main thoroughfares, the Miracle will have a box office on each. . . . Members of the Darlington Ministerial Assn. continue to wage war on theatre mgr. Sam Irvin's petition for Sunday movies. . . . Jacques C. Reville, M-G-M branch mgr. here for the past nine years, died suddenly at his home. He had not been ill. Reville joined the company as a salesman in Memphis early in 1929.

Mrs. Viola Wister, elected pres. of WOMPI for 1956-57, and other officers will be installed at a dinner dance at the Hotel Charlotte on June 25. Among activities reported by Nancy Wilson, chairman of the charity committee, is selection of a student from a county school to send to 4-H Camp; presentation of a radio to Gail Letchworth at Thompson Orphanage and a hearing aid for a needy fellow. . . . Roy Rowe, owner of the Pender Theatre, Burgaw, N. C., and a director of Theatre Owners of N. & S. C., won a seat in the State Senate for a fifth time.

Sam Sanders, former Paramount booker, joined the Allied Artists staff as salesman. . . . Jack D. Fuller, pres. of TO of N. & S. C., as guest speaker at a recent Rotary Club luncheon in Manning, S. C., discussed the local theatre and its place in the business life of a city. . . . Mrs. Verdah Looper, Howco office mgr. and head booker, chosen "Miss Film Row of 1956" at the 43rd annual convention of TO of N. & S. C., was awarded a week's vacation in Florida.

Operation of the Bon Air Drive-In, Burlington, was taken over by John W. Giddens, Jr., who changed name to Circle G Drive-In. . . . Theatre Booking Service, lessee of the Skyland Drive-In, Skyland, N. C., for the past several years, turned operation back to its owner, Henry P. Campbell. . . . David Phillips, Columbia booker, was appointed commander of Stonewall Jackson Post, VFW. . . . The Mooney, Fairfield, N. C., closed.

CHICAGO

Stanley Kohlberg will open the 3000-seat Tower Theatre, given up by B&K when lease expired June 1, and inaugurate a twin bill policy, also add a kiddie playground in front. Kohlberg is restoring weekend stage shows at the Starlite outdoor theatre and slashing admissions to movie shows. . . . B&K closed the 3650-seat Paradise Theatre for razing and sold its art objects to local galleries. Mgr. Ken Edgerly and his staff will transfer to other houses in the circuit. . . . Jack Kirsch, pres. of Allied of Ill., will be honored by Cinema Lodge at its 10th anniversary dinner-dance, June 30, in the grand ballroom of the Covenant Club. Kirsch is the Lodge's founder and first pres.

Permit for a drive-in on the outskirts of O'Hare Field was denied to Michael A. Reese by the county highway supt. . . . American Civil Liberties Union will participate in carrying "Game of Love" case to higher courts for permit to show in Chicago. . . . Abbott Theatre Supply installed latest type Radiant screen at H&E Balaban's Surf Theatre, also at the Tiffany. Similar installation will be made at the Tower when it reopens under Stanley Kohlberg mgmt. . . . Chicago amusement tax for May showed a drop of 5% from last May's figures.

"Madame Butterfly" is breaking records at Abe Teitel's World Playhouse and plans for extended run are in the making. . . . Harry Schoenstadt, 67, gen. mgr. of the Schoenstadt chain in Chicago, passed away. . . . Recent managerial appointments include Paul Baroni at Alliance's Riviera, Anderson, Ind.; John Crune, Alliance Outdoor, Logansport, Ind.; E. Martin, Roxy, Delphi, Ind. . . . PNV Amusement Co., with offices at 39 So. LaSalle St., organized to operate theatres.

Herman Busch, former projectionist at Paramount Exchange, now at B&K's Will Rogers Theatre. . . . Coronet Theatre in Evanston is getting a new neon marquee from White Elec. Sign Co. . . . Jack Gould, theatre exec., and the former Nancy Sebring are honeymooning in the Bahamas. . . . Harold Hamilton joined managerial staff of B&K's Roosevelt; Dennis Bell on managerial staff of Cinema Theatre; Frank Riley, acting mgr. at Maryland Theatre. . . . Palace Theatre will celebrate the first anniversary showing of "Cinerama Holiday" on June 15. . . . R. W. Favaro named asst. to Norman Pyle, M-G-M publicist here.

Paul R. Fought, pres. of Ideal Films, reports they are exclusive distributors of 150



During "the pause that refreshes," Robert M Wendlinger (right), associate editor of the INDE PENDENT, and Hap Halligan, operator of th Williamsburg (Va.) Theatre, chat during gal festivities that greeted the Colonial Williamsbur special press preview of Perlberg-Seaton's "Th Proud and The Profane," a Paramount release Co-star Thelma Ritter, film critics and editor were flown to the authentically restored village where they also watched director George Seato shoot scenes for "The Williamsburg Story," William Wright Prod. for Colonial Williamsburg

RKO films produced since 1948, none o which will be shown on TV within th forseeable future. . . . Don Cork, well know to the film trade, was named house mgr. o Sheraton Blackstone Hotel. . . . Don Conley well known theatre concession supplier, seri ously injured in auto accident.

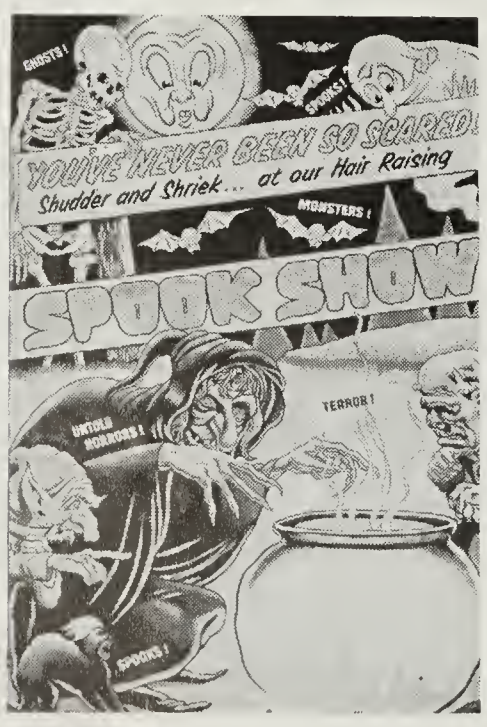
CINCINNATI

Weather handicaps delayed opening o the new Ranch Drive-In, Greenfield, con structed by Davidson and Roberts of Asso ciated Theas. Lynchburg, to June 3. . . Al Margolian, RKO exploiteer, has adde Cincinnati to his territory of Clevelan Detroit, Buffalo and Toronto. . . . Gra Barker, who books and buys for a numbe of W. Va. ozoners, is slated for publi appearances in Dayton June 11, in Columbu the 12th and in Cincinnati June 18-19, t autograph copies of his first book, "The Knew Too Much About Flying Saucers." He will also participate in the giant cam paign conducted by Jay Goldberg of Realar in connection with saturation booking o combination "The Day The Wold Ended" and "Phantom From 10,000 Leagues."

Fire caused heavy damage to the East land Theatre, Portsmouth, operated by C. A Metro, . . . Recent theatre closings includ Festy Yokum's Rupert, Rupert, W. Va. Fred Gross' Majestic, Crooksville; Rosco Jordan's Kenova, Kenova, W. Va., also J A. Sloan's Elkhorn, Praise, Ky., which wa operating weekends only. . . . Judith An Wiethe, daughter of Valley Theatre owne Louis H. Wiethe, will marry Capt. Carte Weldon Clarke, Jr. on June 16 at Hyd Park Community Methodist Church.

J. D. Dempsey moved from Toledo t Danville, Ky., where he took over operatio of the Town Theatre and Starlight Drive In, owned by Joe Marshall, also the newl completed Twin Hills Drive-In, Harrods burg, Ky. Rumors are that Marshall ma

(*Continued on page* 22)



National Screen Service has created two new, full color 40 x 60 posters—a Spook Show display (left) and a Children's Matinee display — both of which are available at all NSS exchanges.



KING KONG IS COMING!

RKO

CINCINNATI (cont'd.)

run for the post of Mayor of Danville. . . . It's a baby girl at the home of Donald Aaron, who assists his father, Albert Aaron, in operation of the West Theatre, Charleston, W. Va.

CLEVELAND

George A. Delis, in association with Nate Schultz, pres. of Selected Theas., and Myer S. Fine, head of Associated Theas., are awaiting approval to start building a 1200 car drive-in on Route 62 near Canton, to cost around $250,000. . . . Another $250,000 project is under construction in Baltimore, O. for the Vogel brothers, to be called the Gengies. It will accommodate 1000 cars. . . . Grand Theatre on Broadway closed for good. Owner Victor Seiden is reported taking a position with Campus Knitting Mills.

A special meeting for Stanley-Warner mgrs. from Ohio, western N. Y. and northwestern Pa. was held in Cleveland to brief them on the circuit's new summer drive, which will include a three-month contest for mgrs., based on "best continuous efforts in exploitation and salesmanship." Winners will be announced in Oct. . . . Damage to the Lyceum Theatre during the recent storm was quite extensive, according to Cooperative Theas. pres. Milt Mooney, and reopening is indefinitely postponed. . . . Regent Theatre in Cleveland went to weekend showing only, also the Falls in Cuyahoga Falls and the Capital in Balfus. The Ohio in Yorkville closed for two months.

DENVER

Carl Miller was named permanent branch mgr. here for Warner Bros. He was on the job for several months while Earl Bell was deciding whether to return or not. Bell decided to retire. . . . Closings continue in small towns of the Denver area, leaving them without movie outlets. Latest to be announced are the Zala, Madrid, Neb.; the Otis, Otis, Colo., and the Gem, Culbertson, Colo., making it nine in the past few months. Others are closing down for all but two days a week. . . . Robt. W. Selig, Fox Inter-Mountain div. mgr., was reelected pres. of the board of trustees of the University of Denver for the 11th time.



William J. Heineman (seated), UA v.p. in charge of distribution, and James R. Velde, gen. sales mgr., examine some hundreds of exhibitor wires and letters pledging support for United Artists Week, July 1-7, aimed at placing at least one UA release in every theatre in the U.S. and Canada. Each member of the winning exchange will receive a prize of three weeks salary.

Watch These Dates!

June 14: Tuckahoe, N. Y.—Cinema Lodge of B'nai B'rith fifth annual golf tournament—Vernon Hills Country Club.

June 17-19: Edgewater Park, Miss.—Mississippi Theatre Owners Assn. 16th annual convention—Edgewater Gulf Hotel.

June 25: Albany—Variety Club, Tent #9, golf tournament—Shaker Ridge Country Club.

Aug. 20: Kansas City, Mo.—IATSE annual convention—Muehlebach Hotel and K. C. Municipal Auditorium.

Aug. 20: Milwaukee — Variety Club, Tent #14 annual golf outing—North Hills Country Club.

Sept. 19-25: New York—Theatre Owners of America national convention and industry trade show—New York Coliseum.

Sept. 20-24: New York—Popcorn & Concessions Assn. combined show with TOA-TESMA-TEDA—Hotel Statler.

Sept. 28-30: Atlanta—Women of the Motion Picture Industry (WOMPI) annual convention—Dinkler Plaza Hotel.

Oct. 7-12: Los Angeles — SMPTE Convention—Ambassador Hotel.

Oct. 15-16: Winchendon, Mass. — Independent Exhibitors, Inc. and Drive-In Theatre Assn. of New England annual regional convention—Toy Town Tavern.

Oct. 23-24: Indianapolis—Allied Theatre Owners of Indiana fall convention—Marott Hotel.

Oct. 28-30: Jacksonville—Motion Picture Exhibitors of Florida convention—Roosevelt Hotel.

Nov. 25-27: Charlotte—Theatre Owners of North and South Carolina 44th annual convention—Hotel Charlotte.

Nov. 25-28: Dallas — Allied States Assn. fall board meeting and national convention—Hotel Statler.

With opening of the Groy Drive-In, Salida, Colo., Atlas Theas. are closing the Salida Theatre there and expect to do some remodeling and improvements during the summer. . . . Paul Milner bought the Star, Imperial, Neb., from Carlin Smith. . . . The Woodlawn, now being built in Littleton, Colo., will be ready for a Sept. opening. . . . Denver Shipping and Inspection Bureau's new addition, which will triple its present floor space, is set to open sometime this month.

DES MOINES

Newell Theatre reopened for business under mgmt. of Lowell Bruggeman, who leased the building and equipment from Oliver Stoeber. Bruggeman also runs the Time Theatre at Albert City. . . . The annual free movies sponsored by Superior businessmen at the theatre in their town got started on May 25. . . . Fire destroyed the Rialto Theatre in Adel, which was taken over by Al Christianson last Sept. and who recently installed a wide screen. Oliver Doop, owner of the brick structure which was built in 1894 and used as an opera house, estimated building and theatre equipment loss at $100,000.

John Renftle purchased the Rose Theatre in Audubon from F. R. Thompson and took over management of the house. Thompson, who has been in the theatre business for 36 years, will now retire. . . . The Story Theatre in Story City will be closed Monday nights instead of Wednesdays as in the past. . . . Page Theatre in Shenandoah has scheduled a series of summer vacation movies for school children on Thursdays at 2 p.m., which has the approval of the local PTA. Season tickets are for sale at special rates.

Watson Theatre in Graettinger has been closed and notices posted announcing public sale of the theatre and equipment. . . . Crystal Theatre in Manning, operated by the Dethlefs family for about 45 years, was closed and future plans not announced. George Dethlefs and his son Kenneth had been operating it since illness of J. Fred Dethlefs, who was its mgr. . . . D-Day veterans of the Normandy invasion were given free tickets to attend opening on June 6 at the Des Moines Theatre in Des Moines of the film, "D-Day, the Sixth of June." . . . Leo Wolcott, exhibitor in Eldora, returned from Washington, D. C., where he attended a Senate hearing and the board meeting of National AITO.

DETROIT

The $500,000 lawsuit brought by James F. Sharkey against Cooperative Theatres of Mich., based on alleged breach of contract of employment, has been dismissed. Sharkey was film buyer for Coop until about a year and a half ago. . . . Detroit Variety Club's annual golf outing—stag—with Milton Zimmerman again as gen. chairman, will be held June 25 at Tam O'Shanter Country Club. . . . General Motors reports some 30,000,000 saw the films released by them during the past year. . . . Bill Clark is taking over buying of film for the Our Theatre, Quincy, operated by Homer O. Cox.

Alex Schreiber, head of Associated Theas., returned to his home in Los Angeles after inspecting his investments here. He disposed of his interest in the Jewel Theatre, Mt. Clemens, and the Gratiot Drive-In, Erin Township to Adolph and Irving Goldberg. . . . Thomas Ryan, who used to manage the Rouge Theatre in River Rouge for Max Gealer, is now managing the Loop nights. Arthur F. Brock, another veteran, has taken over mgmt. of the Rouge. . . . Ray Martin is relief mgr. at the Trenton in Trenton. . . . Wm. Oleksyn acquired the interests of his former partner, W. A. Rice, in the Corunna Road and Dort drive-ins at Flint.

James Neal and Door Brown opened the new 250-car Pine-Air Drive-In at Baldwin. . . . Joseph Ellul, who is building a major theatre near Miami in partnership with Nicholas George, another Detroiter, is rereturning here for the summer to oversee operation of the Empress Theatre. . . . Columbia Theatre, Flint, formerly operated by Edward Weingarten, closed. . . . O. A. D. Baldwin closed the Bridgman at Bridgman and may reopen it late in the summer. . . . Mars Theatre at Brown City, reopened. . . . Bernard L. Kilbride installed new Relax-Recliner chairs in the Beverly.

Wm. Wiseman, who was mgr. of George's Jolly Roger Drive-In last summer, moved to Troy Township to manage the Troy Drive-In. He has been succeeded by Bernard Samuels. . . Both the Shelby Theatre at Shelby and Pentwater at Pentwater are being reopened by Emmett F. Roche. . . . Lincoln Theatre at Lincoln, formerly operated by Mrs. Imogene Thorne, is now under

DETROIT (cont'd.)

Lyle P. Clark, who comes from Millington. . . . Turk Rowston, local mgr. for Theatre Equip. Co., is busy introducing the new low-priced Humdinger Speaker.

Edward Wenclasky moved from the Hoover and Fenkell to the Crystal Theatre, succeeding Robert Juckett. . . . Robert Bothwell, mgr. of the Fox, did top business with his unique one-day stand of Elvis Presley—minus pictures.

HOUSTON

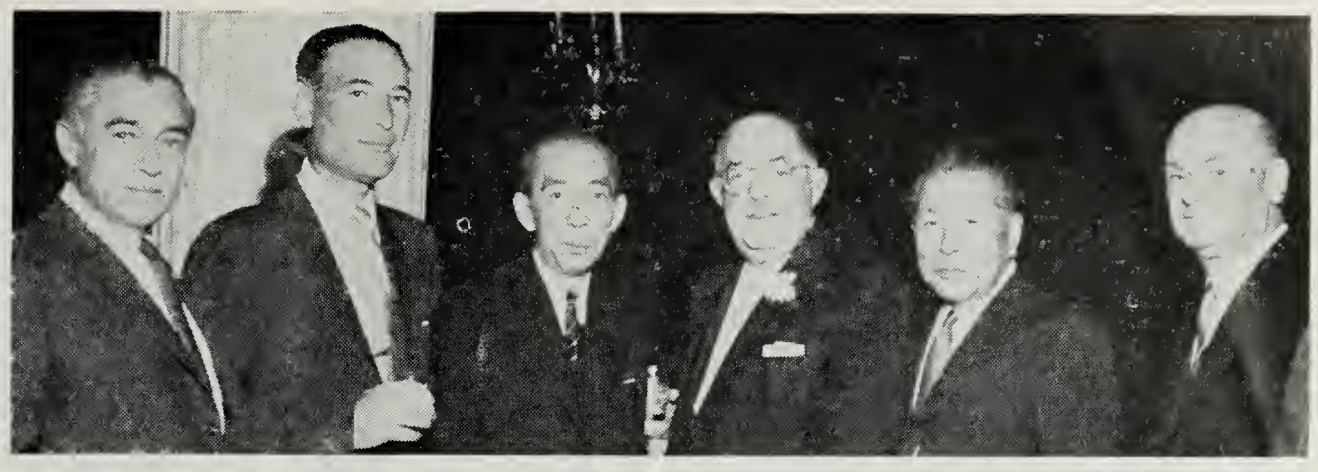
Interstate's new gimmick of running a list of names on the movie page, for which people who call get four free tickets, is the talk of the town, according to Jimmy McNeil of the Majestic and Queen in Brownsville. . . . "Oklahoma" is due to start June 22 at the Tower in Houston on a reserved seat basis. . . .Warner producer-director Irwin Allen was in Houston in connection with "The Animal World," which opens soon at the Metropolitan. . . . Kids with Interstate cards are being reminded that it's time to renew those 50% savings deals. . . . Avalon Theatre, now an art house, is going great guns with its first offering, 'The Game of Love."

Julius Gordon's wife Patti, who was correspondent for the press at the Kelly-Ranier nuptials in Monaco, was featured in a half-page story in the Houston Press. Gordon, head of Jefferson Amuse. in Beaumont, was also in Europe as secy. of Allied, attending the International Film Festival at Cannes. . . . Jimmy Duncan of the North Main Theatre, who composes and records his songs on Cue label, is reported talking with Jimmy Ford about a jazz band session. . . . Gen. Vic Barraco back from a sojourn in Washington for a Marine officers meeting. He's Bellaire Theatre owner.

Houston Independent Theatre Assn. planning a Saturday night swim party, according to pres. Lowell Bulpitt. . . . Majestic, Houston, will have world premiere of "The First Texan" on June 13, with personal appearances by Joel McCrea. . . . Kenneth MacElmurray transferred from the Majestic to South Main Drive-In as asst., while Sid Coats went from South Main to the Tower as asst. . . . Dean Gibbon, 20th-Fox and Boulevard Theatre, leaves June 12 for the Army.

INDIANAPOLIS

The Lyric Theatre, Indianapolis, closed for several weeks. According to Dale McFarland, mgr. of Greater Ind. Amuse. Co., it will reopen later this summer with a "complete new policy." . . . Princes Theatre at Newburgh has been closed indefinitely. . . . Saturday matinees were discontinued for the summer at the Esquire. . . . H. W. Boyd of the Princess Theatre at Cayuga suffered a heart attack. . . . Sam Ross, Allied Artists salesman, is ill in Fort Hamilton Veteran's Hospital, Brooklyn, N. Y. . . . Warner Branch mgr. Claude McKean is a grandfather again. Parents of the infant are Rem and Jody McKean.



Among guests at Columbia's dinner party at Le Valois Restaurant in N.Y.C., honoring Fusao Kobayashi, pres. of Toho, Japan's No. 1 motion picture company, were (l to r): Michael Bergher, Columbia International v.p. and Far East supervisor; A. Schneider, Columbia v.p. & treas.; Mr. Kobayashi; Jack Cohen, Columbia exec. v.p.; M. Kawakita, pres. of Towa Eiga distributing company and a director of Toho, and Lacy W. Kastner, pres. of Columbia International.

R. L. Brentlinger, RKO branch mgr. here, attended the installation of RKO's new dist. mgr., Hatton Taylor, whose headquarters are in Cleveland, O. . . . Marc J. Wolf, head of Y&W Theas., won the Cadillac which was auctioned off at the Variety Club. . . . The annual dusk-to-dawn show preceding the Indianapolis Motor Speedway races was held at Lafayette Road Drive-In, which included a fireworks display and continuous all-color show of ten features and cartoons, ending with free doughnuts and coffee. Admission was $1.00, children free. Within walking distance of the track, free parking was offered at the ozoner for Memorial Day.

KANSAS CITY

W. Donald Foster was appointed sales mgr. for Paramount's K. C. branch. He comes from the Dallas branch, where he was salesman for five years. . . . Howard Pettit is building a new ozoner at Mt. View, Mo. . . . Beverly Miller, KMTA pres., sat in on Senate hearings on taxes after traveling through Mo. towns talking to exhibitors. . . . New equipment was installed in E. L. Follmer's Roxy at Warsaw. . . . Bert Beecher transferred from Commonwealth's Sunset at Washington, Mo. to the Pawnee, North Platte, Nebr. Dick Womack went from the Pawnee to the Great Bend, Kans. Drive-In.

Tom Baldwin celebrated 25 years with Columbia, where he is branch mgr. . . . C. E. Deppe closed the Star Theatre at Vandalia, Mo. after 25 years operation. . . . Warren V. (Sid) Snider, owner of the Dixon Theatre, Dixon, Mo., is conducting a tour of Mexico for five girls who won popularity contests at small-town theatres in Missouri. . . . New equipment was added to 50 Highway Drive-In, Jefferson, Mo. . . . W. F. Phipps was appointed mgr. of Smith Mgmt.'s Highway 40 Drive-In, K. C., replacing C. O. Kirby who retired after 11 years with the circuit.

Robt. F. Withers, pres. of Republic Pictures Midwest Film Distr., died a few minutes after becoming ill at a baseball game. He was a member of the board of Commonwealth and a charter member of the Motion Picture Assn. of Greater K. C. . . . For the premiere of Cinerama, Missouri Theatre is advertising reserved seats only and offering mail service on tickets. Remodeling for the new medium calls for installation of 12 speakers throughout the theatre and reduction of seating capacity from 2,600 to 1,500.

LOS ANGELES

Dark for many months, the Monterey in Monterey Park has been reopened by the Edwards circuit. . . . Sero Amuse. took the wraps off its newest ozoner, the Mission Drive-In, located in the Pomona area. . . . Cabart circuit in Long Beach was granted a new trial in its suit charging a bank with losing track of a deposit bag containing more than $5,300 in receipts. Both parties charge negligence in handling of the money, which turned up missing. . . . Stan Livingston, formerly with the Pacific Drive-In chain, joined the Metzger-Srere circuit as a mgr.

Preferred Theas., which operates houses in San Diego, Long Beach and Bakersfield, purchased the El Cajon in San Diego from the estate of Yvonne Gallagher. . . . Jack Grossman, operator of the Magnolia Theatre in Burbank, has taken over operation of the Montrose from Hugh McKee. . . . Evelyn Herman resigned her post at IFE to join the Favorite Film office here. . . . Fox West Coast is doing an extensive remodelling job on the State in Pasadena, including a new marquee, front and boxoffice. . . . Sero Ents. moved into new offices in the Bevelite Bldg. on Cordova St.

George Walcott, appointed mgr. of the Lyric in Monrovia when Fred Stein acquired the house, is a former actor, having appeared in over 30 features. . . . Jo Brenner, secy. to Earl Johnson of the Johnson booking office, was injured in a car accident while vacationing in Minnesota. . . . Film Row Club will hold its annual picnic at Griffith Park July 21. Milton Frankel is chairman of the affair. . . . Barbara Sheftel resigned from 20th-Fox to take up her duties as a housewife.

MEMPHIS

New owner of the Normal Theatre, Memphis, is John Easton. . . . The local Variety Club will share in proceeds from a benefit performance on July 4 by rock and roll singer Elvis Presly, donating half to its Convalescent Childrens Hospital and balance to

IN SUPERSCOPE 235
2:35 SCREEN ASPECT RATIO WITH OPTICAL SOUND

SUPERSCOPE STANDARDIZES THE WIDE SCREEN
ONLY SUPERSCOPE PROVIDES ANAMORPHIC RELEASE PRINTS FROM STANDARD "FLAT" NEGATIVES
PRINTS BY TECHNICOLOR OR IN BLACK AND WHITE

IN SUPERSCOPE 255
2:55 SCREEN ASPECT RATIO WITH MAGNETIC SOUND

MEMPHIS (cont'd.)

the Press Scimitor's Cynthia Milk Fund. . . . Rockwood Theatre at Bruceton and the Rice at Brownsville, Tenn. closed. . . . Frank Patterson of the City Theatre, Junction City, Ark., is new owner of the Viv at Strong, Ark. . . . C. A. McCreary leased the Dixie Theatre at Adamsville, Tenn., which has been closed for about a year. . . . A portrait of M. A. Lightman, Jr., immediate past chief barker, will grace a wall of the Memphis Variety Club.

MIAMI

Arthur Davis's Gold Coast Picture Co., the only distributing outfit in the area, booked 14 drive-ins in the state for "Diabolique"—a first foreign language film with English subtitles for Florida ozoners. . . . Normandy Theatre will be used for graduation exercises by the Biscayne Elementary School of Miami Beach. . . . Jimmy Poe, who was in confections at Boulevard Drive-In, transferred to the North Dade as mgr. in training for confection dept., replacing Dave Doebele who resigned to enter another field.

WTVJ, Wometco's TV station, was honored a second time with the Sloan Award, given for distinguished public service in Highway Safety. . . . Mitchell Wolfson and family returned after a round-the-world flight, and a film record of the trip will be shown on WTVJ both in color and black and white. . . . Walter Klements has reason to be proud of his staff at the Mayfair Art, where Arthur Burdick recovered three lost wallets containing $146 and valuable papers. . . . Claughton execs. hosted usher Richard Lewis and his parents at a surprise breakfast, upon his enlistment in the Air Force.

MILWAUKEE

Estelle Steinbach, mgr. of the Fox-Strand, again broke into print through one of her civic endeavors. As chairman of the Women's Adv. Club Brace Fund, she accepted a check from the club's biennial Gridiron Dinner. Since 1952, 64 needy children have been furnished with braces, wheel chairs and other special equipment from this fund. . . . Recent theatre closings in Wisc. are the Iola in Iola, operated by Carl Swenson, and the Mosinee, owned by A. Walters.

"A History of the Motion Picture in America" was shown at Marquette University's Festival of the American Arts by permission of all the companies involved and through cooperation of Ben Marcus, local exhibitor. . . . Orval Peterson, office mgr. at Universal, left the company after 22 years to become associated with Delft Theatres under Fred Florence. . . . Republic Exchange, headed by Jack Frackman, moved to 1030 N. 8th St. . . . Theatre Service is now located at 1025 .W. Wells St., right next door to the Wisconsin Allied office. . . . New operator of the Omro Theatre, Omro, is George Shepard.

The German film, "Muenchhausen" had its first American showing at the Kino Theatre here, considered by N. Y. distributor Sidney Kaufman "the most important showcase in the United States for German films." . . . Dean Fitzgerald, Capitol Theatres, Madison, is in Europe for a month's vacation. . . . Music lovers attended preview opening of the 800-seat New Coronet, formerly the Hollywood, to see the film "Madame Butterfly" and inspect the new decorations and lounges. House has no concession stand but free coffee is served to patrons.



At a banquet in the Hotel Statler, Archbishop Richard J. Cushing was presented with the Great Heart Award plaque, given annually by Variety Club of New England. L to R: Edward Fay, dean of R.I. exhibitors; Arthur Lockwood, pres. of Lockwood & Gordon Ents.; Philip Smith, pres. of Smith mgmt. Co. and Variety chief barker; Dr. Sidney Farber, Children's Cancer Research Foundation; Archbishop Cushing; James Cagney, who flew in from Hollywood to act as toastmaster.

MINNEAPOLIS

Picketing continues at Skyline Drive-In, Duluth, where the projectionists union is demanding two booth men instead of the present one. Outdoor stand, owned by Ted Mann of Mpls., is being operated with non-union help. . . . Wilford C. Wilson, 60, director of Real Estate for Minn. Amuse. Co. and with the company for 39 years, passed away. . . . Fire damaged the canopy and box office of the Hollywood at Litchfield, Minn. and caused some smoke damage to the interior. House is operated by Fred and Lloyd Schnee. . . . Reid H. Ray Film Industries of St. Paul completed filming of a 9-minute CinemaScope short about Atlantic City, entitled "On The Boardwalk," which Universal will release.

June 14 has been set for hearing in the State office building, St. Paul, on the proposed $1 minimum wage for women and minors in the amusement industry. In spite of protests from the industry, it is predicted the new minimum will go through. . . . Joe Hawk, formerly of Republic, is the new salesman at RKO, replacing Dick Powers, resigned. . . . George Deutz, box office clerk at M-G-M retired.

Erv Nelson leased John Bolig's Star Theatre at Pierz, Minn. Golig also leased his Garrison Drive-In at Garrison to Arthur Young. . . . Orpheum Theatre at Grenora, S. D. installed CinemaScope. . . . Miles Carnes leased the State, Lennox, S. D., from Rodney McKie and Ray Allmendinger.

NEW HAVEN

Harold Temple was named asst. mgr. of the Plainville Drive-In, Plainville, while mgr. Livio Dottor assumed additional duties as promotional supervisor of the Plainville and Southington ozoners. Mel Seigel, latter's mgr., left the Perakos circuit. . . . Picketing of the Arch St. Theatre, New Britain, by IATSE Projectionists Local 301 marked the first labor trouble in 50 years at a Perakos house. Lagging business, according to gen. mgr. Sperie Perakos, made the Union's demands prohibitive. . . . Peter Perakos, Jr. distributed over 700 safety award passes to New Britain youngsters singled out by police for careful observance of traffic safety precautions.

Leon Moors shifted from Lockwood & Gordon's E. Windsor Drive-In, E. Windsor, to the E. Hartford Family Drive-In, S. Windsor, as mgr. . . . Jack A. Simons resigned as mgr. of S-W's Palace and Rialto, Norwalk, to join a N. Y. novelty concern. Phil Harrington succeeds him. . . . George LeWitt, New Britain theatre owner, has asked the Hartford Superior Court to rule on legality of the ban on outdoor theatres at Berlin, Conn. . . . Henry Picazio and associates inaugurated "Buck Night" on Tues. and Thurs. at the Groton Drive-In, Groton. . . . Eddie O'Neill, dist. mgr. for Brandt Drive-In Theas., started an "Early Bird" policy on Tues. at the Portland (Conn.) Drive-In, with feature screened first.

NEW ORLEANS

Joseph Moreland returned to Theatres Service as asst. to gen. mgr. Page Baker after an absence of eight years, during which time he was office mgr. at Universal. . . . Hodges Thea. Supply installed new seats in United's Beacon and Carrolton theatres. . . . Distributors Corp. of Am., managed by Roy Nicaud, has taken office space with Harold Cohn Ents., which will handle the distribution. . . . Castle Theatre, White Castle, La., was reopened by owner I. M. Furthier. . . . Principal speaker at Miss. TOA's 15th annual convention at the Edgewater Gulf Hotel, Edgewater Park, June 17-19, will be A. Boyd Campbell, past pres. and present board chairman of the U. S. Chamber of Commerce.

Ed Ortte and O. O. Cummings opened their new deluxe Don Drive-In, Mississippi City, Miss. . . . Robert Kelly, former Dixie Film Exch. mgr., was married to Fay Painter. He is now with Cohen Film Exch. . . . New owner of the Bijou, Earth, La., is R. F. Perrin. . . . Dome Theatre, Hattiesville, Miss., closed for the summer; also Neal Robinson's Niceville, Niceville, Fla. . . . Ruth Toubman, with Southeastern Thea. Equip. was elected WOMPI pres. for 1956-57. Officers will be installed at a luncheon in the Charcoal Room of the Jung Hotel, June 16. . . . .Suit for $7,500 damages was filed by the father of a young girl who says she tripped on a torn carpet and fell down the stairs of the Lamar Theatre in Jackson, Miss.

NEW YORK

Trans-Lux Corp and subsidiary companies moved their offices to 625 Madison Ave. . . . Walter Reade's 1000-car Eatontown Drive-In on Route 35 in Eastontown, N. J., managed by Fred Bartholdi, has undergone a major renovation, including new asphalt entrance roadway, protective fence at exit

(*Continued on page* 26)



Through the keyhole . . . and how Alice got there

How to treat a body as so much smoke . . . thread it through a keyhole . . . materialize it as a living, breathing human being. A trick of course . . . compounded in optical and processing departments to confound and charm the public . . . developed by an industry that never fails to entertain. To aid in solving problems such as this, Kodak provides Eastman Motion Picture Film for every purpose . . . maintains the Eastman Technical Service for Motion Picture Film.

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NEW YORK (cont'd.)

and repainting of all buildings. . . . A local talent search for singers, dancers and other types of entertainers will be held every Friday evening for six weeks at Reade's Paramount in Long Branch, N. J. Prizes will be presented in cooperation with the new Arrowhead TV store in Long Branch and first place winner will receive an audition for the Arthur Godfrey Talent Scout TV show.

The 5th Ave. Cinema near 12th St. joined the list of intimate showplaces under management of Rugoff and Becker, including the Sutton, Beekman, Art, Gramercy and 8th St. Playhouse. . . . Harry Harris is reported to be taking over some of the theatres in the Ansell chain. . . . Foursome winners in the Fifth Annual Film Industry Golf Tournament, sponsored by Cinema Lodge at the Vernon Hills Country Club, Tuckahoe, on June 14, will receive prizes posted by Wm. J. German, Inc.; foursome runners-up, prizes donated by National Screen Service. . . . Joseph Lebworth, 20th-Fox Empire State exploitation rep., resigned from the company to enter independent production. His headquarters will be at 110 E. 54th St.

OKLAHOMA CITY

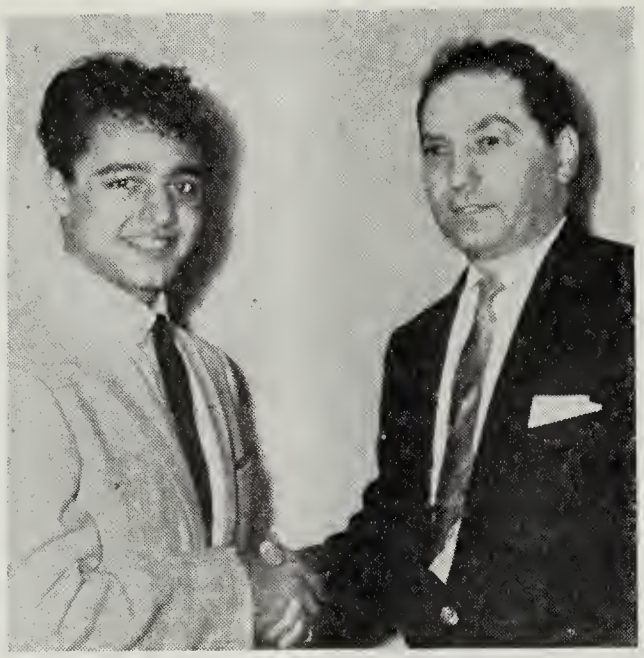
The McSwain Theatre, Ada, Okla., a Video Independent operation, has been completely remodeled, including installation of air conditioning, redecoration of the auditorium, new tiling in rest rooms and new glass front doors. . . . A citywide box supper, reviving the territorial days of Oklahoma, preceded the opening of "Oklahoma!" at the Rialto Theatre, Tulsa, and Shirley Jones came on from N. Y. to make personal appearances. . . . Remodeling of the Joy Theatre, Coweta, Okla., operated by Rex Beasley, included conversion of the upstairs stock room into a modern lounge.

Palace Theatre, Lawton, Okla., operated by Joe Turner, was completely destroyed by fire. . . . E. M. Freiburger will change his policy at the Dewey Theatre, Dewey, Okla., to one change per week effective July 1. . . . Chester Fleming of Nowata, Okla. reopened his Park-Vu Drive-In.

J. E. Stribling, sold his Cozy Theatre, Stroud, Okla., to Si Barton, who also owns the Bar-T Drive-In, Prague. Stribling is also owner of the Gem, Davenport, Okla. . . . Leo Cain sold the Wes Ten Theatre, Okla. City, to Mrs. Eunice Frabtz. . . . H. S. McMurry equipped his Prairie Drive-In, Dumas, Tex., with CinemaScope. . . . Recent theatre closings include the Avon, Weleetka, by C. A. Duncan; Video Ind.'s Palace, Blackwell; Dennis Ward's Ritz, Afton; George Carter's Dixie, Spiro; and Lake Grove his New Theatre, Panama—all in Okla.

OMAHA

Defense attys. for several area drive-ins charged with conspiracy have answered government anti-trust suits against them. Involved are Midwest Drive-In Theatre Co., Omaha; Center Drive-In Theatre Co., Lincoln, and Central States Theatre Corp., Des Moines. . . . New drive-in for Lake Andes, S. D., named Fort Randal Auto-View. Karl White, Quality Theatre Supplies, installing Century projection and CC, with Eprad speaker. . . . Finding jimmied door, police spread net around Muse Theatre, Omaha, but burglar had already fled with some cash



Academy Award nominee Sal Mineo (left) is greeted by mgr. Leonard Bloom on his arrival at the Victoria Theatre in N.Y.C. for personal appearances in connection with premiere of "Crime In The Streets," a Vincent M. Fennelly production for Allied Artists.

and loot from candy lockers. . . . Ken Pricket, Omaha State, installed 600 mohair, self-rising, plastic seats.

Al Myrick, Lake Park, Ia., reelected pres. of AITO of Neb., Ia., S. D. and Mo. Others: Leo P. Wolcott, Eldora, Ia., chmn.; Jim Watts, Osage, Ia.; Harold Struve, Deshler, Neb.; Lester Versteeg, Springfield, S. D., and A. B. Jeffers, Piedmont, Mo.; v.p's.; Robert Krueger, Sioux City, Ia., ex. v.p.; Charley Jones, Northwood, Ia., secy., and Elmer, Huhnke, Omaha, treasurer. . . . Adolph Razanek, Time Theatre, Crete, reports "2 for 1" coupons in local paper increasing business by almost 50%.

PHILADELPHIA

July 1-7 has been designated as United Artists Week. . . . In the Harrisburg area, the Harry Chetco Theatre Corp. is handing out trading stamps to patrons. . . . Wm. Goldman's Midtown Theatre may play "Oklahoma" on a road show basis. . . . Sinking Springs Drive-In operators near Reading face arrest every Sunday for illegal operation. So. Heidelberg township is not scheduled to vote on the issue of Sunday openings until 1957. . . . Rumored that the Strand at 12th & Girard will go on a 24-hour-a-day policy. Abe Sunberg, who is associated with Perry Lessey, is operating the theatre.

Jack Jaslow, independent distributor, is now located in the same office as American Films, 1329 Vine St. . . . Eddie Gabriel's Capital Film Exchange is distributing "Too Bad She's Bad" in this exchange area. . . . Lily Rosentoor, 20th-Fox booker, returned from a trip to Israel. . . . Moe Verbin, former mgr. of the President Theatre, is now managing the Overbrook for Ben Fertel.

PORTLAND

Republic Exchange office, headed by Jack Partin, closed on June 9 and its affairs will be handled at the Seatle Branch. Partin will continue in a sales capacity in this area. . . . The drive-in at Silverton, Ore., dark for two seasons, reopened with R. O. Larson as lessee and Walter Rutherford as mgr. . . . Earl V. (Pete) Jones, who since 1953 managed the Foreman Bros. theatres in Salem, is leaving the industry to open a restaurant in Portland. Taking his place will be Lloyd Wirtz, who comes from Bend, where he managed the firm's business for the past three years. . . . Adventure Films, Inc. has been organized by Grenold Collins, Dorothy B. Collins and Donald C. Walker.

ST. LOUIS

Loren and Stewart Cluster, owners of the Salem Theatre, Salem, Ill., filed suit in circuit court there for $5,894.40, charging that an Astrolite screen sold to them by Paul McCarty and Radiant Mfg. proved defective and resulted in distorted pictures. Amount sought represents purchase price of $894.40 and $5,000 for alleged decline in business. McCarty Theatre Supply Co. is now in bankruptcy. . . . The 300-car Murray Drive-In at Murray, Ky. was returned to Sykes Bros. by Charles Bowles, who purchased the theatre on March 15. . . . Buena Vista moved into more spacious quarters at 3309 Olive St. Everett Pierce is local mgr.

The Mo. Supreme Court, in a ruling involving picketing of the Hillcrest Drive-In near Gashland, Mo., ruled against members of M.P. Operators Union of Kansas City on grounds that such action may result in "total elimination of the business-man worker." Crux of the case was the status of a non-union projectionist, also co-owner of the theatre. . . . Frisina Circuit closed the Kincaid at Kincaid, Ill.; Colony, E. St. Louis, Ill.; Roxy, Shelbyville, Ill., and the Grand at Keokuk, Iowa for the summer. . . . Prairie Theatre at Prairie du Rocher, Ill. was reopened by LaVerne J. and Ernie Doiren, who purchased the building from Mr. & Mrs. Russell Moro several months ago.

Near Mountainview, Mo., on Hyway 60, rival owners are building theatres practically across the road from each other. They are Howard Pettit, owner of the Castle Theatre, Mountainview, and E. W. Priester & G. W. Randolph of Van Buren. . . . Mr. & Mrs. Harold Rammage, who disposed of their Lamar Theatre at Arthur, Ill. to Charles E. Smith, have purchased the Gem from Geo. Barber of Tuscola, Ill. . . . Clarence H. Kaimann's 689-seat Salisbury Theatre, St. L., will be open Fri. to Sun. only.

Southway Theatre here, operated by Harold Kapper for several months under lease from the Lau family, has been closed. . . . V. H. Sharp's Princess Theatre in Gideon, Mo. will eliminate the midweek change during summer months and operate with two weekly changes. Joppa Auto-Vue Drive-In near Joppa, Ill. will be open weekends only for the next few weeks. Screen at the Cluster Drive-In, Salem, Ill., is being widened from 55 to 80 feet.

SEATTLE

Republic Pictures is closing its Portland office on June 9 and its affairs will be handled at the Seattle branch.

John Kane, Heart Fund chairman for the local Variety Club, is working with his staff on a series of events for the summer and fall, including a picnic, summer dance, golf tournament and a theatre party. The Preview Party held by the Ladies' Auxiliary at the Greenlake Theatre garnered a handsome profit for the Heart Fund.

John Lee sold his Columbia Basin Theatres to Texan Peter Barnes. . . . Mountain View Drive-In, Cashmere, opened for the season with a new children's playground and an outdoor patio in front of the concession stand, from which patrons can watch and hear the show.

Independent Trade Reviews

"The Eddy Duchin Story"

(Columbia) Technicolor-CinemaScope 123 Min.

Cast: Tyrone Power, Kim Novak, Victoria Shaw, James Whitmore, Rex Thompson, Mickey Maga, Shepperd Strudwick, Frieda Inescort, Gloria Holden, Larry Keating.

Credits: Produced by Jerry Wald; Directed by George Sidney; Screen play by Samuel Taylor; Story by Leo Katcher.

This is a sensitive, highly dramatic story of the life of Eddy Duchin, one of our most talented modern pianist-musicians, who died of leukemia at the peak of his career. As a motion picture, it is a superb job. Jerry Wald's production is lush and unusually fine, George Sidney's direction brings out one of Tyrone Power's best performances in some time, the best performance thus far from beautiful Kim Novak, and extracts from newcomer Victoria Shaw a performance that will attract a lot of attention to her and also may tee-off a star build-up for this young lady. An entertaining film, the picture is at times a sad one, and the ladies in the preview audience in Beverly Hills sobbed their way through many touching sequences. The piano score as recorded by Carmen Cavallaro can be classified alongside with some of the best piano music ever put on film. The story is well constructed and its backgrounds are cleverly duplicated to serve as very real backdrops to the story. There are plenty of tie-in gimmicks with Cavallaro's music for album discing, as well as any reprise of any old Duchin platters that can be recut. Columbia has a strong entry here that should rack up hefty grosses.



Tyrone Power and Kim Novak star in Columbia's "The Eddy Duchin Story," Technicolor-CinemaScope.

TYRONE POWER, WHO HAS JUST FINISHED studying to be a druggist, comes to New York to get a job with a band. He is turned down, but the intervention of Kim Novak, a society deb, who later becomes his wife, starts him on his way to becoming a famous pianist-band leader. When Kim dies of complications after their son is born, Power turns his back on his son and lets Kim's aunt and uncle, Sheppherd Strudwick and Frieda Inescort, care for the child. Then war breaks out and after the war, Power comes back to resume his career and recapture the love of his son, Rex Thompson. He falls in love with Victoria Shaw, who cares for his son, only to find out that he will soon die of leukemia. They marry anyway, deciding that they might as well get as much happiness as they can. After Power explains to his son that he will soon die, he passes on.

"The Proud and the Profane"

(Paramount) VistaVision 111 Min.

Cast: William Holden, Deborah Kerr, Thelma Ritter, Dewey Martin, William Redfield, Ross Bagdasarian, Adam Williams, Marion Ross, Theodore Newton.

Credits: A Perlberg-Seaton Prod.; Produced by William Perlberg; Directed and written for the sceen by George Seaton; Based on a novel by Lucy Herndon Crockett.

This World War II romantic drama from Perlberg-Seaton, about a Red Cross worker and a Marine Raider Colonel who does her wrong, has many of the ingredients of box office success. These include: two powerful marquee lures in William Holden and Deborah Kerr; a delightful comedy performance from Thelma Ritter; and a very compelling re-creation of behind-the-lines atmosphere at Noumea, Caledonia, where GIs returned to rest and sometimes to romance Red Cross girls during their respites from combat. To capture the tropical atmosphere exactly, Perlberg-Seaton photographed the film in realistic black-and-white in the Virgin Islands and Puerto Rico. Miss Kerr, playing the society-bred Red Cross worker, originally joins the organization to seek out the grave of her late husband, and to find out how he died. She is fascinated by a brutal, callous Marine Colonel, played by a moustached Holden, and soon finds herself falling in love with him. When he promises marriage, she gives herself to him, only to learn later that she is pregnant and he has been married—though unhappily—all along.

There is plenty of incident that catches the spirit of those exciting days, much of it concentrated on the activities of the Red Cross workers—the girls policing their Canteen, cooking, washing dishes, running dances, parties and French classes, supplying comic books, comforting the wounded, and placing flowers on graves at the request of grieving parents. There are attractive scenes of Miss Kerr and Holden romancing on the beach, and more action as Dewey Martin, a young Marine who considers himself the protector of Miss Kerr, tries to kill the Colonel when he learns that the woman is pregnant. Meanwhile, a Navy Chaplain has been trying to save Holden's soul. In a fight with Holden, Miss Kerr loses the baby, and then there is a surprise ending. Refusing atonement to the now-repentant and wounded Holden (in a coma, he can only say, "Forgive me"), Miss Kerr is shocked to learn from her late husband's buddy that she had been less than perfect as a wife. Much wiser, she decides to wait for Holden to recover and possibly to begin over again.



William Holden and Deborah Kerr are top-cast in Perlberg-Seaton's "The Proud and the Profane," for Paramount release, in VistaVision.

"That Certain Feeling"

(Paramount) VistaVision-Technicolor 102 Min.

Cast: Bob Hope, Eva Marie Saint, George Sanders, Pearl Bailey, David Lewis, Al Capp, Jerry Mathers, Herbert Rudley, Florenz Ames.

Credits: Produced and Directed by Norman Panama and Melvin Frank; Screen play by Panama and Frank, L. A. Diamond, and William Altman; Based on the play by Jean Kerr and Eleanor Brooke.

That Certain Feeling, which was premiered in Palm Springs for the benefit of the Desert Hospital and the American Cancer Society, is a strong Bob Hope comedy which is loaded with laughs and provides him with one of his best vehicles. Dressed lushly in VistaVision and filmed in color by Technicolor, the film gives Hope a chance to play another human character with "heart," a cartoonist's "ghost" artist who is overtaken with a certain feeling when he becomes embroiled in an argument; this feeling causes him always to back down. Hope is given some good running mates in this film, including Eva Marie Saint, who proves to be a delightful comedienne, George Sanders, who is at his expert best as the cartoonist, and Pearl Bailey, who socks across some numbers, tops of which is "Zing Went The Strings of My Heart." The film's technical credits are top-notch all around, the direction by Melvin Frank and Norman Panama keeps the laughs coming at a steady pace and the script is solid in every situation. Cartoonist Al Capp, L'il Abner's creator, is in for guest bit and he helps the story line along. Hope was never better. He sings, dances and his comedy skill glows throughout the feature. And so Paramount has another winner here.



Bob Hope and Eva Marie Saint star in "That Certain Feeling," produced by Norman Panama and Melvin Frank, for Paramount release. VistaVision-Technicolor.

EFFICIENT SECRETARY EVA MARIE SAINT IS advised by cartoonist George Sanders' manager, David Lewis, that Sanders' strip is losing its appeal and that he needs a "ghost" cartoonist who can revitalize it. Eva Marie comes up with Bob Hope, her ex-husband, but doesn't reveal the fact that they were married to anyone but Pearl Bailey, because she is engaged to marry Sanders. When they work together, she soon detects that the quality she had disliked in Hope is still there: whenever a crisis comes, he backs down. Things get hectic when Jerry Mathers, a little boy, arrives to be adopted by Sanders and Eva Marie when they are wed. Mathers likes Hope. When they find themselves thrown together by Pearl Bailey, Hope reveals that he gets "that certain feeling," due to something that happened in childhood and Eva Marie tells him that he is using that as an excuse. All ends well, when Hope gets a good grip on himself, tells off Sanders who has been bullying him and walks off hand in hand with Eva Marie and Mathers, whom they plan to adopt when the remarry.

"D-Day The Sixth Of June"

(20th-Fox) CinemaScope-De Luxe Color 106 Min.

Cast: Robert Taylor, Richard Todd, Dana Wynter, Edmond O'Brien, John Williams, Jerry Paris, Robert Gist, Richard Stapley, Ross Elliott, Alex Finlayson.

Credits: Produced by Charles Brackett; Directed by Henry Koster; Screen play by Ivan Moffat and Harry Brown; Based on the novel by Lionel Shapiro.

An adult romance between an American Army officer and a British girl, located in London during World War II, is related against the imminent background of D-Day in this production. The couple in love are Robert Taylor and Dana Wynter—good box office names—and since their affair ends on an ironically unhappy note, some tears will be shed by the distaff side. The audacious nature of the romance (Taylor is a married man and Miss Wynter's future is more or less pledged to Richard Todd) should create much word-of-mouth among moviegoers, and thereby help make this picture a box office winner. Production values are first rate, the climactic battle sequence is well staged, and the dialogue is convincing throughout. A good cast contributes to the emotional punch of the story, and enough happens in the way of plot development to sustain interest all the way.

The picture gains immeasurably via its use of CinemaScope and multi-directional sound in re-creating the confusion of war-torn London, where the lovers manage to rendezvous between official assignments. Because the story is told in flashbacks, events take on a broader scope than usual. The suspense is planted right from the start, as Taylor and Todd, aboard a warship near the Normandy Coast on fateful D-Day, tense for the landing. Through Todd's eyes first the past with Miss Wynter is envisioned. The two were good friends, agreeing to resume their relationship upon Todd's return from action. Then Taylor reviews his own past with Miss Wynter, and the events leading up to their falling in love are revealed. The manner in which this romantic triangle is resolved is startlingly melodramatic. While Taylor, wounded in the fighting, is being shipped back to London, Todd steps accidentally on a landmine and is killed. Miss Wynter, who has decided to give up Taylor for Todd, finds herself in a dilemma when she realizes that Taylor, unaware of Todd's death, has unhappily made up his mind to return to his wife in America. Picture ends on this note, with Miss Wynter tearfully walking off alone.



Robert Taylor and Dana Wynter star in 20th-Fox's "D-Day The Sixth of June," CinemaScope-De Luxe Color.

"The Proud Ones"

(20th-Fox) CinemaScope-De Luxe Color 94 Min.

Cast: Robert Ryan, Virginia Mayo, Jeffrey Hunter, Robert Middleton, Walter Brennan, Arthur O'Connell, Ken Clark, Rodolfo Acosta, George Mathews.

Credits: Produced by Robert L. Jacks; Directed by Robert D. Webb; Screen play by Edmund North and Joseph Petracca; From the novel by Verne Athanas.

Suspense and action are the keynotes of this CinemaScope-De Luxe Color western, about a marshall and his fight to rid a Kansas boom town of an unscrupulous gambling house operator. The picture carries suitable marquee weight in the names of Robert Ryan, Virginia Mayo and Jeffrey Hunter to insure its position as a top-liner. Added to the usual gun-play of this oater is an off-beat characterization of a law enforcer slowly going blind. The climax, wherein the lawman is plagued by his affiiction in the midst of a gun duel with the desperadoes, makes for slam-bang stuff.

Besides the main conflict between marshall and gambler, an unusual sub-plot finds the marshall trying to win the confidence of a younger man, Hunter, whose father the marshall had killed in a gun duel. Interspering the action of both story lines is a romance between the marshall, stolidly played by Ryan, and Miss Mayo, cast here as an operator of a restaurant.

The Proud Ones, however, relegates romance to the far background as it spins its tale. Ryan begins calling the turns when Robert Middleton, the chief heavy, starts running his gambling house in a crooked manner. Arrest by Ryan of various plug-uglies causes Middleton to hire a pair of gun-slingers to do Ryan in. Latter, losing his sight, takes a long chance and hires on reforming Hunter as his deputy. In the showdown, Hunter proves that he has forgiven Ryan's killing of his father by helping the marshall out of a tight spot. Fadeout finds Ryan leaving his job to clinch with Miss Mayo and seek medical care. Hunter replaces Ryan as marshall.



Robert Ryan and Jeffrey Hunter star with Virginia Mayo in 20th-Fox's "The Proud Ones," CinemaScope-De Luxe Color.

"The Rawhide Years"

(Univ.-Int'l) Technicolor 85 Min.

Cast: Tony Curtis, Colleen Miller, Arthur Kennedy, William Demarest, William Gargan, Peter Van Eyck, Minor Watson, Donald Randolph.

Credits: Produced by Stanley Rubin; Directed by Rudolph Mate; Screenplay by Earl Felton; Adapted by Robert Presnell, Jr. and D. D. Beauchamp from a novel by Norman A. Fox.

The Rawhide Years is an action-packed entry bolstered by color by Technicolor. It is a rapid-paced yarn that concerns itself with Tony Curtis as an apprentice gambler who is framed for murder and of his efforts to clear himself. He is aided by new-found friend Arthur Kennedy and sustained by the hope of a future together with girl friend Colleen Miller. The cast proves competent under good direction and expert production and interest is well maintained as a variety of situations and settings are utilizzed as backgrounds. Curtis moves from the role of gambler to that of cowboy and then to two-fisted hero with ease and assurance. There is an occasional comedy bit, as well as several musical numbers by Miss Miller also to be found in this release.

TONY CURTIS AS AN APPRENTICE GAMBLER ON a river boat is accidentally framed for the murder of a prominent rancher and he is forced to run. For several years he works on ranches learning to be a cowboy and saving his money hoping to return one day to clear himself and claim his girl, cafe entertainer Colleen Miller. On the trip home, he is joined by Arthur Kennedy, a broke cowpoke, not too fussy about breaking a few minor laws here and there. On board the river boat, pirates attack and Curtis again is attacked with a silver buckled belt as he was years ago. In town, saloon owner Peter Van Eyck, who considers Miller his girl, orders Curtis out of town and enforces the order with several hoodlums. Curtis manages to prove that Van Eyck is the head of the river pirates and really responsible for the murder of the rancher. Van Eyck is shot by one of his own men accidentally. Before dying, Van Eyck clears Curtis, who is now free to leave with Miller into the setting sun.

"The Leather Saint"

(Paramount) VistaVision 86 Min.

Cast: Paul Douglas, John Derek, Jody Lawrence, Cesar Romero, Ernest Truex, Richard Shannon.

Credits: Produced by Norman Retchin; Directed by Alvin Ganzer; Story and screenplay by Retchin and Ganzer.

This serio-comic human interest drama, about a disguished clergyman who dons boxing gloves to gain money for the aid of crippled children, makes the grade as pleasant family entertainment. There are winning performances by Paul Douglas as a tough fight promoter, John Derek as the quick-fisted clergyman, and blonde Jody Lawrence as a night club chanteuse who drinks too much. A number of boxing scenes, aided by VistaVision photography, provides action and suspense while a hot-and-cold romance between Douglas and Miss Lawrence lends change of pace.

And there's a nice twist as Derek, with the aid of one-punch knockouts, becomes a rapid sensation in the ring. After each victory, his conscience as a clergyman brings on remorse and concern over the physical condition of his opponent. Eventually, Derek's identity is discovered by Miss Lawrence who, reformed from drinking, helps him to raise the remainder of the money necessary for his charity project.

"A Kiss Before Dying"

(United Artists) CinemaScope-De Luxe Color 94 Min.

Cast: Robert Wagner, Jeffrey Hunter, Virginia Leith, Joanne Woodward, Mary Astor, George Macready.

Credits: A Crown Prod.; Produced by Robert Jacks; Directed by Gerd Oswald; Screenplay by Lawrence Roman; From the novel by Ira Levin.

A downbeat suspense melodrama, *A Kiss Before Dying* relates how a rather innocent-looking college student murederes his pregnant finance, then goes on to court her sister, and finally outsmarts himself. Dressed up in CinemaScope and DeLuxe Color, the picture should make a better than average account for itself in the general market. The production is good, with scenes of campus life, and a climax in a copper mine, serving to offset the grim nature of the story. The names of Robert Wagner, Jeffrey Hunter and Joanne Woodward will help attract the teen-agers. Mystery fans will derive satisfaction from the intricacies of the plot which lead up to the denouement.

Things get started with an exploitable bang in this film since the initial situation has the college student, played by Wagner, about to become the father of his unmarried girl friend's child. Wagner, for motives never too clearly ex-

plained, resolves his dilemma by murdering instead of marrying the girl. Wagner then strews a trail of confusion behind him as he leaves town to take up with the dead girl's unsuspecting sister, Miss Woodward. Latter, via some sleuthing of her own and with the aid of Hunter, a semi-professional detective, finally gets the goods on Wagner.

"Jedda The Uncivilized"

(DCA) Print by Eastman Color 88 Min.

Cast: Narla Kunogh, Robert Tudewali, Betty Suttor, Paul Reynall, George Simpson-Little, Tas Fitzer, Wason Byers, Willie Farrar.

Credits: Produced and directed by Charles Chauvel; Screenplay by Charles and Elsa Chauvel.

Off-beat in many ways is this good import from Australia that relates how a baby of the aborigines is more or less adopted by a white family living in the wilds of Australia, and of the conflict in the girl's mind between desiring to revert to her tribe and its customs or continuing with her education by the whites and their morals. She is stolen by a member of another tribe and forced to accompany him through the country's wilds as they are pursued by police and her would-be husband. The chase ends in tragedy as the abductor and girl die over the side of a cliff before rescuers can reach her.

Unorthodox thrills in battles with animals and elements, the savagry and customs of the aborigine natives of Australia, the lack of civilization in the undeveloped parts of the country and a story that at times has a touching theme and moments of drama are to be found here along with natural performances by a cast that seems more like people and less like actors and performers. Direction and production are good and it would seem that the film is best suited to situations that specialize in the different and for art houses where audiences will best appreciate this entry's apparent qualities.

"Shadow of Fear"

(United Artists) 76 Min.

Cast: Mona Freeman, Jean Kent, Maxwell Reed, Hugg Miller, Gretchen Farnklin, Frederick Leister, Alexander Gauge.

Credits: Produced by Charles A. Leeds; Directed by Al Rogell; Adapted from the novel by Hal Debrett.

From England comes this moderately entertaining film calculated to be received best as a supporting feature on the program. Its seemingly familiar yarn is about an attractive daughter who survives both her natural parents only to face a greedy step-mother in a struggle over the family fortune. The money will go to the step-mother, Jean Kent, in the event the daughter, Mona Freeman, isn't alive to celebrate her twenty-first birthday. Miss Freeman and the others in the cast are convincing but somehow one gets the feeling of having seen this before somewhere. Direction and production are generally good and there is suspense and interest in the telling.

"Massacre"

(20th-Fox) Ansco Color 76 Min.

Cast: Dane Clark, James Craig, Marta Roth, Miguel Torruco, Jaime Fernandez, Ferrusquilla, Enrique Zambrano, Jose Munoz.

Credits: Produced by Robert L. Lippert, Jr. and Olallo Rubio, Jr.; Directed by Louis King; Screenplay by D. D. Beauchamp; Story by Fred Freiburger and William Tunberg.

Filmed outdoors in the wide-open spaces of Mexico, this adventure story concerns itself with gun-running to Indians years ago and how a small group of Mexican police led by Dane Clark and James Craig seek out the sellers and die to keep the arms and ammunition from the savages. The yarn is fair and is developed in standard fashion with adequate portrayals by the cast with normal direction and production in evidence. There is a romance of sorts and some action intermixed with quite a bit of conversation. This seems best suited for use on the lower half of the program.

"Forbidden Cargo"

(Jacon) 83 Min.

Cast: Nigel Patrick, Elizabeth Sellars, Terence Morgan, Jack Warner, Greta Gynt, Theodore Bikel, Joyce Grenfell, James Gilbert.

Credits: Written and produced by Sydney Box; Directed by Harold French; Executive producer Earl St. John.

From England comes this neat film that concerns itself with the smuggling of narcotics into the country and the efforts of the Customs and Excise Service to combat the practice. Agent Nigel Patrick is taken to a variety of places and through a number of adventures before he finally cracks the gang and the method used in the operation. Incidentally he gets the girl, Elizabeth Sellars, at the end as well. There's a good deal of intrigue and some action to be found here as well as some bits of comedy relief so that the film seems to be well balanced. The story holds interest pretty much throughout and the cast, direction and production are competent, resulting in an entry that can round out the program in good fashion.

"Earth Vs. The Flying Saucers"

(Columia) 82 Min.

Cast: Hugh Marlowe, Joan Taylor, Donald Curtis, Morris Ankrum, John Zaremba, Tom Browne Henry, Grandon Rhodes, Larry Blake.

Credits: Produced by Charles Schneer; Directed by Fred F. Sears; Screenplay by George Worthington Yates and Raymond T. Marcus; Screen story by Curt Siodmak; Suggested by Major Donald E. Keyhoe s "Flyi[illegible]aucers From Outer Space."

The real stars of this science fiction entry are the special effects of Ray Harryhausen, which add a aura of credibility to this fantasy. It is these special effects that give the film the majority of its excitement and also its logic. Overall, the film is an exploitation special. It's about men from outer space, who travel by flying saucer, and plan to take over the United States and the Earth. Hugh Marlowe and Joan Taylor are good as the leads, a newly married scientific couple, who work together to perfect a weapon to hold back the invaders from space. Camera work by Fred Jackman, Jr. is another strong asset, giving the whole proceedings a life-like quality, that adds some reality to the proceedings. Film's tag is another exploitable factor, that will aid in selling the feature ballyhoo-wise.

"The Werewolf"

(Columbia) 78 Min.

Cast: Steven Ritch, Don Megowan, Joyce Holden, Eleanore Tamin, Kim Charney, Harry Lauter, Larry J. Blake, Ken Christy.

Credits: Produced by Sam Katzman; Directed by Fred F. Sears; Screenplay and story by Robert E. Kent and James B. Gordon.

The Werewolf is a low budget chiller entry, that once again brings to fore the harrowing experience of a man changing into a wolf periodically and being incurable and unable to control this change over himself. The film will get its share of playdates as a supporting feature in the general market with its title serving as a "teaser," to film-goers. Steven Ritch does a standout job as the tragic title character and Don Megowan, who plays the pursing sheriff, has all the earmarks of becoming a leading man of note in the near future. Special effects, especially the transformation of the man into a werewolf, are excellent and add a lot to the horror quality of the film. There is plenty of action when Ritch changed into a werewolf sets out to kill. The music score for the film is uotstanding, far above the usual standard for features of this class.

Suzan Ball Memorial Fund Sets Color Pic

The Suzan Ball Memorial Fund for Cancer Research, organized to provide funds for research and treatment of persons suffering from cancer and leukemia, has announced that it will exhibit a short color film depicting highlights in Miss Ball's career. Richard Long, the late actress' husband, George Jessel, national associato chairman of the Fund, and Jeff Chandler, her frequent leading man, appear in the film to ask support of the drive. Funds raised will be allocated to Los Angeles' City of Hope, one of the nation's most active cancer centers.

Juno Allyson and Dick Powell are national co-chairmen of the drive, supported by former Assistant Postmaster-General Gael Sullivan, national chairman, Leonard Ginsberg, former Hearn Department Stores president, eastern region chairman, and Judge Birdie Amstordam, head of the Women's division. Jessel announced this week the formation of a Press and Entertainment Committee, including leaders in the newspaper, magazine, movie, stage, radio and television fields. Miss Ball died last August at the age of 21 of cancer.

The color film will be shown in several hundred theatres throughout Greater New York, New England, New Jersey and Pennsylvania, it was also announced this week. Contributions will be accepted in the lobbies. Shelley Winters has been named honorary chairman in this area. Eddio Fisher and Debbie Reynolds are serving as national honorary chairmen.

Expansion Program Set By Italy's Lux Film

Lux Film, one of Italy's leading distributors, has announced the publication of a 40-page "encyclopedia" containing vital information in the company's expanded production and distribution program for 1955-56. The booklet, boasting a cover portrait of Sophia Loren, was published in the face of a general slowdown of European film activity. However, Lux has announced that it is increasing its international scopo both in terms of world-wide distribution and in participation in the ownership of production produced in many countries.

Among the productions currently in distribution or soon to be released by Lux in Italy are: *War and Peace* (Italo-American); *Andre Chenier, Peru, 8:15* (German); *Guggiah, La Donna Del Gionno, Les Hommes Oublies* (French). *Lux* is also negotiating for distribution and participation in ownership of *Don Juan, Le Monde du Silence, Kean,* and *Ettro Di Cielo*. Lux owns 10 percent of Paramount's *War and Peace*.

: Hollywood Production :

Allied Artists Productions, Inc.

Shooting

NOTRE DAME OF PARIS
Cast: Gina Lollobrigida, Anthony Quinn.
Producers.Robert and Raymond Hakim

THE OKLAHOMAN
(CinemaScope) (Color)
Cast: Joel McCrea, Gloria Talbot, Brad Dexter, Peter Votrian, Anthony Caruso, Laurie Mitchell, Harry Lauter, Mimi Gibson.
Producer .....Walter Mirisch
Director .....Francis D. Lyon

THE CRUEL TOWER
Cast: John Ericson, Mari Blanchard, Alan Hale, Peter Whitney, Steve Brodie, Johnny Indrisano.
Producer .....Lindsley Parsons
Director .....Lew Landers

Cutting

THE FIRST TEXAN
(CinemaScope)
Cast: Joel McCrea, Felicia Farr, Jeff Morrow, Wallace Ford.
Producer .....Walter Mirisch
Director .....Byron Haskin

MAGNIFICENT ROUGHNECKS
Cast: Jack Carson, Mickey Rooney, Nancy Gates, Jeff Donnell.
Producer .....Herman Cohen
Director .....Sherman A. Rose

THREE FOR JAMIE DAWN
Cast: Laraine Day, Richard Carlson, Ricardo Montalban, June Havoc, Eduard Franz, Maria Palmer, Regis Toomey, Marilyn Sims.
Producer .....Hayes Goetz
Director .....Thomas Carr

HOLD BACK THE NIGHT
Cast: John Payne, Mona Freeman, Peter Garves, Audrey Dalton, Chuck Connors, Robert Nichols, Robert Easton, Michael Loring.
Producer .....Hayes Goetz
Director .....Allan Dwan

THE INTRUDER
Cast: Edmund Purdom, Ida Lupino, Ann Harding, Mimi Gibson, Eric Anderson.
Producer .....Lindsley Parsons
Director .....Irving Rapper

THE YOUNG GUNS
Cast: Russ Tamblyn, Gloria Talbott, Scott Marlowe, Wright King, Walter McCoy, Myron Healy.
Producer .....Richard Heermance
Director .....Albert Band

Columbia

Shooting

FULL OF LIFE
Cast: Judy Holliday, Richard Conte, Baccaloni, Esther Minciotti, Joe De Santis, Amanda Randolph, Wakter Conrad, Sam Gilman.
Producer .....Fred Kohlmar
Director .....Richard Quine

FIRE DOWN BELOW
(CinemaScope) (Technicolor)
(Warwick Productions)
Cast: Rita Hayworth, Robert Mitchum, Jack Lemmon, Edric Connar, Bonar Colleano, Joan Miller, Herbert Iom.
Producers .....Irving Allen and A. R. Broccoli
Director .....Robert Parrish

THE WHITE SQUAW
Cast: David Brian, May Wynn, Bill Bishop, William Leslie.
Producer .....Wallace MacDonald

CHA CHA CHA
Director .....Ray Nazarro
Cast: The Mary Kaye Trio, Perez Prado, Helen Grayco, Luis Arcarez, Manny Lopez, Alix Talton, Sylvia Lewis, Stephen Dunne.
Producer .....Sam Katzman
Director .....Fred Sears

Cutting

IT HAPPENED ONE NIGHT
Cast: June Allyson, Jack Lemmon, Charles Bickford, Charles Gilbert.
Producer-Director .....Dick Powell

HE DIED LAUGHING
(Technicolor)
Cast: Frankie Laine, Lucy Marlow, Richard Long.
Producer .....Jonie Taps
Director .....Blake Edwards

PORT AFRIQUE
(Technicolor)
Cast: Kathryn Grayson, Phil Carey, Dennis Price.
Producer .....David E. Rose
Director .....Rudy Mate

ODONGO
(CinemaScope) (Technicolor)
Cast: Rhonda Fleming, McDonald Carey.
Exec. Producers .....Irving Allen and A. R. Broccoli
Producer .....Max Varnell
Director .....John Gilling

BEYOND MOMBASA
(CinemaScope) (Technicolor)
(Tondon Productions)
Cast: Donna Reed, Leo Genn, Ron Randell.
Producer .....Tony Owen
Director .....George Marshall

ZARAK KHAN
(Warwick Pictures)
(CinemaScope) (Technicolor)
Cast: Victor Mature, Michael Wilding, Anita Ekberg.
Exec. Producers .....Irving Allen and A. R. Broccoli
Producer .....Phil C. Samuel
Director .....Terence Young

PORTRAIT IN SMOKE
(Film Locations Prod.)
Cast: Arlene Dahl.
Producer .....Maxwell Setton
Director .....Ken Hughes

THE SEVENTH CAVALRY
(Producers-Actors Corp.)
(Technicolor)
Cast: Randolph Scott, Barbara Hale, Leo Gordon, Harry Carey, Jr., Jay C. Flippen, Peter Ortiz, Denver Pyle, Frank Faylen.
Producer .....Harry Joe Brown
Director .....Joseph H. Lewis

NIGHTFALL
(Copa Productions)
Cast: Aldo Ray, Anne Bancroft, Frank Albertson.
Producer .....Ted Richmond
Director .....Jacques Tourneur

GUNS FOR FORT PETTICOAT
(Brown-Murphy Pictures, Inc.) (Tech.)
Cast: Audie Murphy, Kathryn Grant, Pat Livingston, Hope Emerson, Jeff Donnell, Sean McClory.
Producer ..... Harry Joe Brown
Director ..... George Marshall

INDEPENDENT

Shooting

THE SHE CREATURE
(Golden State Production)
(American International Release)
Cast: Chester Morris, Marla English, Cathy Downs, Lance Fuller, Tom Conway, Frieda Inescort, El Brendel, Frank Jenks, Paul Dubov.
Exec. Producer .....Samuel Z. Arkoff
Producer .....Alex Gordon
Director .....Edward L. Cahn

Cutting

HIT AND RUN
(Hugo Haas Prod.)
Cast: Cleo Moore, Hugo Haas, Vince Edwards.
Producer-Director .....Hugo Haas

AROUND THE WORLD IN 80 DAYS
(Michael Todd Prods. Todd-AO)
Cast: David Niven, Cantinflas, Martine Carol, Noel Coward, Finlay Currie, Luis Dominguin, Fernandel. Sir John Gielgud, Hermoine Gingold, Trevor Howard, Glynis Johns, Beatrice Lillie, A. E. Matthews, John Mills, Robert Morley.
Producer .....Michael Todd
Director .....Michael Anderson

DEATH OF A SCOUNDREL
(Charles Martin Productions)
Cast: George Sanders, Yvonne De Carlo, Zsa Zsa Gabor, Nancy Gates, George Brent, Coleen Gray, Lisa Ferraday, Victor Jory, Tom Conway, Celia Lovsky.
Producer-Director .....Charles Martin

WESTWARD HO, THE WAGONS
(Walt Disney Productions)
(CinemaScope) (Technicolor)
Cast: Fess Parker, Kathleen Crowley, Jeff York, Tom Woodward.
Exec. Producer .....Walt Disney
Producer .....Bill Walsh
Director .....William Beaudine

THE KILLER AND 21 MEN
(R-G Productions)
Cast: Anthony Dexter, Sonny Tufts, Marie Windsor, Charles "Buddy" Rogers, Jean Parker, Bob Lowery, Madalyn Trahey, Bob Steele.
Producer .....Robert Gilbert
Director .....Oliver Drake

X—THE UNKNOWN
(Hammer Film Prods. Ltd.)
(Sol Lesser Co-Production)
Cast: Dean Jagger, Edward Chapman, William Russell, Jane Aird.
Producer .....Anthony Hinds
Director .....Leslie Norman

THE SILKEN AFFAIR
(Dragon Films Ltd.)
Cast: David Niven, Ronald Squire, Wilfrid Hyde-White, Howard Crawford.
Producer ..... Fred Feldkamp
Director ..... Roy Kellino

Metro-Goldwyn-Mayer

Shooting

THE OPPOSITE SEX
Cast: June Allyson, Joan Collins, Dolores Gray, Ann Sheridan, Ann Miller, Joan Blondell, Vivienne Segal, Jeff Richards, Leslie Neilsen, Carolyn Jones, ,Harry James and his Band.
Producer .....Joe Pasternak
Director .....David Miller

RAINTREE COUNTY
(65mm) (Color)
Cast: Montgomery Clift, Elizabeth Taylor, Eva Marie Saint, Tom Drake.
Producer ..... David Lewis
Director .....Edward Dmytryk

TEA AND SYMPATHY
(CinemaScope) (MetroColor)
Cast: Deborah Kerr, John Kerr, Leif Erickson, Dick York, Edward Andrews.
Producer ..... Pandro S. Berman
Director ..... Vincente Minnelli

THE BARRETS OF WIMPOLE STREET
(CinemaScope) (Color)
Cast: Jennifer Jones, Sir John Gielgud, Bill Travers, Virginia McKenna.
Producer ..... Sam Zimbalist
Director ..... Sidney Franklin

THE TEAHOUSE OF THE AUGUST MOON
(CinemaScope) (Color)
Cast: Marlon Brando, Glenn Ford, Machiko Kyo, Eddie Albert.
Producer ..... Jack Cummings
Director .....Daniel Mann

THE POWER AND THE PRIZE
Cast: Robert Taylor, Elisabeth Mueller, Burl Ives, Sir Cedric Hardwicke.
Producer ..... Nicholas Nayfack
Director ..... Henry Koster

A MAN IS TEN FEET TALL
(Jonathan Productions)
Cast: John Cassavetes, Sidney Poitier, Jack Warden, Kathleen Maguire.
Producer .....David Susskind
Director .....Martin Ritt

Cutting

HIGH SOCIETY
(CinemaScope- (Color)
Cast: Bing Crosby, Grace Kelly, Frank Sinatra, Celeste Holm, John Lund, Louis Calhern
Producer .....Sol C. Siegel
Director .....Charles Walters

SOMEBODY UP THERE LIKES ME
Cast: Paul Newman, Pier Angeli, Eileen Heckert, Sal Mineo, Everett Sloane, Harold Stone, Sammy White, Tony Zale.
Producer .....Charles Schnee
Director .....Robert Wise

SOMEWHERE I'LL FIND HIM
Cast: James Cagney, Barbara Stanwyck, Walter Pidgeon, Don Dubbins, Betty Lou Keim, Dean Jones, Janet Lake, Don Burnett, Luana Lee.
Producer .....Jules Schermer
Director .....Roy Rowland

JULIE
(Arwin Productions)
Cast: Doris Day, Louis Jourdan, Barry Sullivan, Frank Lovejoy.
Producer .....Martin Melcher
Director .....Andrew Stone

Paramount Pictures

Shooting

THE GUNFIGHT AT OK CORRAL
(VistaVision) (Technicolor)
Cast: Burt Lancaster, Kirk Douglas, Rhonda Fleming, Jo Van Fleet, Dennis Hopper, John Ireland, Olive Carey, Lyle Bettger, Frank Faylen.
Producer .....Hal Wallis
Director .....John Sturges

THE MAVERICK
(VistaVision) (Technicolor)
Cast: Charlton Heston, Anne Baxter, Gilbert Roland, Tom Tryon, Bruce Bennett.
Producer .....Hugh Brown
Director .....Rudy Mate

THE LOVES OF OMAR KHAYYAM
(VistaVision) (Technicolor)
Cast: Cornel Wilde, Michael Rennie, Debra Paget, John Derek, Raymond Massey, Yma Sumac, Margaret Hayes.
Producer ..... Frank Freeman, Jr.
Director ..... William Dieterle

THE LONELY MAN
(VistaVision)
Cast: Jack Palance, Anthony Perkins, Elaine Aiken, Neville Brand.
Producer ..... Pat Duggan
Director ..... Henry Levin

FUNNY FACE
(VistaVision) (Technicolor)
Cast: Audrey Hepburn, Fred Astaire, Kay Thompson, Robert Flemyng.
Producer ..... Roger Edens
Director ..... Stanley Donen

HOLLYWOOD OR BUST
Cast: Dean Martin, Jerry Lewis, Pat Crowley, Maxie Rosenbloom.
Producer ..... Hal Wallis
Director ..... Frank Tashlin

Cutting

WAR AND PEACE
(VistaVision) (Technicolor)
(Ponti-De Laurentiis Prod.)
Cast: Audrey Hepburn, Henry Fonda, Mel Ferrer, Milly Vitale, Barry Jones, Jeremy Brett, May Britt.
Producer .....Dino de Laurentiis
Director .....King Vidor

THE MOUNTAIN
(Technicolor) (VistaVision)
Cast: Spencer Tracy, Robert Wagner, Claire Trevor, Richard Arlen.
Producer-Director ....Edward Dmytryk

PARDNERS
(VistaVision) (Technicolor)
Cast: Dean Martin, Jerry Lewis, Lori Nelson, Agnes Moorhead, Jeff Morrow, Philip Tonge.
Producer .....Paul Jones
Director .....Norman Taurog

: Hollywood Production :

THE TEN COMMANDMENTS
(VistaVision) (Technicolor)
Cast: Charlton Heston, Yul Brynner, Anne Baxter, Yvonne De Carlo, Debra Paget, Nina Foch, Edward G. Robinson, Sir Cedric Hardwicke, Vincent Price, John Carradine, John Derek, Oliver Deering, Peter Hanson, Baynes Barron.
Producer-Director ....Cecil B. DeMille

RKO RADIO PICTURES

Shooting

PUBLIC PIGEON NUMBER ONE
Cast: Red Skelton, Vivian Blaine, Janet Blair, Allyn Joslyn, J. C. Flippen, Benny Baker.
Producer .....Harry Tugend
Director .....Norman McLeod

Cutting

THE FIRST TRAVELING SALESLADY
(SuperScope) (EastmanColor)
Cast: Ginger Rogers, Barry Nelson, Carol Channing, David Brian, James Arness.
Producer-Director .....Arthur Lubin

TENSION AT TABLE ROCK
(Color)
Cast. Richard Egan, Dorothy Malone, Cameron Mitchell, Billy Chapin, Joseph De Santis, Royal Dano, Edward Andrews, Angie Dickinson.
Producer .....Sam Wiesenthal
Director .....Charles Marquis Warren

BACK FROM ETERNITY
Cast: Robert Ryan, Anita Ekberg, Rod Steiger, Phyllis Kirk, Keith Andes, Gene Barry, Fred Clark, Cameron Prud'homme, Jesse White, Jon Provost, Adele Mara.
Producer-Director .....John Farrow

BEYOND A REASONABLE DOUBT
Cast: Dana Andrews, Joan Fontaine, Barbara Nichols, Arthur Franz, Robin Raymond, Sidney Blackmer, Philip Borneuf, Sheppard Strudwick, Rusty Lane.
Producer .....Bert Friedlob
Director .....Fritz Lang

Republic

Cutting

TREACHERY
Cast: Marie Windsor, John Archer, Nancy Gates, Patric Knowles, Jil Jarmyn, Richard Crane.
Associate Producer .....Rudy Ralston
Director .....Franklin Adreon

A SHOT IN THE DARK
Cast: Marjie Millar, Tom Drake.
Assoc. Producer..William J. O'Sullivan
Director .....R. G. Springsteen

LISBON
(Trucolor) (Naturama)
Cast: Ray Milland, Maureen O'Hara, Claude Rains.
Assoc. Producer-Director...Ray Milland

ACAPULCO
Cast: Ralph Meeker, Janice Rule, Paul Henreid. ,
Producers .....John Bash and Elizabeth Dickinson
Director .....Paul Henreid

WHITE NIGHTMARE
Cast: Joan Evans, Ben Cooper, Marla English, Jan Merlin, Nick Adams, Peter Miller.
Assoc. producer ....William O'Sullivan
Director .....William Witney

WARRENS OF ARIZONA
(Trucolor)
Cast: Skip Homeier, Kristine Miller, George Macready, Wallace Ford, George Keymas, John Doucette, John Compton.
Associate producer-Director ..Joe Kane

20th CENTURY FOX

Shooting

BUS STOP
(Technicolor) (CinemaScope)
Cast: Marilyn Monroe, Don Murray, Arthur O'Connell, Betty Field, Robert Bray, Casey Adams, Hans Conreid, Eileen Heckert.
Producer .....Buddy Adler
Director .....Joshua Logan

ONE IN A MILLION
(CinemaScope) (Color)
Cast: James Mason, Barbara Rush, Walter Matthau, Kipp Hamilton, Rusty Lane.
Producer ..... James Mason
Director ..... Nicholas Ray

THE LAST WAGON
(CinemaScope) (Color)
Cast: Richard Widmark, Felicia Farr, Ken Clark.
Producer ..... William Hawks
Director ..... Delmer Daves

THE BEST THINGS IN LIFE ARE FREE
(CinemaScope) (Color)
Cast: Gordon MacRae, Dan Dailey, Ernest Borgnine, Sheree North, Tommy Noonan, Murvyn Vye.
Producer .....Henry Ephron
Director .....Michael Curtiz

Cutting

THE KING AND I
(CinemaScope) (DeLuxe Color)
Cast: Deborah Kerr, Yul Brynner, Rita Moreno, Yuriko.
Producer .....Charles Brackett
Director .....Walter Lang

UNITED ARTISTS

Shooting

THE PRIDE AND THE PASSION
(VistaVision) (Technicolor)
Cast: Cary Grant, Frank Sinatra, Sophia Loren.
Producer-Director .... Stanley Kramer

THE BIG BOODLE
(Lewis Blumberg Prod.)
Cast: Errol Flynn, Rosanna Rory.
Producer .....Lewis Blumberg
Director .....Richard Wilson

FIVE STEPS TO TERROR
(Grand Productions)
Cast: Ruth Roman, Sterling Hayden, Jeanne Cooper, Werner Klemperer.
Producer-Director ....Henry S. Kesler

Cutting

RUN FOR THE SUN
(SuperScope) (Eastman Color)
Cast: Richard Widmark, Trevor Howard, June Greer.
Exec. Producer .....Robert Waterfield
Producer .....Harry Tatelman
Director .....Roy Boulting

FLIGHT TO HONG KONG
(Sabre Productions)
Cast: Rory Calhoun, Dolores Donlon.
Producer-Director .....Joe Newman

THE BLACK SLEEP
(Bel Air Productions)
Cast: Basil Rathbone, Akim Tamiroff, Lon Chaney, Herbert Rudley, John Carradine, Bela Lugosi, Patricia Blake, Phyllis Stanley, Tor Johnson, Louanna Gardner.
Exec. producer .....Aubrey Schenck
Producer .....Howard W. Koch
Director .....Reginald Le Borg

GUN THE MAN DOWN
(Morrison-McLaglen Productions)
Cast: James Arness, Angie Dickinson, Robert Wilke.
Producer .....Robert E. Morrison
Director .....Andrew V. McLaglen

THE LONELY GUN
(Robert L. Jacks Productions)
Cast: Anthony Quinn, Katy Jurado.
Producer .....Robert L. Jacks
Director .....Harry Horner

BLOOD BROTHERS
(Grant Productions)
Cast: Buster Crabbe, Ann Robinson, Neville Brand, Lita Milan.
Director .....Sidney Salkow

THE SHARKFIGHTERS
(CinemaScope)
(A Samuel Goldwyn Jr. Production)
Cast: Victor Mature, Karen Steele, James Olson, Phil Coolidge, Claude Akins, Rafael Campos, George Neise.
Producer .....Samuel Goldwyn, Jr.
Director .....Jerry Hopper

THE BOSS
(Boss Productions)
Cast: John Payne, William Bishop, Doe Avedon, Gloria McGhee, Roy Roberts, Robin Morse, Harry Cheshire, Bill Phipps, Gil Lamb.
Producer ..... Frank Seltzer
Associate Producer .... Walter Seltzer
Director ..... Byron Haskin

THE BRASS LEGEND
(Bob Goldstein Prods.)
Cast: Hugh O'Brian, Nancy Gates, Raymond Burr.
Exec. Producer ..... Robert Goldstein
Producer ..... Herman Cohen
Director ..... Gerd Oswald

Universal International

Shooting

FOUR BRIGHT GIRLS
(CinemaScope) (Technicolor)
Cast: George Nader, Julie Adams, Marianne Cook, Elsa Martinelli.
Producer .....Aaron Rosenberg
Director ..... Jack Sher

TAMMY
(Technicolor) (CinemaScope)
Cast: Debbie Reynolds, Leslie Nielsen, Mala Powers, Walter Brennan.
Producer .....Ross Hunter
Director .....Joe Pevney

I'VE LIVED BEFORE
Cast: Jock Mahoney, Leigh Snowden, Ann Harding.
Producer .....Howard Christie
Director .....Richard Bartlett

THE INCREDIBLE SHRINKING MAN
Cast: Grant Williams, Randy Stuart.
Producer .....Albert Zugsmith
Director .....Jack Arnold

MISTER CORY
Cast: Tony Curtis, Martha Hyer, Charles Bickford.
Director .....Blake Edwards
Producer .....Robert Arthur

Cutting

RAW EDGE
(Technicolor)
Cast: Rory Calhoun, Yvonne De Carlo, Rex Reason, Mara Corday.
Producer .....Albert Zugsmith
Director .....John Sherwood

CONGO CROSSING
(Technicolor)
Cast: Virginia Mayo, George Nader, Peter Lorre, Michael Pate, Rex Ingram, Tonio Selwart.
Producer .....Howard Christie
Director .....Joseph Pevney

SHOWDOWN AT ABILENE
Cast: Jock Mahoney, Martha Hyer, Lyle Bettger.
Producer .....Howard Christie
Director .....Charles Haas

FRANCIS IN THE HAUNTED HOUSE
Cast: Mickey Rooney, Virginia Welles, Paul Cavangh, David Janssen, Mary Ellen Kaye.
Producer .....Robert Arthur
Director .....Charles Lamont

KELLY AND ME
(Technicolor) (CinemaScope)
Cast: Van Johnson, Piper Laurie, Martha Hyer, Onslow Stevens, Douglas Fowley.
Producer .....Roert Arthur
Director .....Robert Z. Leonard

ISTANBUL
(Technicolor) (CinemaScope)
Cast: Errol Flynn, Cornell Borchers, Peggy Knudsen, John Bentley.
Producer .....Albert J. Cohen
Director .....Joseph Pevney

BATTLE HYMN
(Technicolor) (CinemaScope)
Cast: Rock Hudson, Martha Hyer, Dan Duryea, Don DeFore, Anna Kashfi.
Producer .....Ross Hunter
Director .....Douglas Sirk

THE MOLE PEOPLE
Cast: John Agar, Cynthia Patrick, Hugh Beaumont.
Producer ..... William Alland
Director ..... Virgil Vogel

THE GREAT MAN
Cast: Jose Ferrer, Mona Freeman, Julie London, Joanne Gilbert, Ed Wynn, Keenan Wynn, Dean Jagger.
Producer ..... Aaron Rosenberg
Director ..... Jose Ferrer

GUN FOR A COWARD
(Technicolor)
Cast: Fred MacMurray, Jeffrey Hunter, Janice Rule, Chill Wills.
Producer ..... William Alland
Director ..... Abner Biberman

WARNER BROS.

Shooting

THE WRONG MAN
Cast: Henry Fonda, Vera Miles.
Producer-Director ... Alfred Hitchcock

THE GIRL HE LEFT BEHIND
Cast: Tab Hunter, Natalie Wood, Jessie Royce Landis, James Backus.
Producer .....Frank P. Rosenberg
Director .....David Butler

Cutting

THE BAD SEED
Cast: Nancy Kelly, Patty McCormack, William Hopper.
Producer .....Mervyn LeRoy

A CRY IN THE NIGHT
(Jaguar Productions)
Cast: Edmond O'Brien, Natalie Wood, Brian Donlevy, Richard Anderson, Raymond Burr.
Producer .....Jaquar Prods.
Assoc. Producer .....George Bertholon
Director .....Frank Tuttle

GIANT
(WarnerColor)
Cast: Elizabeth Taylor, Rock Hudson, James Dean, Jane Withers, Chill Wills, Mercedes McCambridge, Judith Evelyn, Paul Fix, Caroll Baker.
Producers .....George Stevens and Henry Ginsberg
Director .....George Stevens

BABY DOLL
(Newtown Productions)
Cast: Karl Malden, Carroll Baker, Eli Wallach.
Producer-Director .....Elia Kazan

THE SPIRIT OF ST. LOUIS
(CinemaScope) (WarnerColor)
Cast: James Stewart.
Producer .....Leland Hayward
Director .....Billy Wilder

THE BURNING HILLS
(Warner Color) (CinemaScope)
Cast: Tab Hunter, Natalie Wood, Skip Homeier, Eduard Franz, Claude Akins.
Producer .....Richard Whorf
Director .....Stuart Heisler

TOWARD THE UNKNOWN
(Toluca Productions)
(Warner Color) (Wide Screen)
Cast: William Holden, Lloyd Nolan, Virginia Leith. Charles McGraw, L. Q. Jones, Paul Fix, James Garner.
Producer-Director .....Mervyn LeRoy

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TREMENDOUS BALLY TIE-UPS!

EARTH VS. THE FLYING SAUCERS

starring

Hugh MARLOWE · Joan TAYLOR with **Donald CURTIS** • Screen Play by GEORGE WORTHING YATES and RAYMOND T. MARCUS

Screen Story by CURT SIODMAK • Technical Effects Created by RAY HARRYHAUSEN • Produced by CHARLES H. SCHNEER

Executive Producer: SAM KATZMAN • Directed by FRED F. SEARS

THE Independent FILM JOURNAL

DEVOTED to the BEST INTERESTS of the MOTION PICTURE INDUSTRY

In this issue

EWS

L-G-M BECOMES V DISTRIBUTOR

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. No. 12 June 23, 1956

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TAKING EXCEPTION

THIS is not the time for the motion picture theatre industry to turn the other cheek to unfair newspaper comment. Irresponsible criticism should be exposed in the hope that a responsible publisher will give due consideration to a rebuttal containing facts—and not based on inferences, hearsay or whimsy.

Guilty of recklessness beyond the bounds of good reporting was the Sunday (June 10) column of the Hollywood motion picture editor of the New York Times, Thomas M. Pryor.

Attributing his statements to anonymous Hollywood sources, the article amounted to a blanket indictment accusing the motion picture theatre industry for not keeping pace with technical innovations; for

(See Page 5)

Below: *One of the ads in the big campaign.*

A GIRL
CAN LIFT
A FELLOW
TO THE
SKIES!





M-G-M brings you every heart-beat of an amazing life story



somebody up there likes me

new star

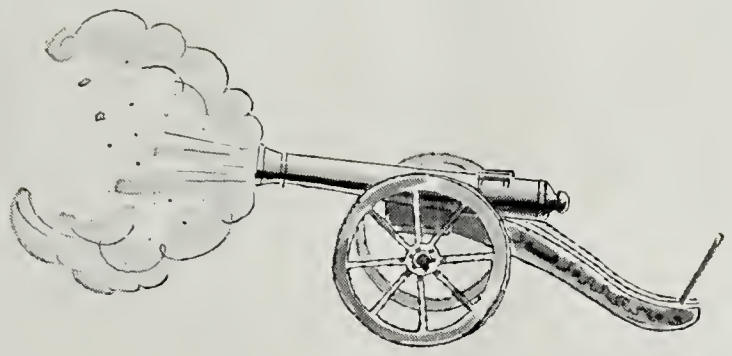
Paul Newman



Pier Angeli

with **Everett Sloane** · **Eileen Heckart** · and **Sal Mineo** · Screen Play by **Ernest Lehman**

Bosed on the Autobiography of **Rocky Graziano** · Written with **Rowland Barber** · Directed by **Robert Wise** · Produced by **Charles Schnee**



You are cordially invited to
see what all the shooting
is about at the nationwide

THEATRE PREVIEW

of M-G-M's Talk-of-the-Industry smash

"SOMEBODY UP THERE LIKES ME"

In Exchange Cities from June 27th to July 2nd inclusive.
Invitations are in the mail.

The word is getting around that M-G-M, producers of "I'll Cry Tomorrow," have struck another gold-mine. Life-inspired, it holds audiences spellbound with its heart appeal and power. We want you to see for yourself. That's why we're showing it in Exchange cities nationwide. Local press, radio, TV and other opinion makers will be there. Circuit heads, bring your Managers. They haven't had a lift like this in a long time.

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SOON!

MARILYN MONROE

BUS STOP

co-starring

DON MURRAY

with
ARTHUR O'CONNELL · BETTY FIELD · EILEEN HECKART

Produced by
BUDDY ADLER

Directed by
JOSHUA LOGAN

Screenplay by
GEORGE AXELROD

Based on the Stage Play by William Inge

CINEMASCOPE®

COLOR by DE LUXE



June 23, 1956
Vol. 37 No. 12

THE Independent FILM JOURNAL

Editor: MORTON SUNSHINE

DEVOTED TO THE BEST INTERESTS OF THE MOTION PICTURE INDUSTRY

Taking Exception

(Continued from cover)

inadequate maintenance and supervision of the physical plant; for uncomfortable seats; for failure to attract attention from the outside; for a dungeon-like atmosphere on the inside; for the indifference of ushers; for littered aisles; for faulty projection; for absentee showmanship; for paying insufficient film rentals in marginal situations to cover the cost of transportation; for flashing advertising messages on the screen; etc.

Following these unfounded generalities, Pryor concluded with an observation that "something other than the quality of pictures would seem to be at fault when a survey by Sindlinger & Co., which specializes in movie research, shows that 63,000,000 persons 'considered' going to the movies during the week ending May 19th, but that only 35,000,000 actually bought tickets."

The false implication that Pryor conveys to his readers would have been rendered completely meaningless if he continued with Singlinger's figures which explained that of the 28,000,000 that did not go to the movies, a little more than 8,000,000 gave reasons for not going such as: personal changes in plans, friends came in, need for a baby sitter, etc., which is normal and to be expected. And, according to Sindlinger, the other 20,000,000 who planned to go but didn't, stayed away because "there was nothing playing they wanted to see."

There are at least another half-dozen major inaccuracies in the Pryor column, many of which should be known to him personally. Perhaps the largest distortion is his claim that theatres have not kept pace with the scientific innovations. Actually, the greatest progress in industry technology has been in the realm of theatre projection and wide screen equipment. The Hollywood expenditure, though substantial, is but a very small percentage of the exhibition investment in the new processes which runs into untold millions.

This, together with the staggering amounts spent by exhibition in refurbishing, installing equipment and in new construction during the past decade (a figure which probably exceeds the cost of all the studios), is the general rule. Pryor speaks of the exception.

Practically all of the theatres in New York shun advertising reels on the theory that a captive audience is entitled to entertainment; the theatres are clean, safe and comfortable and pass rigid license inspections by the various city departments. They are well-lit and properly staffed with courteous employees and good management. The union projectionists are experts at their special jobs. Film rentals never cover transportation costs since exhibitors pay a separate charge to film carriers for delivery. The theatre attracts attention and traffic and invariably is the focal point of a shopping area. We don't know of any exhibitor operating rent-free, as Pryor claims and we're much closer to the situation than he is. These are the general rules. Pryor makes a mountain out of the exception.

Even with freedom of expression, a right which carries with it reciprocal obligations which we respect and try to exercise in these editorial columns, we ask ourselves if the New York Times would permit its reporters to attack the physical appearance of department stores in general terms or to criticize the performance of the product of a national manufacturer on undocumented material from anonymous informants. What makes the motion picture theatre fair game for such an onslaught?

Even though the New York Times is not housed in a new building, it is no more dungeon-like than the adjacent motion picture theatres. And it would certainly be erroneous to label the Times a bad newspaper even though there may be infrequent instances of bad reporting. That is the exception rather than the rule.

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Allied Artists' First



Marking the first showing of an Allied Artists production at the Radio City Music Hall, contracts were signed for an early fall world premiere of William Wyler's "Friendly Persuasion," starring Gary Cooper, Dorothy McGuire and Marjorie Main. Shown (l to r): Russell V. Downing, president of the Music Hall; Morey R. Goldstein, v.p. and gen. sales mgr. of Allied Artists; and William F. Rodgers, AA sales consultant.

Divorced Circuits "Ace in the Hole"

NASHVILLE.—The survival of the independent exhibitor was linked to the continued existence of the divorce circuits by former Theatre Owners of America president Alfred Starr. Speaking at the recent annual convention of the Tennessee TOA, the national organization's executive committee chairman declared: "Our ace in the hole is in the fact that the large divorced circuits, who have enormous investments, must survive."

Warning delegates that the threat of a Toll TV trial looms in the fall after the general election, Starr asserted that the theatre owners' situation has grown more grave since last year. Toll TV "would eliminate the exhibitor as a competitor even for new film," Starr said. The existence of more TV stations and sets, cheaper color receivers, better programming, the development of wall TV projection and the sale of film backlogs recognized as capital gains transactions have all cast dark shadows for the exhibitor, Starr pointed out while posing the question, "Is the motion picture theatre out-moded?"

Warns Of WB Sale

In regard to the proposed sale of Warner Brothers to an outfit headed by Stanley Warner President Si Fabian, Starr noted that TOA is hopeful the deal will be concluded. "If Warners should fall into the wrong hands, there is the possibility of direct liquidation and another producer will be gone," Starr concluded.

Claude C. Mundo, TOA administrative assistant to president Myron Blank, called for "creative and positive thinking" in his talk before the convention. Hitting what he called "too much negative thinking," Mundo declared that exhibitors themselves could open the way to improve their box office take. "While there is no doubt that more and better product would help solve the exhibitors' present dilemma," Mundo said, "the exhibitor is in no position to sit idly by and wait for self-sustaining pictures."

Cautious Optimism

Industry Seeks Agenda Spot For Tax Relief Consideration

With COMPO counsel Robert Coyne spearheading the drive in Washington, industry observers were hopeful this week over the fate of tax relief legislation soon to be discussed by the House Ways and Means Committee. Coyne announced that he was "reasonably optimistic" about the outcome of the legislation before the Committee, in session this week and next. Special emphasis is being placed on the King bill for a tax exemption on admissions under $1.00.

Coyne also revealed that he has asked a delegation of exhibitors to the Capitol to aid him in "special work" regarding the position of several key members of the Committee. The Council executive noted that since the fate of the measure rests largely in the hands of the House unit, every effort is being used to gain a favorable reaction from the Committee.

Coyne was also optimistic that the House would not adjourn until after July 31, thus giving COMPO added time to win favorable action from the key House body. Action is expected within two weeks, the special counsel reported. Since both parties are taking a cautious position on the tax question, the tax fight is necessarily an up-hill fight, Coyne noted, but industry representatives are attempting "to sharpen the interest of the Congressional leadership that pulls the strings."

However the administration is still adamant in its position opposing tax cuts generally this year. Secretary of the Treasury Humphrey again declared that he is against any excise reduction at this time in testimony presented to the Ways and Means Committee on the Federal debt ceiling.

Humphrey declared that there is an insufficient surplus in the Federal treasury at present and that tax estimates for the coming year are sufficiently uncertain to rule out tax relief.

Some observers felt that Ways and Means approval of the Humphrey stand would be fatal to chances of passage for the King relief bill. However, many industry officials believe that if a favorable report on the industry's case is passed by the Committee, Secretary Humphrey will not block eventual passage of film industry relief. This opinion is based on earlier discussions held with the Secretary, in which he was reportedly sympathetic to the plight of the film exhibitor.

Hanson To Barnes' Post

The controversial head of the Department of Justice's anti-trust division, Stanley N. Barnes will soon be replaced by Los Angeles Superior Court Judge Victor R. Hansen. Barnes, who has been severely scored by Allied representatives for his policies in enforcing the Paramount decrees, will step up as a judge in the Ninth Circuit Court of Appeals. Barnes also served as Los Angeles Superior Court judge before taking over the Justice division. It appears that he will remain in his present post until the present session of Congress adjourns.

Patronage Potential, Attendance Increase

A rise in the number of people considering a trip to the movie house is increasing week by week and is running far ahead of the figures for the past two years, it was reported in the most recent Audience Action Index issued by Albert Sindlinger and Co., industry analysts.

On the point of this trend, Sindlinger sums up: when 74 million people consider going to the film theatre per week, lack of public interest in motion pictures cannot be called an industry problem.

Further optimism can be derived from Sindlinger's report of a 22 percent rise in attendance for the week ending June 9 compared to the previous week. Sindlinger also reported that early tabulations for the week ending June 16 indicate another substantial jump of almost the same extent.

For the week ending June 9, Sindlinger notes that film attendance rose to over 43 million, compared to 35 million the previous week. Of the 43 million, approximately 37 million were adults, 6 million children, with 63.8 percent of the total adult attendance registered in four-wall theatres, 36.2 percent in drive-ins.

Soviet Plans Propaganda Campaign With Films

WASHINGTON.—A "sharply-stepped up propaganda drive" through motion pictures is being aimed at world-wide audiences by the Soviet Union, according to Turner B. Shelton, chief of the U. S. Information Agency's motion picture service.

Russian film production has risen greatly, Shelton said at the weekend, with emphasis on films of the highest quality, which are designed to win international acclaim for communist "cultural achievements."

In addition, Shelton said in a special report, the communist satellites also are producing more films, especially documentaries. Communist China has announced it will produce 220 newsreels and documentaries this year, in addition to 40 feature films.

The Soviet Union has indicated it will turn out 120 feature films a year by 1960, Shelton said, as compared with announced quota of 75 this year, 65 last year and 38 in 1954. Russian films are being shown in 59 countries, he added.

"Communist countries are out to win world-wide recognition through the production of boxoffice hits," Shelton said. "They are sparing no effort—and no expense—to turn out lavish extravaganzas that contain no blatant propaganda but that are, actually, subtle devices to sell the Soviet Union as the cultural center of the world."

The Crowther Controversy

Critic's Rights To Expression Not To Be Abused: Youngstein

United Artists vice-president Max E. Youngstein, interviewed this week, revealed the reasons behind his impulsive yanking, then re-instatement of *Trapeze* advertisements in the New York Times, after that newspaper's reviewer Bosley Crowther had blasted the film on two separate occasions.

Continuing what has become a hotly-debated issue among New York film executives, Youngstein admitted that his first decision to cut the Times ads down to the directory was a "reflex action," but he emphasized that he was not apologizing.

His main positions were that although the critic naturally has a right to personal freedom, he should not abuse his freedom to relieve himself of personal bitterness and frustration — as Crowther did; that when Crowther talked about the industry's economic situation, as he did in the *Trapeze* column, he was obviously unqualified; and that if yanking an ad was not the most effective protest to such criticism, then neither should the industry stand docilely by and let its critics unfairly slap it around.

"B-Grade Film"

Crowther, disagreeing with the New York critics generally, had called *Trapeze* hackneyed, obvious, poorly written, cliche-ridden and unspectacular. "Except for the color and CinemaScope," he said, *Trapeze* "is in a class with an average B-grade film." Crowther further predicted that the public would not like the film once they had seen it.

"*Trapeze* gave a tip on what's wrong with the thinking of some people in the industry," the veteran Times reviewer wrote. "If they believe that the future of movies depends on pictures like this, then they'd better sell out to television and retire."

The crux of most industry objections to the Crowther piece was contained in this headline: "**Which Way Salvation: A 'Trapeze' Won't Save The Screen But Films like 'Rififi' Can**." The latter is a widely-hailed realistic French art film, about the Parisian underworld, which this week received a Condemned rating from the Legion of Decency.

Sends Letters

Youngstein revealed that he had clarified his attitude in letters to the New York Post's Archer Winsten and to Variety, both of which had discussed the controversy at length.

To Winsten, who disagreed with Crowther about the quality of the film, but defended Crowther's right of "freedom of expression," Youngstein wrote:

"The issue . . . is not freedom of expression, but license and the abuse of freedom. I am asking whether a critic has such complete 100 percent immunity that regardless of his motives, regardless of the destructive, vindictive words that he uses, he is entitled to hide behind the shield of freedom."

Crowther's freedom of expression goes "very far indeed," the UA vice-president agreed, "but there is a point when the limit is reached, and when a critic oversteps that line, difficult as it may be to determine what that line is, then he should be told."

Youngstein also discussed the rights of an advertiser who believes that an abuse of freedom has taken place, and how he can most effectively register his protest. "*I did not want to write to the publisher because . . . it isn't my intention . . . to try to get Bosley Crowther's job. . . . I am merely trying to bring to his attention, certain facts which ought to make him pause and perhaps, re-evaluate his approach and attitude towards the motion picture industry.*

"*. . . I am not so naive as to believe that the* New York Times *would fire Bosley because we cut down on some ads. Its purpose was to register a protest, and speaking from a pragmatic viewpoint, it apparently has worked because so much attention has been given to this issue.*"

Meanwhile, United Artists has reported that "Trapeze" has set a new house record at the United Artists Theatre, Chicago; had the greatest opening day in the history of the Fox-Wilshire, Los Angeles; and is doing the greatest business of any UA picture ever to play the Capitol Theatre, New York.

Youngstein also criticized Crowther's discussion of the industry's economic situation as not being "in the area of legitimate criticism." "When he makes a statement regarding the salvation of the . . . industry, which is obviously foolish to anyone who knows even the primary economic facts of life in our industry, he ought to be told he is talking through his hat. Mr. Crowther is holding a loaded gun in his hand. He should not be permitted to shoot it off without knowing how to handle it properly. Does a critic's immunity extend so far as to be a complete shield for ignorance in an area where he does not act as a critic?"

To Variety, Youngstein also directed a letter admitting that these situations are difficult to handle, and that if he took the advice of many persons and said nothing he would be acclaimed as an industry "statesman and diplomat." He stressed that the ads were pulled not with a view to being permanently pulled, but rather as a temporary measure. The ads now running in the Times will quote rave reviews by other critics such as Arthur Knight of the Saturday Review to counteract the Crowther piece.

"*I agree with you that there is a great doubt as to whether emotional responses like pulling the ads served any purpose, but on the other hand, somewhere along the line I feel that I, as an individual, have a right to let a critic know when I think he has overstepped the bounds of his function. In addition, it makes me feel better,*" Youngstein concluded.

Fox Drops Shorts Dept.

20th-Fox has eliminated its Short Subjects sales department, it was confirmed this week by a company spokesman. The functions of the department will be incorporated in the general sales department in the future. Lem Jones, manager of the Short Subjects sales department since 1953, and his assistant Clayton Bond, have resigned effective July 1.

M-G-M Decides: Own Unit To Sell Films To Video

The board of directors of Loew's Inc., at a meeting held late this week, reached a decision on the distribution of M-G-M pictures produced prior to 1949 and now available for presentation on television. M-G-M will itself enter the television field and will be the first major company to negotiate directly with stations throughout the U. S. and Canada, as well as in other areas which have adopted commercial television.

For several months many offers have been presented to Arthur M. Loew, president of Loew's, and have received careful consideration, according to a company announcement. These offers included outright sales of negatives as well as propositions to lease the films for long term periods. While the cash amounts and percentage offers were substantial, the Board decided that the company would be well advised to enter the television distribution field on its own so that it could exploit every facet and bring to the company the greatest amount of revenue.

M-G-M activities will also extend to new productions especially produced for television, with the first productions planned for 1957-58 season. In addition, the company intends to acquire interest in TV station ownership.

Some months ago, the company stated, Charles C. Barry, former network vice-president and program executive, was engaged to study and organize the television policies of the company. Richard Harper, a member of the sales department of M-G-M, was, as well, assigned to assist Barry in this new phase of activity for the company. Within the coming months a TV distribution organization capable of negotiating in all the cities where stations are located will have been completed.

Approximately 770 feature films and 900 short films, all produced between the advent of talking pictures and 1949, will be made available for rental to TV. Among the features are *The Yearling, Easter Parade, Mrs. Miniver, Random Harvest, Gaslight, National Velvet, The Great Ziegfield, Boys Town, Good-Bye Mr. Chips, Wizard of Oz, The Big House, Grand Hotel, Min and Bill, The Merry Widow, Valley of Decision, San Francisco, Mutiny on the Bounty, Meet Me In St. Louis, Boom Town, The Good Earth, Little Women, Three Musketeers, David Copperfield, Treasure Island, A Tale of Two Cities* and many others.

A selected number of pictures will be available for presentation as spectaculars on the networks, it was announced. The single exception in the mass film release is *Gone With the Wind*, produced in 1940 and holder of the world's record for gross receipts—$50,000,000. This epic, Loew's said, will be retained for continued theatrical exhibition.

With its own product under its own control, M-GM can appraise each local situation and consider its relation to its regular business of production and distribution for theatres, the announcement stated.

Yesterday's move by Loew's leaves Paramount Pictures Corp. as the only major film producer with a feature library still intact.

Record Closed

Senate Small Business Unit Wades Through Final Filings

WASHINGTON.—The final report from the Senate's Small Business Sub-committee covering the hearings on industry trade practises is not expected to be forthcoming before mid-Summer since the sub-committee members and staff have many documents and affidavits yet to consider. Only last week, the record was finally closed with the receipt of three documents totalling an additional 70 pages and including:

- A 25 page letter from the Department of Justice which approved merchandising engagements for high-budget films; upheld the licensing of pictures based on percentage terms with policies based on the exhibitor's admission prices; and generally answered other exhibitor charges of laxity in enforcement of the consent decrees.
- A 26-page statement by Abram F. Myers, general counsel of National Allied, replying to distribution's testimony and affidavits referring to arbitration as a "red herring issue," warning that pre-releases, special handling pictures and even roadshows will increase in number; and indicating that distribution must be shamed into doing something or suitable legislation must be recommended.
- A 19-page affidavit from National Allied's president, Rube Shor, answering charges directed against him personally by distributor witnesses.

The Myers' warning about increased pre-releases may take on added meaning when distribution takes under consideration the Department's green light to merchandising engagements. Under the proposed arbitration draft, the film companies had agreed to restrict themselves to two pre-releases each year.

Opportunity To Compete

The Justice Department, replying to exhibitor charges, principally by National Allied, that its enforcement of the Paramount case consent decrees has been lax and negligent, declared that it "vigorously enforces judgment provisions," and that "the result has been improved compliance."

These judgments, the Department concluded, "took away from the affiliated circuits the control over product which gave them monopoly power, created competition in exhibition by requiring, where competition had been eliminated by such circuits, the divestitute of theatres to reestablish competition and by giving independent exhibitors the opportunity to compete for product on a par with their competitors. . . .

"This equality of opportunity given to independent exhibitors and to all distributors is the basic achievement of the Paramount case."

The Department answered all charges made by Allied counsel Abram F. Myers, president Ruben Shor, past president Wilbur Snaper, Trueman Rembusch and other exhibitor witnesses during the hearings as to its handling of their complaints and with respect to alleged favoritism shown to distributors and to the divorced circuits.

Justice pointed out that it encourages all exhibitors, and especially the small independents, to report any difficulties encountered in dealings with the distributors. All problems are examined, although some pertain to matters not covered by the decrees, it noted. But, in cases where judgment problems are involved," it stated, "we demand a solution of those problems in accordance with the Paramount judgments. As a result, distributors have developed business procedures to effect these judgments' design. Evolution of such procedures has been hastened by distributors' knowledge that the Department vigorously enforces judgment provisions. The result has been improved compliance."

Furthermore, the statement said, Justice goes beyond judgment problems to "use our good offices" to help small exhibitors in having their grievances corrected by distributors.

Maintains Watch

Furthermore, Justice asserted, it keeps a constant watch on industry developments so that its activity not only is consistent with the decrees but also tailored to the best interests of the industry.

Illustrating this position, Justice pointed to its efforts to help increase the supply of product, encouraging the so-called Makelim plan, engaging in discussions regarding the investment of TOA members and divorced circuits in the Exhibitors Film Financial Group, and currently giving "sympathetic consideration" to the Allied-TOA proposal that the divorced circuits be permitted to produce and distribute films, with these circuits to have preemptive rights of exhibition.

This proposal now is "under advisement," Justice said, but not with the feeling that it manifests "a more lenient and indulgent attitude towards the defendant distributors involved in the Paramount case, for if anything comes of the proposal it means that such distributors will have new competitors."

"Red Herring" Issue

In his 26-page rebuttal filed with the subcommittee, Myers warned that 'it is inevitable that pre-releases, special handlings and even roadshows will rapidly increase in number" unless the recent hearings produce a new solution. Declaring that the independent exhibitor has been increasingly harassed by such practices during the past five years, the Allied spokesman asserted that distributor representatives have indicated that they "will take no steps to improve conditions unless they are shamed into doing so or suitable legislation is recommended for enactment by the next Congress."

Charging the Justice Department with laxity in enforcing the Paramount decrees, Myers pointed out that 'the decrees provide that pictures shall be offered theatre by theatre . . . without discrimination, that admission prices shall not fixed by agreement of the parties, and that there shall be no clearance between theatres that are not engaged in substantial competition." These provisions have not been enforced by the Department,

(*Continued on page* 15)

Labels JD Report Brief For Distributors

In a vigorous attack on the Department of Justice statement to the Senate Small Business sub-committee, National Allied general counsel, Abram F. Myers labeled the report "Judge Barnes' brief for the defendants." Attacking particularly Justice's stand on pre-releases, advanced prices and theatre acquisitions by divorced circuits, Myers declared, "The statement will not surprise anyone in Allied, where it is a subject of outraged comment that the anti-trust division as now constituted automatically sides with the film companies on all issues between them and independent exhibitors." Affirming the rightness of Allied's position, Myers said that "We are convinced that. . . . Judge Barnes is wrong. We cannot understand his refusal to test those questions in properly planned and efficiently-handled proceedings to enforce the decrees."

Justice Supports Special Marketing, Hits Exhib Attack

WASHINGTON.—Responding to specific exhibitor charges this week, the Justice Department filed its brief with the Humphrey subcommittee, asserting these major points:

1. *Denied it looks liberally at fixing of admission prices, and pointed out that th injunction against price fixing "does not bar licensing of pictures based on percentage of box office receipts."*

2. *Held that a new run for "merchandisin engagements . . . at most . . . takes a clea ance over the first run which, in turn, tak a separate clearance over the run which fo lows it and so on." And it expressed general approval of the practice of specal marketing for high budget, high quality films.* "Television has increased theatre customer insist ence on quality pictures. . . . If very expensive pictures cannot be profitably marketed in the ordinary way, they will not be produced if they must be thus marketed. . . . It is not necessarily in the public interest that the Department agree to a construction of the judgments which will bring about a situation in which there is no point in producing an extraordinary expensive picture because it cannot be profitably marketed. Anything which further reduces the number of pictures produced or their quality will not help exhibitors."

3. *Declared it has "vigorously purused" complaints of distributors "forcing" pictures, and pointed out only about six have been received in the past three years, of which two were groundless.* And, in no instance, it stated, "was there any indication that the alleged conduct was pursuant to a calculated policy adopted by the distributor," but rather the result of individuals "getting out of line."

4. *Answered Rembusch's claims that the Department has failed to take action against distributors charging unfair rentals.* It pointed out that the judgments do not regulate film rentals, and that it does not accept the views presented by Rebusch relating to clearance. He has licensed pictures late be-

(*Continued on page* 15)

Kazan To Produce Next Film In N.Y.

Production activity in New York City appears likely to pick up in the coming months, according to reports this week of major filming plans in this vicinity. Elia Kazan has announced that he will film his next production, *A Face in the Crowd* at the newly-revamped Biograph Studios in the Bronx. Operated by Gold Medal Studios, the historic film site has not been in operation since 1913. Kazan will begin filming the Budd Schulberg screenplay late this summer after modernization is completed, according to Gold Medal president A. W. Schwalberg. Total investment amounts to $1,500,000, it has been reported.

In another local production development, the establishment of a new studio on West 26th Street, Manhattan, appears likely within the year, according to Himan Brown, president of the Production Center, Inc. The center will be equipped with two modern sound stages of 10,000 square feet each. An independent producing firm, the recently-established Galahad Productions Inc., is slated to begin shooting operations when the Center is completed.

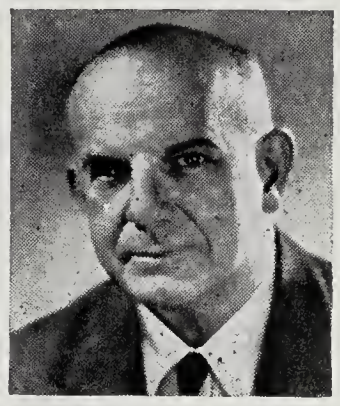
Wisc. Allied Cuts Dues; Erases Debts For Year

Reduction of membership dues in half and re-election of Ben Marcus as president of the Allied Independent Theatre Owners of Wisconsin highlighted the exhibitor organization's annual convention. The dues reduction was passed by the board of directors before the initial general session at Elkhart Lake. The board also voted a one-year moratorium on all monies owed the organization by its members. The financial cut was made in recognition of the critical state of some of the Wisconsin theatre-owners, it was reported.

Delegates to the annual conclave heard S. J. Goldberg, national director of the organization, report on the Senate Small Business sub-committee meeting in Washington. Goldberg declared that the hearings were "very discouraging," and that little hope for the small exhibitor could be expected as a result. The convention also heard president-elect Marcus blast the present systems of production, releasing and availability, and Illinois Allied president Jack Kirsch issue a call for exhibitor unity to oppose 50 percent selling practices.

Yates Announces Low-Budget Production Role For Republic

HOLLYWOOD.—Republic Pictures will make 18 low-budget features beginning July 15, it was announced this week. The films will be in the $150,000 to $250,000 class. The return to low-cost operation was later clarified by company president Herbert J. Yates:



HERBERT J. YATES

"We simply have to take a more realistic look into the present situation and operate within the bounds of common sense. Republic cannot really afford big product. The field for profitable pictures requires either big $2 to $4 million shows or very small budget pictures. We will aim at the latter, reducing our production gamble and will trim all our overheads to reach for the proper profit potential."

Budget trimmings at the company was indicated as early as a month ago when large scale lay-off of workers was reported at the west coast and New York offices. The return to the original Republic production policy comes after a considerable experiment with expensive product. Industry observers have reported that Republic's $2 million class product generally failed to win sufficient playing time to gain reasonable profit. At the present time, however, Republic plans to continue to produce two high-budget films a year. The studio has made arrangement with Ray Milland to star and direct *Stockade* and with Frank Lloyd to direct *Papa Married a Mormon.*

In regard to possible sale of the company to Cantor, Fitzgerald and Co., which has been brewing ever since the investment house took a 60-day option on the purchase of the studio, it was reported this week that the option period has been extended for 30 days until Sept. 4. The extension is reportedly based on the complexity of the company's books, now under surveillance by a New York auditing firm and a tax analyst.

Seven Films For Astor

Astor Pictures has announced a seven-feature schedule of new product forthcoming this year, according to president Fred Bellin. The 1956 productions include Ingrid Bergman's *Fear*, *The Dynamiters*, with Wayne Morris, *Passport to Treason*, with Rod Cameron, *Hour of Decision*, starring Jeff Morrow, *Black Tide*, with John Ireland, *The Uninvited*, with Alex Nicol, and *Men of Sherwood Forest*. The Morrow, Ireland and Nicol starrers are currently in production. Astor purchased *Men of Sherwood Forest* this week while *Fear* and *The Dynamiters* are already in release.

Court Affirms Zanuck Indie Film Agreement With 20th Century-Fox

With the final nod given by the New York Supreme Court, the road is now clear for Darryl F. Zanuck to assume his new role as independent producer for 20th-Fox. In approving the recommended settlement resolved at the company's last shareholders meeting, Judge Thomas A. Aurelio reported that only four opposing stockholders filed with the Court seeking additional time on the decision. The request was denied.

Under the approved agreement, the former 20th-Fox production chief may produce as many as five films a year at a total cost not over $9 million. The company will finance 50 percent of the negative costs, supply studio facilities and distribute the films on a 50-50 basis with Zanuck.

Running for seven years, during which time Zanuck may produce up to 20 films, the contract has already been signed by president Spyros P. Skouras. Zanuck is provided substantial leeway in his yearly budgeting: $5 million on one or two films; $7,500,000 on three; and $9 million on four or five features. If negative costs exceed $4 million on one film, Zanuck is restricted to that one production that year. It is also stipulated that his individual producer's salary will not exceed $50,000 per film.

Fox will get exclusive world-wide distribution rights to the Zanuck product for a 21 year period, with release dates set within six months on delivery. The company may also reissue at will, but TV licensing needs the consent of both parties. Distribution fees for Fox are set at 30 percent in the U.S., Canada and Great Britain, and 37.5 percent elsewhere.

The producer may also produce three additional films under the terms of the contract if they are wholly financed and supervised by him. Fox's distribution rights to these films are for seven years. Decision on roadshows on all films is in the hands solely of the company.

Fish-in Drive-in: "Trout on Route 6"

One of three new drive-ins licensed this week in Massachusetts will give its patrons a chance to combine the best in entertainment and trout-fishing. The projected 1000-car ozoner in Seekonk to be built by Norman Zalkind and Hyman Lepps, has a famous fishing stream running through the 35-acre property on Route 6—and the owners intend to make fishing equipment and facilities available. Informed sources report that local fishermen pack substantial lunches—boosting a solid merchandising "angle" to boot.

Zalkind, operator of the Strand Theatre, and Lepes, a prominent land developer, have leased the property for 99 years, and plan a 400-foot entrance and a large concession building. In other drive-in developments, two ozoners were licensed in Middleboro to John G. Abberley and Wilbur Edwards on Route 44, and Reuben Grossman, also on Route 44.

Dividends Keep Pace

WASHINGTON.—Dividend payments by motion picture companies are keeping pace with last year's outgo, according to latest reports received this week from the Department of Commerce.

Dividends reported by film companies in the first five months of this year totaled $10,476,000, as against $10,876,000 for the same period in 1955, Commerce announced.

DeLaurentiis Calls For Fewer, Better Films; Mediocre Quantity Valueless



Co-producer of Paramount's "War and Peace," Dino DeLaurentiis discusses his future plans with newsmen at the Paramount home offices. L to R: Ralph Serpe, translator; DeLaurentiis; Jerry Pickman, Para. ad-pub-exploi v.p.; and George Weltner, Para. Film Distrib. Co. pres.

Calling for fewer and better films, producer Dino DeLaurentiis, independent producer of Paramount's forthcoming release, *War and Peace,* issued some off-beat advice to American exhibitors. Holding that a quality film is worth five mediocre pictures," the Italian producer noted that even in small towns and in sub-run situations a good picture would triple its playing time. Until recently a partner of Carlos Ponti, co-producer of *War and Peace,* DeLaurentiis will now produce alone—confining himself to 'quality" films only.

Criticizing the Italian film industry severely, DeLaurentiis noted that it is 'cursed with too many unqualified producers." He blamed the Italian film crisis to a preoccupation with 'quantity not quality," plus the "scarcity of men and ideas." Calling for film-makers to give their product "purpose and meaning," he felt that in this respect, American producers have also failed their audience.

In both Europe and this country, the public must have a reason for going to the movie-theatre, the producer commented. However, in Italy the situation is more severe for the industry could not count on the development of new processes to soften the blow of television as it did here. In Europe, TV developed late, and by the time it was popular, the new processes had exhausted their drawing power.

Lang: Costs Shaved By Careful Planning

Bringing in his last picture seven days early, director Fritz Lang estimated that he saved close to $125,000 on the total cost of Bert Friedlob's production, *Beyond a Reasonable Doubt,* for RKO release. At a recent interview at the RKO home office, Lang revealed that most of the time was saved by plotting out his film before he came to the set, much like a stage director. Getting writers and set designers to block out their ideas co-ordinately, Lang said, can be "an important time-saver to the industry without hurting the quality of the picture."

The writer, Lang asserted, must be aware of the physical areas surrounding his action in order to have the dramatic business of the screenplay make sense. Lang also held close rehearsals with his cast to avoid wasting time "thinking on the set." However, he added that one man who can't be rushed is the cameraman.

Conditions Same For All Industries: Greene

Optimistically viewing his role as an independent producer of theatrical films, Clarence Greene, president of Greene-Rouse Productions, declared that after a 20-day tour across the country, he found that "conditions in our industry are no different than in any other industry at the present time." Advising producers to become acquainted with the problems of the industry first-hand, Greene stated that film-makers must realize that the difficulties facing the exhibitor must necessarily face the producer.

In regard to the search for suitable screen material, Greene pointed out that the indie producer has to "seek out provocative material and he must think in terms of exploitable elements. These sources vary, Greene noted, from method of production to the impact of a story or a new talent discovery. In such a way, the indie producer asserted, the TV challenge can be met.

Greene-Rouse are the producers of the latest UA release, *Unidentified Flying Objects* the official story of the Air Force search for "flying saucers." Their next film, *The Fastest Gun Alive,* starring Glenn Ford and Jeanne Crain, is reviewed in this issue.

World Travel Uncovers Picture Ideas: Englund

Emphasizing that the film industry can no longer rely on its story editors to develop new film material, George Englund, producer for Marlon Brando's Pennebaker Productions, asserted that there is an abundance of new ideas throughout the world waiting to be uncovered. With writer Stewart Stern, Englund recently completed an extensive tour of Southeast Asia seeking story ideas and background for Pennebaker's first production for Paramount, *Tiger on a Kite,* the story of the U. N. Technical Assistance Program.

Pennebaker will also produce *To Tame a Land,* a western pioneer story also starring Brando early in 1957 for Paramount. Englund, 29-year-old producer of Broadway and summer stock plays, also reported that the trip produced enough material for several other films. In the two-picture deal with Paramount, the company will finance 100 per cent.



Director Fritz Lang explains to newsmen how he cut his shooting schedule on "Beyond a Reasonable Doubt," RKO release, from 30 to 23 days. Lang revealed a savings of $125,000.



Clarence Greene, producer of United Artists "Unidentified Flying Objects," told interviewers this week that he and partner Russell Rouse are concluding a three-film production deal with UA.



Returned from an extensive tour of Southeast Asia, producer George Englund and writer Stewart Stern (l) discuss their plans for Pennebaker Prods. first film, "Tiger on a Kite," for Para.

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Trans-Lux Into TV; Name Carlton, Brody

The Trans-Lux Corporation announced this week the completion of its plans to form a subsidiary for television distribution. In making its TV debut, Trans-Lux now becomes directly interested in three major facets of the film world: theatrical exhibition, motion picture distribution, television.

Richard Brandt, Trans-Lux executive and president of the television company has named Richard Carlton as vice-president in charge of sales. Leo Brody joined the company this week as assistant to Carlton. The staff is headquartered at the new Trans-Lux general offices at 625 Madison Avenue.

Trans-Lux has acquired the distribution rights to approximately 700 Encyclopaedia Britannica films. In addition, Encyclopaedia Britannica films is currently producing at the rate of one film a week. The new television company is preparing new packages and series for immediate release with emphasis on the large color library. Eighty per cent of the new E.B.F. productions will be shot in color.

One of the first contracts has been written with The American Trust Company of San Francisco through McCann Erickson, Inc. and provides for thirteen weeks of half-hour programs. The format will emphasize Encyclopaedia Britannica both in the live setting and the film presentations.

A new quarter-hour series entitled *Profile* currently in production and available July 1st, will present both personalities and

(*Continued on page* 26)

M-G-M Promotes Three With Area Consolidation

Charles M. Reagan, Loew's vice-president and general sales manager, announced this week the promotion of Richard L. Huffman from assistant branch manager to branch manager at Charlotte, succeeding the late Jacques C. ReVille. At the same time, John H. Allen was promoted from salesman at Jacksonville to assistant branch manager at Charlotte.

Reagan also announced consolidation of M-G-M's Omaha and Des Moines sales territories under branch manager Vincent F. Flynn who will transfer his headquarters from Omaha to Des Moines. G. E. "Jerry" McGlynn, formerly branch manager at Des Moines, recently retired because of ill health.

. . . . NEW POSITIONS

M. W. "Red" Kennedy has been appointed head of the RKO Transportation Department. For the past 14 years Kennedy has acted as assistant manager and comptroller for a number of independent companies including Hecht-Lancaster.

Bernard Lewis has been appointed ad-publicity director of Kingsley Int'l Pictures, as part of an expanded promotion program. Before joining Kingsley, Lewis was ad-publicity director for Times Film Corp., and before that exploitation-promotion mgr. for I.F.E.

Phil Levine, former N. Y. Metropolitan branch mgr. of I.F.E., has joined Union Film as vice-president in charge of national sales. Union Film is the national distributor for Kingsley International.

Martin Friedman has been named special sales representative of Artists-Producers Associates. A veteran of 28 years in the industry, Friedman served with Paramount for the past nine years as executive assistant to E. K. (Ted) O'Shea.

Gustave Zelnick has been appoited theatre supervisor of M-G-M in Germany, serving as assistant to general mgr. Myron Karlin. Zelnick has served with the company for 13 years, most recently as theatre supervisor of the Cairo, Egypt territory.

Phil Handler, former associate editor of The Independent Film Journal and instructor at C.C.N.Y., has been appointed instructor in English at Dartmouth College.

Richard C. Babish has been named to the staff of Louis de Rochemont—Cinemiracle Productions as director of technical operations. Babish formerly served Cinerama Inc. as a research and development engineer.

Richard Harper, former sales assistant under M-G-M general mgr. Charles M. Reagan, has been named to the newly-formed Loew's TV department. He will serve in an executive capacity under vice-president Charles C. (Bud) Barry.

Charles S. Stodter has been appointed executive secretary of the Society of Motion Picture and Television Engineers. For the past two years he has been engaged as a senior research investigator with the Institute of Cooperative Research at the University of Pennsylvania.

Gerald M. Westergren, former assistant general mgr. of Basil Enterprises, has been general mgr. of the company, succeeding vice-president Basil J. Basil. Westergren joined the company as a theatre manager in 1938.

Leo Pillot, special events mgr., has also been appointed national magazine contact for 20th-Fox, effective immediately. Prior to his affiliation with 20th-Fox, Pillot was personal maager for comedian Sid Caesar, special events manager of Columbia Pictures, and has also been associated with RKO, United Artists and Paramount.

Dave Mosbacher, veteran publicist and editor, has joined Kline-Simpson and Associates, public relations company. Prior to this affiliation, Mosbacher operated his own public relation agency.

Bernard Smith rejoins Hecht-Lancaster this month. Earlier he had served the independent company as executive assistant to the producers.

Mark Eden, New York stage director, has signed a three-year contract with Gannaway Productions as dialogue director and set designer.

Murray M. Kaplan has been appointed vice-president in charge of sales for Theatrical and Video Corp. The company plans to expand its activities to include the handling of domestic films as well as imports. Kaplan served in a similar capacity with Artists-Producers Associates and earlier with Warners, UA and Eagle-Lion.

Fred Lida, formerly I.F.E. co-ordinator of advertising, has been named national director of advertising, publicity and exploitation for Artists-Producers Associates. Lida will also handle special assignments for Gold Medal Productions and Gold Medal Studios.

Technicolor Corp. Name Change Presages Wider Color Service Field

Hollywood.—The name of Technicolor Motion Picture Corp. will be changed to Technicolor Corp. effective June 30, it was announced this week. Founded in Maine in 1915, the company is a wholly-owned subsidiary of Technicolor, Inc., and is headquartered in Hollywood. Dr. Herbert T. Kalmus, president and general manager of both companies, in issuing the announcement this week said the change is being effected to more accurately reflect the full range of current Technicolor activities and feature operations. The change in name does not signify any change in personnel nor in policies.

"This is a timely step geared to the advancement of Technicolor into a broader area of service within the color field," Dr. Kalmus stated. On the effective date of the change in name there will be officially established three independently functioning, but wholly-owned and operated divisions of Technicolor Corp. They are: Motion Picture Division, Amateur Color Processing Division, and Graphic Arts Division.

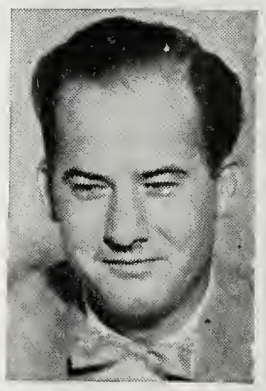
Dr. Kalmus indicated the change to Technicolor Corp. will in no way affect the company's operations within the motion picture industry. Technicolor will continue to expand its world-wide service to motion picture producers through its network of plants in Hollywood, London, Paris and, in the near future, Rome.



VINCENT F. FLYNN



RICHARD L. HUFFMAN



JOHN H. ALLEN



Katherine Hepburn and Bob Hope star in the November release, "The Iron Petticoat."



Heading the all-star cast in "High Society," August release, are Frank Sinatra, Grace Kelly and Bing Crosby (not shown).



Pier Angeli, Paul Newman and Everett Sloane star in "Somebody Up There Likes Me," bowing in July.

Two Features Each Month

M-G-M Sets Tentative Release Schedule Of Important Films

Indicating a fluid supply of product for the six months starting July 1, M-G-M will have approximately 14 outstanding pictures for release during that period, according to a tentative scheduled now being mulled over by company home office executives.

The program, as tentatively constituted at this time, presages at least two feature releases a month with some of the industry's outstanding stars and boxoffice magnets appearing in Metro features and pictures to be released from independent producers. At least three of the pictures were made in their actual European locales, regarded as a definite asset to development of the story lines.

For the first six months of the current year, M-G-M released 11 pictures exclusive of five reprints indicating the total for the year will approximate 25 pictures and five or more reprints.

Leading off the period for the next six months is *Somebody Up There Likes Me,* starring Paul Newman and Pier Angeli. Charles Schnee produced and Robert Wise directed. This will be followed by *The Fastest Gun Alive,* with Glenn Ford and Jeanne Crain. Clarence Greene produced and Russell Rouse directed. These will be July releases.

In August there will be *High Society* with Grace Kelly, Bing Crosby, Frank Sinatra, and Celeste Holm. This is the first Sol C. Siegel independent production for M-G-M. Following will be *The Wilder Years,* with Barbara Stanwyck, James Cagney and Walter Pidgeon. Charles Walters directed *High Society* and Jules Schermer produced and Roy Rowland directed *The Wilder Years.*

In September, there will be *Tea and Sympathy* with Deborah Kerr and John Kerr; and *Lust for Life* with Kirk Douglas and Anthoney Quinn. Pandro Berman produced and Vincent Minnelli directed *Tea and Sympathy,* while John Houseman produced and Minnelli also directed *Lust for Life.*

In October, there will be *The Opposite Sex,* with June Allyson, Dolores Gray, Joan Collins, Joan Blondell, Ann Sheridan and Ann Miller; and *The Great American Pastime,* with Tom Ewell. Also *Julie* with Doris Day. Joe Pasternak produced and David Miller directed *The Opposite Sex,* while Henry Berman produced and Herman Hoffman directed *The Great American Pastime. Julie* was produced by Marty Melcher and directed by Andrew Stone.

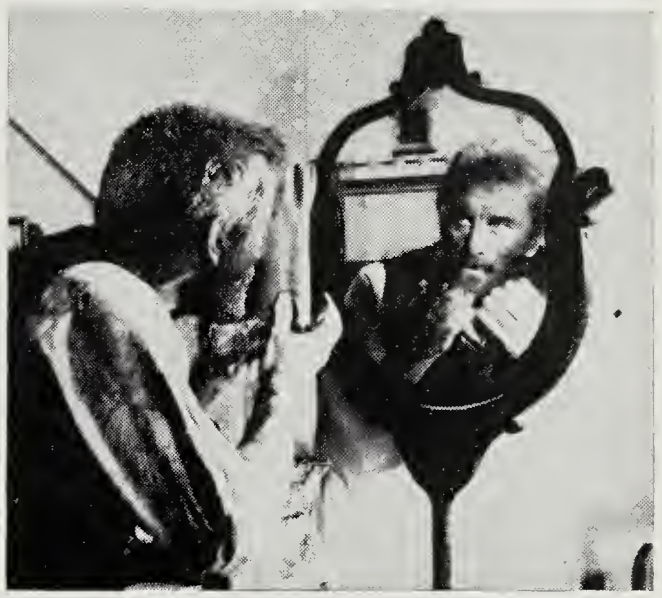
In November, there will be *The Power and the Prize,* starring Robert Taylor and Elizabeth Mueller, produced by Nicholas Nayfack and directed by Henry Koster; *The Iron Petticoat* starring Katherine Hepburn and Bob Hope, independently produced by Betty Box and directed by Ralph Thomas.

For December, there will be *Teahouse of the August Moon* starring Marlon Brando, Glenn Ford and Machiko Kyo, produced by Jack Cummings and directed by Daniel Mann; and *The Barretts of Wimpole Street,* with Jennifer Jones and Bill Travers, produced by Sam Zimbalist and directed by Sidney Franklin.

Although there are no definite release plans for the picture, at this time, *The Living Idol,* will probably be released in the fall. It stars Steve Forrest and Lilliane Montevecci, and was produced and directed independently by Albert Lewin.

Within the next few weeks two of the most important productions of M-G-M's agenda will get under way; the first being *Raintree County,* which was halted when Montgomery Clift, its star, suffered cuts from an accident, and the other, *Something of Value* to be shot in Africa with Rock Hudson and Dana Wynter in the lead roles and now enroute to the point of location.

Additionally, there will be *The Little Hut,* which F. Hugh Herbert is producing with co-producer and director Mark Robson in Europe with a stellar cast consisting of Ava Gardner, Stewart Granger and David Niven. Also forthcoming from Leo's lair will be *A Man Is Ten Feet Tall, King Kelly, Happy Journey, Wings of Eagles* and a number of others to be produced on and off the Culver City lot.



"Lust for Life," the story of painter Van Gogh, stars Kirk Douglas, a September release.



Joan Blondell, Dolores Gray, June Allyson and Ann Sheridan star in "The Opposite Sex," comedy bowing in October.



"The Wilder Years" stars James Cagney and Barbara Stanwyck, an August release.

Report From Britain:

Urge State-Owned Film Combine

By F. C. Livingstone

The six trade unions of the British film industry have put in a unanimous report to the Board of Trade urging the Government to establish the National Film Finance Corporation as a permanent institution with its own distribution organization and a state-owned circuit of cinemas equal in size and booking power to the existing major groups.

The report also urges the Government to adopt a policy that would give British films the major portion of screen time in Britain, "leaving room only for the outstanding films from the rest of the world." As a preface to the report, the unions say they want to place on record "their complete lack of confidence in the Board of Trade as judged by its policy today to take any measures to benefit British film production."

Well, now we know what the unions want; but does anybody who has any knowledge at all the deplorable mess into which the other nationalized industries of Britain have got themselves really believe that a dose of nationalization would be of the slightest benefit to the British film industry. The only possible result would likely be fewer films, produced at enhanced cost, and a cloud of civil servants who did not know what they were doing.

Closed Shop And 40-Hour Week

There is other trade union news too. In spite of a recommendation by Sir Tom O'Brien, their secretary, the delegates at the NATKE conference in Edinburgh decided to press for a 40-hour week and one month's paid holiday per year. O'Brien's comment was "If we make a demand for a 40-hour week, plus a month's holiday, I believe there is nobody in this industry who would be prepared to meet us to negotiate." But his advice was ignored by the delegates, who passed the demand by a majority of 49 to 22. The executive of the Union was also instructed to campaign for a closed shop.

Waiting For The Decision

By the time this report is printed, the House of Commons will have made up its mind about Entertainment Tax for another year. The Socialists are to move two clauses and two Tory back-benchers have tabled a third, which is aimed specifically at giving relief to small cinemas in rural areas, a large number of which are expected to be compelled to close unless the tax formula is changed.

It is a pity that an important subject like this has to be debated along party lines. The Socialists are opposing a number of things Chancellor of the Exchequer Macmillian brought out in his Budget, and now they are campaigning for help for the cinema industry. The battle conducted in this way is almost doomed to be lost, since the Government Whips will marshal the Tories against the Socialists because they are Socialists and not because they are trying to do something for the film trade.

The Rank Organization took its own line by advertising in one of the leading National morning newspapers. In a large advertisement, which did not try to sell Rank films to the public, it explained how important the film industry was to Britain in exports alone. There was a none too gentle reminder to the Chancellor of the Exchequer that all is not well with the cinemas in the figures of Entertainment Tax for the month of April. Over 300,000 dollars less came in under this heading this year as compared with April last year.

And from all over Britain came stories that cinemas in both towns and in the countryside are being forced to shut down. Warrington, a Lancashire town of 80,000 people, has just lost two of its cinemas, while nearby Burnley has also lost two (making six in this one town in the last twelve months).

Jack X. Prendergast, of York, has recommended that the CEA tell the public of the industry's economic difficulties. "We are fighting for our existence against a bureaucracy that refuses to recognize the work we can do on behalf of our country," he says.

Film Industry- BBC Execs Talk Features For TV

Executives of the film industry were set to meet officials of the British Broadcasting Corporation late this week to discuss the controlled release of commercial films to TV. John Davis, of the J. Arthur Rank Org., says he hopes these discussions will finalize matters. But it is expected that the basis of settlement will not be twelve features a year to the medium, which the industry offered a month or so ago.

Five days after the discussions, a meeting of the Joint Committee of the Four Associations is to be held to hear a detailed report.

20th-Fox's Big Plans

A new 1,750-seater cinema, to named the "Drake," is to be built in Plymouth, Devon, by 20th-Fox. Work will start in the autumn and take about a year to complete. The building will be of the most modern design and will probably be used for the first try-out in Britain of Ediophor, a large screen Swiss TV system. Spyros Skouras will travel to Britain for the opening, which will be a world-premiere of a film not yet named. 20th-Fox have also announced that they are to build 11 super drive-ins in South Africa and will modernize existing theatres.

Two New British Stars

Two films which have just been released here have revealed two young women whose claim to stardom cannot be denied. The first is a 12-year-old Irish girl, Jaqueline Ryan, who plays the name role in the new Rank film *Jaqueline*, a story of the Belfast shipyards.

The other young woman is very well-known in Britain, but not hitherto as a real actress. Until *Yield to the Night* was released, Diana Dors was known only for her voluptuousness. But her first straight film reveals her as a remarkably accomplished actress.

Rogers Directors' Annual Pilgrimage Now In Progress

The annual board of directors meeting and inspection tour of the Will Rogers Memorial Hospital and Research Laboratories was in progress this week-end with over 55 leaders of the motion picture and allied industries journeying for the three day visit to Saranae Lake.

Opening the week-end with a tour of the hospital conducted by the staff, guests heard reports on research progress and medical developments from director Dr. George E. Wilson and his associates, Drs. H. W. McCreary, D. M. Brumfiel and E. N. Packard. Guests were also invited to have chest X-rays taken and to watch a demonstration in the methods of case finding.

Show Equipment

A short film subject was shown to demonstrate the CinemaScope equipment which was recently completed through final contributions of front curtain and track from Allied Studios, New York, and Automatic Devices Company, Allentown. Projection Optics Company, Rochester, recently supplied an additional set of anamorphic lenses. All installations were handled and directed by Si O'Toole and Lou Greene of the Stanley Warner Corp.

The Henry Fonda Special Appeal trailer to be used in the Audience Collections campaign in theatres across the country during the week of July 16th was also shown.

The party was then taken to Edgewater Motel at Schroon Lake where the balance of the weekend was spent as guests of Herman Robbins.

The annual meeting of the Board of Directors, at Edgewater included reports to the president, Abe Montague, and the various committees, including fund raising and finance, general operations, and medical and research directors.

Arthur Jacobs Company Expands Internationally

Marking another step in the expansion of the Arthur P. Jacobs Company into an international organization in the public relations field, the formation of the Arthur P. Jacobs Company, Limited, now in active operation throughout the United Kingdom and Europe, was recently announced. The newly-formed British corporation will be fully staffed with both American and European personnel whose names are soon to be announced.

The London office will conceive and implement complete custom-made public relations campaigns for specific commercial and entertainment clients. Such campaigns will include marketing, merchandising, and sales promotion within the P. R. framework. The International corporate status of the Jacobs organization, with offices in Beverly Hills, New York, London, Paris and Rome is planned to provide coordinated public relations publicity and special services in all branches of the entertainment industry and in commercial fields on a world-wide level.

Senate Small Business Group Wades Through Final Filings

(*Continued from page* 8)

Myers averred.

Labeling the distributor testimony before the sub-committee "trivial," Myers noted that "no company president appeared and not a single constructive proposal was offered. Thus Myers looked to the sub-committee to impress upon the Justice Department "the importance of testing the effectiveness of the Paramount decrees by means of carefully prepared and vigorously prosecuted proceedings for apparent violations."

Myers also attacked the major companies' attitude toward neighborhood and small town theatres. Likening these houses to the feeder lines in a transportation system, Myers stated: "Children do not attend and contract the movie-going habit at the large downtown, high admission price theatres." Attacking the "antagonistic attitude" toward the more modest customers', Myers accused the general sales managers of maintaining "a pernicious policy of draining away from the small towns and sub-runs their normal patronage and diverting it to the high admission price theatres."

Pending the formulation of an arbitration system, dependent on the "judgment and conscience of unbiased persons," Myers called for the reestablishment of the "open-door policy" established by M-G-M's former sales manager William F. Rodgers—and he urged all companies to adopt a similar course.

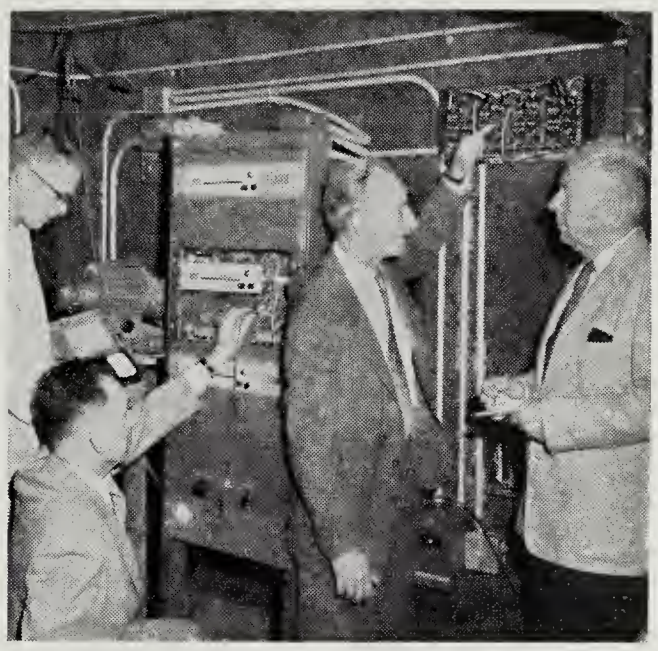
The Allied general counsel also accused distributors of retaining competitive bidding —and queried: "Is it not their plain duty to adopt and observe rules to insure honesty and fair dealings in handling their bids?"

Labeling criticism of exhibition's rejection of the arbitration draft "a red herring issue," Myers asked the committee if theatre owners are expected to agree to a system that "clothes with an aura of legal sanctity competitive bidding, pre-releasing and other practices that lie at the bottom of their complaints to the sub-committee" in order to obtain a fair deal from the Senate unit.

Amplifying exhibition's attitude toward the arbitration draft, Myers noted that "unless it can be demonstrated that the current draft will aid measurably in the solution of the present-day problems described by exhibitor witnesses, it is, in Allied view, irrelevant." The exhibitor spokesman further asserted that distribution made "little or no attempt at such a demonstration" in its sub-committee appearance.

Concluding his brief, Myers noted that "for almost half a century" the industry thrived because distributors practiced fair methods of dividing their product among theatre owners.

In his 19-page brief submitted to the sub-committee, Allied president Ruben Shor declared that his appearance before the Senate unit in April was as a representative of National Allied and not as an individual theatre-owner. Answering personal charges leveled at him by representatives of distribution, Shor declared that the attacks on Abram F. Myers and himself were made "to distract attention from the voracious practices



As part of the company's successful Promotional Caravan, designed to stimulate newspaper articles in behalf of the industry's new sound techniques, Altec Service Corp.'s J. R. Brown (second from right), southwestern branch mgr., explains stereo sound equipment to Howard Wilson, editor of the Carroll (Iowa) Times-Herald.

of the distributors which, if not halted, will doom the small exhibitor to destruction."

Charging misrepresentation, incorrect statements and half-truths to distributor representatives, Shor offered to show the sub-committee the full financial record of the operations of his companies. He also claimed that some of the data offered the committee by distribution was voluntarily shown to attorneys handling a lawsuit and that their use in committee was "unprofessional and unethical."

New E&P Ad Boosts 20 Summer Releases

The 64th in the series of COMPO ads in Editor & Publisher this week points up the fine pictures which will be shown in the nation's motion picture theatres this summer. Under the caption, *For The Best In Entertainment, It Is The Movie Theatre,* the ad lists 20 pictures which will be in summer release by the ten major studios.

"The country's air-cooled movie theatres," the ad said, "will be offering this summer some of the finest entertainment ever put before the American people. This entertainment will be the usually fine motion pictures that the major studios have been producing in the last few months. They show conclusively that it is in the movie theatre that the real entertainment story is found."

The list of pictures includes: *Crime In The Streets, The First Texan, The Solid Gold Cadillac, The Eddy Duchin Story, Somebody Up There Likes Me, High Society, The Man Who Knew Too Much, That Certain Feeling, The Maverick Queen, Lisbon, The First Traveling Saleslady, The Brave One, The King and I, Bus Stop, Trapeze, A Kiss Before Dying, The Toy Tiger, Away All Boats, The Searchers* and *Moby Dick.*

Justice Supports Special Marketing, Hits Exhib Attack

(*Continued from page* 8)

cause he did not want to pay the terms originally asked, and has contended that his theatres were being subjected to illegal clearance when he could license a picture at terms he was willing to pay only after a considerable time had elapsed, by which time houses in other communities had already played the picture. However, Justice stated, "there is no indication that terms sought from Rembusch aimed to discourage him from buying pictures in order to protect other theatres which were playing them."

He wanted the Department to intervene in the regulation of film rentals—in one instance with respect to "Gnys and Dolls" which is "contrary to the design of the Paramount judgments."

5. *Rejected charges by Ruben Shor that Paramount tried to fix admission prices on "We're No Angels," and said he had not complained to the Department with respect to charges made in his testimony concerning alleged efforts to fix prices on Guys and Dolls."* Justice said his testimony "indicates he fixed his admission prices (on the latter) at a level of his own choosing despite the attempt of the distributor to influence him in this matter."

6. *Debunked Shor's charges that it was failing to attain required divestitures, and cited its intervention in his dealings with RKO to secure the Capitol in Cincinnati, which ultimately went to Stanley-Warner for exhibition of "Cinerama."* Justice took the position that RKO acted in good faith consistently in its negotiations with Shor.

Furthermore, Justice pointed out, all but 24 of the 1200 theatres required to be divested.

7. *Denied Myers' allegations that it has shown a "disinclination to enforce the decrees" in connection with the acquisition of additional theatres by divorced circuits.* Justice stated it has enforced these provisions vigilantly, has made a practice of giving exhibitors plenty of advance notice of requests for acquisition through announcements in the trade papers so that they could raise objections to the statutory court if they wished to do so, and noted that the first acquisition of an additional theatre by a divorced circuit did not occur until February, 1955, and that there have been only some 13 such acquisitions in the past sixteen months. And, it added, in every case competition was not lessened, and in some "the acquisition will demonstrably increase competition." Furthermore, where it was indicated that opposition to proposed acquisition would be expressed by the Department, "circuits have not gone ahead to endeavor to seek court approval. . . ."

Republic Net Profit

For the twenty-six weeks ended April 28, 1956, Republic and its subsidiaries reported a net profit of $1,714,694, before Federal taxes of $636,000, or a net after taxes of $1,078,694. For the twenty-six weeks in the corresponding period last year, Republic, reported a net profit of $1,911,613, before Federal tax provision, and a net after taxes of $878,613.

Johnston Embarks For Conferences With Brit. Chiefs

LONDON.—Eric Johnston, president of the Motion Picture Export Association of America, arrived here this week from Spain for a week of conferences with the British Government and film industry leaders. During his stay he will discuss plans for negotiations this autumn with respect to the Anglo-American film agreement.

Johnston made clear in advance he wishes during his visit to express the desire of the U. S. industry to maintain the closest, friendly relations with all elements of the British film industry. He added: "Today the film industries of Britain, America and all other countries face serious problems. These problems are universal in scope. The solutions likewise are universal. None of us can find them alone. We must seek them together.

"Economic Madness"

"In such times there are always a few in every land who proclaim the way to salvation is to declare a war of restriction and discrimination against the other fellow, whether at home or abroad. To American advocates of this course I have said such a policy is economic madness. It produces only losers, never winners.

"The supreme need of all industries today is to strengthen the spirit and to practice cooperation and partnership on fair, reasonable and mutually advantageous terms. This is the thought we want to bring to our British friends from their film colleagues in the United States," he said.

Johnston had a whirlwind schedule, starting with meetings with Sir David E. Griffiths, Kinematograph Renters Society president; MPEAA London managers; John Davis, president of the British Film Producers Association; Peter Thorneycroft and Sir Frank Lee of the Board of Trade. Johnston also gave reception for more than 200 figures prominent in Government and industry.

'King and I' To Bow



Thailand's Ambassador to the United States, the Hon. Pote Sarasin, receives an invitation at the Thailand Embassy in Washington, D. C. to attend the world premiere of 20th-Fox's "The King and I" at the Roxy Theatre New York, on June 28. The CinemaScope 55 film stars Yul Brynner and Deborah Kerr.

Ettinger Co. Sets Film Department

The Ettinger Company, New York and Los Angeles public relations firm, has organized a motion picture publicity, promotion and exploitation department, it was announced this week. Service will be available from pre-production periods through release for companies operating in the United States and aboard.

Don McElwaine, for many years a publicity executive at M-G-M, will head the department, with headquarters in Hollywood. McElwaine has produced films as well as having served as publicity and advertising manager for several major producing companies.

The Ettinger Company, organized in Hollywood nearly 30 years ago as a service for motion picture enterprises, incorporated and opened its own New York office more than ten years ago when service for industrial clients were expanded. The company is divided into publicity and public relations divisions for industrial clients. Associates are maintained in Washington, Chicago, London, Paris, San Francisco and other cities.

Initial films to be represented by The Ettinger Company will be announced shortly, according to Margaret Ettinger, pres.

Beezley Heads ARMIT

Allied Rocky Mountain Independent Theatres elected the following officers at the recent board of directors meeting held in Denver: Neil Beezley, president and national director; Thomas Smiley, vice-president; James Peterson, treasurer; Miss Marie Goodhand, secretary. The board of directors is composed of the above officers and Richard Bennett, Lloyd Greve, Fred Hall, Paul Heeny, Robert Kehr, Lloyd Kerby, C. E. McLaughlin, Don Monson, J. K. Powell, Dr. F. E. Rider, Dorrance Schmidt, W. A. Simon, Glen Wittstruck and John Wood. The meeting dealt primarily with local operational problems.

MTOA Elects Williams

Mississippi Theatre Owners Association elected John Williams, Jackson, Miss., as president of the exhibitor organization at its annual convention. Williams succeeds Teddy Solomon to the post. Solomon was named chairman of the board. Other officers selected were: B. F. Jackson, Tom Garraway and Stan Taylor, vice-presidents; and George Davis, secretary-treasurer. Principal speaker at the convention was Boyd Campbell, chairman of the board and past president of the U. S. Chamber of Commerce.

M-G-M Sneak Previews

Sneak previews of *Somebody Up There Likes Me* will be held by M-G-M in all exchange areas on July 2, it was announced this week. Representatives from all phases of the industry will be invited by resident M-G-M managers as well as members of the press, radio, television and special newspaper and magazine writers. Each invitation will be extended for the entire family as the special guests of the company for the Rocky Graziano film biography. *Somebody Up There Likes Me* stars Paul Newman and Pier Angeli with Everett Sloane and Sal Mineo.

U-I Screens Navy Movie On Carrier In Press Preview



Univ.-Intl's all-time biggest production, "Away All Boats," was given a gala Flag Day invitational press preview-premiere at the Village and Bruin Theatre in Los Angeles for the benefit of the Navy Relief Society which netted more than $13,000. Shown here (l to r): Rear Admiral Robert L. Campbell, Mrs. Campbell, U-I production chief Edward Muhl, and E. F. Zabel, gen. mgr. of Fox West Coast Theas.

Launching of the U. S. Navy's full-scale advance promotional campaign in this area on *Away All Boats,* Universal-International's VistaVision and Technicolor production, took place this week when the Third Naval District, headquartered at Brooklyn Navy Yard, played host to press, syndicate, television and radio representatives.

The day was climaxed by a special screening of the film aboard the "U.S.S. Lake Champlain" for 1,000 members of the crew and invited guests. The junket included a cruise down New York harbor in a U. S. Navy tug, an inspection tour of the Navy Yard, a reception at the Officer's Club, and dinner in the crew's mess aboard the aircraft carrier "Champlain.'

The Third Naval District is now in an all-out effort to boost the film, which opens at Loew's State in mid-July—setting a pattern for other Naval districts and commands where the picture is scheduled to premiere simultaneously on July 18.

Lippert Chain Obtains California Theatre

Robert L. Lippert Theatres, Inc. purchased the Uclan Theatre in Westwood from the Dietrich and Feldstein Circuit and will operate the 850 seat art house, built in 1941, under a first run foreign film policy with a new name, Crest, Westwood, and a complete modernization program including installation of loges and the latest type screen and projection equipment. Ralph Brambles has been named house manager.

Robert L. Lippert, president of Lippert Theatres, states that "despite the general pessimism among exhibitors" he will definitely complete his circuit expansion plans and will also open his new La Habra Theatre at La Habra on schedule in early August.

Great Big Advertising for a Great Big Picture!



Shellac it down on sidewalk or foyer floor!!!

Use it for its big *plus* value everywhere and anywhere! Billboard it all over town! Get it up on your theatre walls! Use it "cut-out" as a lobby display or flash front...then everybody *knows* you've got *big* entertainment!



24 Sheets available thru NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

RKO Speeding Up Production; Eight Before Cameras

HOLLYWOOD.—RKO will speed up its production schedule, putting eight major films before the cameras within the next 70 days, it was disclosed following meetings which have been proceeding at the Studio between Daniel T. O'Shea, president of RKO, and William Dozier, vice-president in charge of production.

The eight motion pictures represent an investment of approximately $11,000,000.

Three of the eight will be filming in June, two in July and three in August. A total of 19 film stars, representing the most impressive list of motion picture personalities to appear in RKO pictures in many years, will appear in the eight productions.

The eight productions and their respective starting dates are:

Bundle of Joy, which started filming June 11, in color, starring Eddie Fisher, Debbie Reynolds, Adolphe Menjou; Edmund Grainger producing, Norman Taurog directing.

Run of the Arrow, started June 19, in color starring Rod Steiger, Sarita Montiel; Samuel Fuller producing and directing.

The Day They Gave Babies Away, starting June 25, in color, starring Glynis Johns, Cameron Mitchell, Rex Thompson; Sam Wiesenthal producing, Allen Reisner directing.

Strike A Blow, starting July 9, starring James MacArthur and Kim Hunter; Stuart Millar producing, John Frankenheimer directing.

I Married A Woman, starting July 16, starring George Gobel and Diana Dors; William Bloom producing, Hal Kanter directing.

The Lady and the Prowler, starting August 6, in color; John Farrow producing and directing.

Underdog, starting August 20; Stanley Rubin producing, Joseph Newman directing.

The Girl Most Likely, starting August 27, in color, starring Jane Powell and Carol Channing; Stanley Rubin producing, Mitchell Leisen directing.

The Studio revealed activity in skilled and unskilled workers had sent employment to a new high at RKO and additional workers are scheduled to be hired as activity increases.

HOLLYWOOD ...on the wire

RICHARD BERNSTEIN, *Editor*
Hollywood Offices:
8245 Beeman Avenue
North Hollywood. Tel.:
Poplar 5-0549

Producer Sam Spiegel signed British star Jack Hawkins as the second of four stars for his Horizon Production for Columbia release, "The Bridge Over The River Kwai." Initial star announced for the feature was Charles Laughton. Two American male stars and a native girl have yet to be set for the picture, which will be directed by David Lean and be shot in Ceylon. Spiegel's "End As A Man," which will shoot July 2nd, will be shot entirely on location in Florida. It will be directed by Jack Garfein. Location filming will take place at St. Petersburg Military Academy and Orlando. "End As A Man," will also be released by Columbia Pictures.

* * *

Faron Young, one of the nation's leading country singers, will star in "The Gun and The Gavel," which will start shooting in Kanab, Utah this week. Albert C. Gannaway will both produce and direct the feature for Gannaway Productions Inc. Tom Hubbard wrote the script for the feature, which will be lensed in color and wide screen. Douglas Fowley was also set for a featured role in the film. . . . Barbara Lang, former fashion model and night club vocalist, has been inked to a long term contract at M-G-M, studio head Dore Schary announced. . . . Actress Dani Crayne was signed to a term contract at Warner Brothers. Miss Crayne was formerly under contract to U-I.

* * *

Carol Channing was signed by RKO to co-star with Jane Powell in "The Girl Most Likely," which rolls Aug. 15. . . . Fred MacMurray was signed by Edward Muhl, U-I vice-president in charge of production, to star in the studio's forthcoming CinemaScope Technicolor production, "Quantez." MacMurray will play a former gunman who has vowed never to kill again in this story by R. Wright Campbell, who wrote MacMurray's previous U-I starrer, "Gun For A Coward." Gordon Kay will produce the film, which rolls next month. U-I also set Francoise Rosay, famous French actress, for an important role in "Interlude," which will be shot in Munich.

Swedish star Mai Zetterling was signed to co-star with Tyrone Power in Copa Productions' "Seven Waves Away," CinemaScope-Technicolor drama, which Ted Richmond will put before the cameras July 2nd, with Richard Sale directing from his own script and John R. Sloan producing. The film is the story of the survivors of a ship, which strikes a mine. Power is seen as the ship's ranking officer, responsible for determining who is to occupy the one remaining lifeboat. . . . Sterling Hayden has been signed for the male lead opposite Barbara Stanwyck in the Bob Goldstein production, "Love Story," which Gerd Oswald will direct for UA.

* * *

M-G-M signed top British director Ronald Neame to direct "The Painted Veil," which will star Eleanor Parker. David Lewis will produce the feature, based on the W. Somerset Maugham novel, adapted to the screen by Arthur Laurents. . . . Warwick Productions' "Fire Down Below," which stars Rita Hayworth, Robert Mitchum and Jack Lemmon and is being produced by A. R. Broccoli and Irving Allen and directed by Robert Parrish, has moved to a new location the island of Tobango in Trinidad. . . . Joseph Newman has been signed by RKO to direct "Underdog."

* * *

Peggie Castle has arrived in London to star in Anglo-Amalgamated's "The Counterfeit Plan," which goes before the cameras July 9th. Montgomery Tully will direct with Richard Gordon and Charles Vedder, Jr. producing for Anglo-Amalgamated. . . . Paul Landres is directing Vincent M. Fennelly's production, "54 Washington Street," the story of a Pinkerton man, which stars George Montgomery for Allied Artists release. Meg Randall plays the femme lead in the CinemaScope film. . . . Richard Landau has been signed by Bel Air Productions executive producer Aubrey Schenck and producer Howard Koch to screenplay "Wanton Murder," which rolls July 21st.

* * *

Tony Curtis was set to star in the U-I Technicolor production, "The Eyes of Father Tomasino," an unusual suspense melodrama by John Robinson and Edwin Blum. Curtis will portray a rookie on the San Francisco police force who quits his job in order to spend his full time tracking down the murder of a kindly priest. Robert Arthur will produce the film, which is scheduled to roll in mid-July. . . . M-G-M signed Juano Hernandez and English star Wendy Hiller for top roles in "Something of Value," Miss Hiller will co-star with Rock Hudson and Dana Wynter in the film, which will be directed by Richard Brooks.

* * *

Gottfried Reinhardt has been signed to a director's contract by Columbia Pictures. Reinhardt will report immediately and will explore two noted literary properties, "Jacobowsky and the Colonel," Broadway stage hit by S. N. Behrman, from a story by Franz Werfel; and "The Chain," a novel of a Protestant minister in Kansas, by Paul

(*Continued on page* 20)



NEW COMPANY LAUNCHED: Officials of Earlmar Productions, new independent motion picture company with actor Jeff Chandler as its key figure, gathered at a press luncheon in the Hollywood Brown Derby recently to make announcement of the organization. Pictured (l to r) are Hall Bartlett, writer and producer of the company's first film, "Drango"; Robert Blumofe, vice president of United Artists; Chandler, president of Earlmar and star of "Drango"; and Meyer Mishkin, vice president and executive producer of the new company.

20th-Fox Production Boom Sees 11 Pictures In Work

HOLLYWOOD.—A production boom at 20th Century-Fox that will see 11 pictures in production within the next eight weeks was announced by Buddy Adler, executive producer at the Westwood lot.

Adler listed four pictures currently in production; said that three more would be started in July and put a starting date of August 15 or before for an additional five CinemaScope productions.

Currently before the cameras are *Between Heaven and Hell,* produced by David Weisbart, directed by Richard Fleischer and starring Robert Wagner, Terry Moore, Broderick Crawford and Buddy Ebsen; *The Best Things in Life Are Free*, produced by Henry Ephron, directed by Michael Curtis and starring Gordon MacRae, Dan Dailey, Ernest Borgnine and Sheree North; *Anastasia,* Adler's personal production currently shooting in Paris, London and Copenhagen and starring Ingrid Bergman, Yul Brynner and Helen Hayes, and *Teenage Rebel,* produced by Charles Brackett, directed by Edmund Goulding and starring Ginger Rogers, Michael Rennie and Betty Lou Keim.

July Shooting

Scheduled for July starting are *Jesse James,* produced by Herbert Bayard Swope, Jr., directed by Nicholas Ray and starring Robert Wagner and Jeffrey Hunter; *The Three Faces of Eve,* produced and directed by Nunnally Johnson, and *Iris,* produced by David Weisbart.

In August the schedule lines up with *Heaven Knows, Mr. Allison,* produced by Adler and Eugene Frenke, and starring Deborah Kerr; *Three Brave Men,* produced by Herbert Bayard Swope and directed by Philip Dunne; *Boy On A Dolphin*, produced by Samuel G. Engel, directed by Jean Negulesco, starring Clifton Webb and to be filmed entirely in Greece and the Aegean Island; *Bernardine,* produced by Samuel G. Engel, and *The Wayward Bus*, produced by Charles Brackett, directed by Henry Hathaway and starring Robert Mitchum and Susan Hayward.



Samuel G. Engel (center), 20th-Fox producer of the forthcoming "Boy on a Dolphin" and "Bernadine," was re-elected to the presidency of the Screen Producers Guild in Hollywood. Shown congratulating Engel after the membership meeting were Walter Mirisch (left) and Julian Blaustein.

Columbia Signs Rich

Columbia Pictures has reached into the ranks of television and signed director David Rich, to a term contract. He was director of Arthur Godfrey's "Talent Scouts" program, also lists among his credits "Big Town," "Treasury Men in Action," "Big Story" and "Man Behind the Badge." No assignment has been announced for Rich, who is to report to Columbia in August.

George Sidney Productions Plans Two Top Films Annually With New Faces

HOLLYWOOD.—George Sidney, under the banner of his newly-organized George Sidney Productions, plans to turn out two important features annually for theatrical exhibition, and ultimately will amplify his activities by creating special entertainment for television.

In a preliminary announcement of his production plans, the former M-G-M director, now headquartering at Columbia Studios, disclosed that his lead-off venture would be an elaborate screen version of the Broadway smash musical, *Pal Joey*. Second on his initial year's independent program will be a comedy-drama, details of which he will announce shortly.

Sidney, who directed Columbia's *The Eddy Duchin Story,* and is serving his sixth term as president of the Screen Directors Guild, will take off shortly on a swing around the country to obtain first-hand, a cross-section of sentiment from the public on their preferences in entertainment.

He plans to address and exchange opinions with members of civic and women's groups, with Parent-Teacher associations, and exhibitors as well, to determine more precisely the latest wants of the amusement-minded citizenry.

L. K. Sidney, the director's father and vice-president of George Sidney Productions, is in charge of lining up story properties for both motion pictures and TV. He is also conducting a search for fresh new faces to be featured in each of the projected independent productions on Sidney's future shooting agenda.

The elder Sidney, formerly an executive for M-G-M, is concentrating currently on a canvass of the entire local field in the quest for new histrionic talent to debut in Sidney-produced pictures. His son plans to introduce at least two new players in each of his future films. He will personally direct, as well as produce, the new company's inaugural production, *Pal Joey*.

Sunset Expanding Production Roster With Five More

HOLLYWOOD.—Sunset Productions, formed originally to produce two feature pictures, will continue its career with at least five more productions during the 1956-1957 filming year, James H. Nicholson, president, announces.

Exhibitor requests to increase production as a measure to alleviate shortage of exploitation features for theatrical release cued Sunset's continuance, Nicholson stated.

First and current Sunset release is *Oklahoma Woman,* with *It Conquered the World* in the American International Pictures exchanges for July 1 release. Both were produced and directed by Roger Corman.

First Two

The first two 1956-57 properties to be filmed by Sunset will be *Naked Paradise,* from an original screenplay by R. Wright Campbell. The second, from an original by Nicholson will be *Jet Fighter.* Corman will produce and direct both, with *Naked Paradise* scheduled for Hawaii location shooting in August.

Productions to follow will be drawn from a story pool which includes *Johnny Big Gun, The Nth Man, Wolf Girl, Blood Island, Born for Trouble, Last Woman on Earth* and *Red River Queen* and an untitled teen-age musical.

Most of Sunset's future production will be as double bill packages. All of its films will be distributed by American International Pictures.

Jack Dempsey Picture Readied By Wiesenthal For Independent Film

HOLLYWOOD. — Producer Sam Wiesenthal has secured all rights to the life story of Jack Dempsey and has set a Jan. 1957 starting date for the independent production. Wiesenthal explained, that protracted negotiations covered a six month period.

"The agreement gives Dempsey a large sum of money, additional payments over the next four years and a participation in the film, which will be titled *The Jack Dempsey Story.* Wiesenthal stated in his office at RKO Studios.

Wiesenthal has just finished a film for RKO, *Tension at Table Rock*, which stars Richard Egan.

He plans to film the picture in Technicolor and wide screen and will inaugurate a hunt for a new star to play the leading role of Jack Dempsey, who is considered one of the greatest fighters, that ever lived.

"I will make this picture with a quality and with an intregrity, that this man's life is worthy of," Wiesenthal said, "This is a picture, that will have international appeal. Dempsey is one of the boxing world's outstanding figures."

Wiesenthal raised the initial money for the venture through private financing, he has bank financing for the balance and will set a release after he has a finished screen play and his star for the lead title role.

Young Talent to Play Major Role In Future Goldstein Productions

By Richard Bernstein

The man who discovered Tony Curtis has vigorously lashed out gainst the "prophets of gloom" who have labeled the film industry a "dying business." Robert Goldstein, independent producer, former 20th-Fox talent scout and Universal talent executive, believes that the demand for good feature films has greatly increased—"I had to stand in line for a block just the other week to see a top film musical, and that's pretty good for a so-called "dying business."

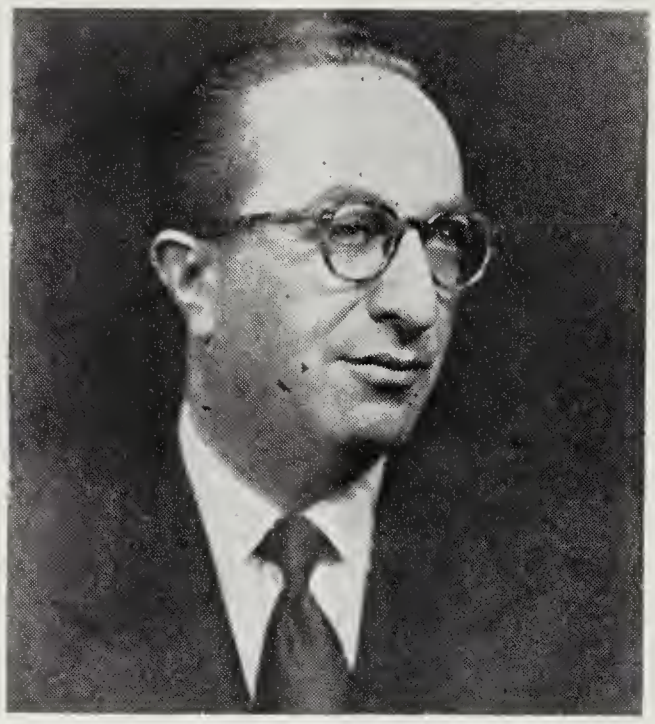
1956 has been a year of decision for producer Goldstein: he formed his own indie company under the banner, Robert Goldstein Prods., which will release through United Artists. At the present time two films are in production and two in preparation.

As a man who has substantially contributed to the careers of Perry Como, Dick Haymes and Richard Greene, the indie producer knows the importance of developing unknown personalities—and his forthcoming films will star two promising young talents, Hugh O'Brian and Gigi Perreau.

O'Brian, known to millions as TV's western marshal, Wyatt Earp, will star in *Brass Legend,* directed by a talented new director Gerd Oswald. Miss Perreau, a former child star and recently lauded for her role in *The Man in the Gray Flannel Suit,* will star with Abbott and Costello in *Dance With Me, Henry.*

The latest A. & C. comedy will be a switch on the old pattern of the popular comic team, according to Goldstein. "In the past, Abbott and Costello seem to have met everyone under the sun—but this time they'll not meet a soul—they can depend on a much stronger story line than in any other of their comedies," Goldstein noted.

Since Goldstein is an advocate of producer-exhibitor co-operation in selling prod-



ROBERT GOLDSTEIN

uct, he has also arranged a tour of 26 key cities by Abbott & Costello to plug the film.

Goldstein is also preparing a Barbara Stanwyck starrer, *Love Story,* and another western, *Showdown Creek.* In 1954, he entered production with his late brother Leonard and partner Robert L. Jacks, producing three films. Afterwards he organized Crown Prods. with Jacks, which produced two films for UA, *The Killer is Loose* and the forthcoming *A Kiss Before Dying.*

Some years ago, Goldstein was associated with his friend Bill Veeck in financing the purchase of the Cleveland Indians. His brother is now traveling secretary of the ball club. "The baseball business is similar in many ways to the film industry," Goldstein pointed out. "Like motion pictures, it's competing for the leisure time of millions of people—and since there just so much leisure time and no more, you have to offer the people something worthwhile to attract them."

Earlier Goldstein produced in England, turning out eight features there. Since "motion pictures know none of the boundaries of geography," Goldstein is enthusiastic over the idea of going abroad to film stories with foreign locale. The producer is also keen on an international angle for his films—"stories that provide humor, action and romance and a bright story twist will appeal to audiences throughout the world," Goldstein declared.

Goldstein UK Production Rep For 20th-Fox

Producer Robert Goldstein has been appointed production representative in Great Britain for 20th-Fox, it was recently announced by president Spyros P. Skouras. In his new post, Goldstein will be responsible for the companys production activities in England including liaison with independent British producers and supervision of the company's talent program in London. His appointment will become effective upon the completion of his latest film for United Artists.

With Goldstein in England, John Beck has been named as producer for Robert Goldstein Productions Inc. His first assignment will be "Showdown Creek" set for July shooting. He also brings with him two properties, "Fountain of Youth," which he has been discussing with Ray Milland and Jean Simmons, and "Arrangement For Love," to be filmed in England starring Ann Southern.

Baiano WB Talent Exec

BURBANK.—Jack L. Warner, executive producer, has announced the appointment of Solly Baiano as new talent executive at Warner Bros Studios, with special responsibility for the discovering and development of acting personalities. Hoyt Bowers continues as casting director, in charge of casting for both feature pictures and the studios television division. Baiano will make periodic tours seeking out the promising prospects in all parts of the country.

. . . HOLLYWOOD

(*Continued from page* 18)

I. Wellman. Both have been added to the Columbia schedule for the coming year. . . . Anthony Quinn announced the purchase of Martin Goldsmith's novel, "The Miraculous Fish of Domingo Gonzales," which he will produce independently with Bob Jacks as co-producer.

* * *

James O. Radford has returned from Honululu where he completed pre-production details on "Tangoroa," which will shoot this summer. It will be the first of the new three feature slate scheduled by James O. Radford, Inc. "Tangoroa" will be produced and directed by Roger Corman from a screen play by Robert Hill and Victor Stoloff. The new Radford company's first two films were "The Naked Dawn," purchased by Universal-International, and "The White Orchid," United Artists release. . . . Maureen O'Hara was signed by U-I for the femme lead in "The World and Little Willie," Technicolor production, which will also star Tim Hovey and will be produced by Howard Christie.

* * *

Mel Ferrer will co-star with Pier Angeli in "The Vintage," at M-G-M, which goes before the cameras in Europe in August and then returns to M-G-M's Culver City Studios for the balance of the filming. Ferrer will play an itinerant vineyard worker who becomes the romantic attachment of Miss Angeli. Ferrer recently completed a co-starring role in "War and Peace," for Paramount release. "The Vintage" will mark the debut of Jeffrey Hayden as a motion picture director. Edwin H. Knopf is the producer.

* * *

John Paxton has been signed by Warwick Productions to complete the screen play on their production, "Interpol," which will start November for Columbia release. Paxton is working with producer Irving Allen. . . .Rhonda Fleming was signed by Paramount for the VistaVision production," The Buster Keaton Story," which will also star Donald O'Connor. Producers of the film will be Robert Smith and Sidney Sheldon with Sheldon directing. Ann Blyth also stars in the film. Paramount at the same time optioned Miss Fleming's services as a star in another picture in the months to come.

* * *

RKO has signed Denis and Terry Sanders to do the screen play for Paul Gregory's production, "The Naked and The Dead," an adaptation of Norman Mailer's best selling World War II novel. Gregory will roll the feature in the South Pacific with an all star cast in early fall. He will set a director for the color production shortly. . . . Producer Lindsley Parsons' "The Massacre at Dragoon Wells," which will be filmed in CinemaScope and DeLuxe color will roll July 9th at Kanab, Utah with Barry Sullivan, Mona Freeman, Dennis O'Keefe and Katy Jurado starred. John H. Burrows will be associate producer and Harold Schuster will direct.

* * *

Betty Garrett will play her first straight dramatic role in Columbia's "The Missing Witness," picturization of the Cosmopolitan Magazine thriller by John and Ward Hawkins, which Jonie Taps will produce and William Asher direct.

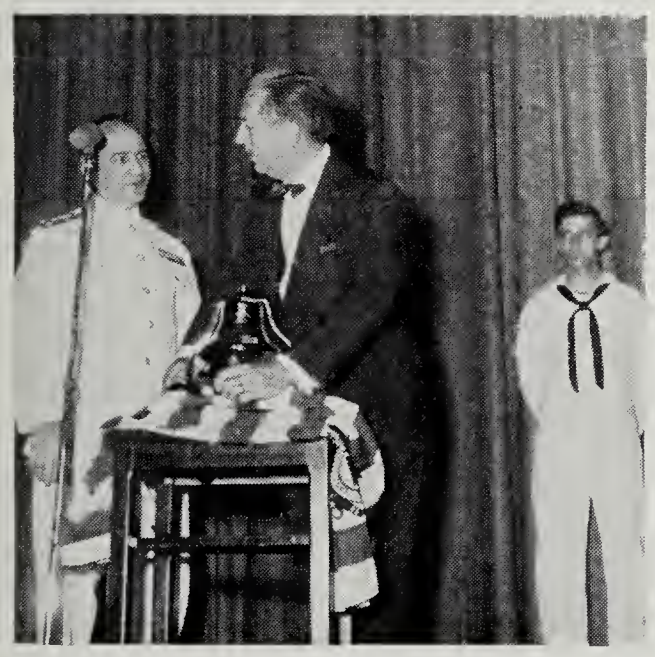
REGIONEWS

ATLANTA

Earl W. Philpot, who managed the Strand, W. Blockton, Ala., for Neely Circuit, is now owner of the house. . . . W. Welch opened his 300-car Drive-In at Dallas, Ga. . . . Curley Burns was upped from booker to sales rep. for Columbia. . . . Herb Owens, who has many years of hotel and restaurant experience, took over as mgr. of the Atlanta Variety Club kitchen. . . . Bernie Depa, formerly with Schine Circuit out of Lexington, Ky., was appointed mgr. of the Weis Theatre, Savannah, Ga. . . . Patio Drive-In, Savannah, set a new price of 25¢ for adults. . . . Darien Theatre in Darien, Ga., only movie house in McIntosh County, closed, blaming TV.

The WOMPI'S are finalizing plans for their Installation Dinner at the Variety Club on June 27, at which Atlanta censor, Mrs. Christine Gilliam, will be emcee. Mrs. Juanita Elwell was appointed chairman of the "Back to the Movies" committee, to serve with Mrs. Allen Robbins and Mrs. Jackie Cowart, newly elected pres. A past pres., Mrs. Laura Kenny, will transfer to Jacksonville when the new UA branch opens there. . . . H. Haines Drayton, Sr., dean of all industry workers in Jacksonville, celebrated his golden wedding anniversary. . . . George S. Owen is retiring from the theatre business in Ala. and reports he will sell his four houses.

Belmont Theatre in Nashville, Tenn., is now showing art films. . . . R. N. Thomas became mgr. of the Royal in Blackshear, Ga., replacing Tommy Brantley, who transferred to the Midway Drive-In, Nashville, Ga. . . . James Henderson was appointed asst. mgr. of Starlite and Four-Lane drive-ins, Murfreesboro, Tenn. . . . M. W. Johnson closed his Darien Theatre, Darien, Ga., temporarily. In, Augusta, Ga. . . . Fire damaged the Forrest Park Drive-In to the extent of $4,000.



On stage of Loew's Grand in Atlanta, Ga., during world premiere of Walt Disney's "The Great Locomotive Chase," distributed by Buena Vista, Admiral A. C. Richmond, Commandant of the U.S.S. Coast Guard, presents Disney with a ship's bell for his fine People and Places Featurette, "Man Against The Arctic."

Georgia Theas.' Bijou in Brunswick, Ga., which has shown films continuously for 35 years, started operating week-ends only. . . . Fred Orpurt was appointed mgr. of the Glades, Moore Haven, Fla., and is planning several improvements. Owner James Attaway has gone to Tampa. . . . The Gulf in Venice, Fla., and Tropical Drive-In, Laurel, have been leased to Ilton Thorne, Sr., and Jr., of Lincoln, Mich. . . . Highway Six Drive-In, Cedartown, Ga., installed a CinemaScope screen, said to be one of the largest in the state for a theatre of this size.

Larry King, from New Orleans, was appointed mgr. of Martin's Valerie Theatre, Inverness, Fla., replacing Gordon Cooper, transferred to the Priest, High Springs. . . . Franklin Theatre, Lavonia, Ga., closed. . . . The new 250-car Gu-Win Drive-In, Guin, Ala., was opened to the public. . . . John T. Amberson succumbed to a heart attack while running the projector at the Empire Theatre, Birmingham, Ala. . . . L. M. Dabney closed his Lincoln Theatre at New Smyrna Beach, Fla. . . . Al Rook Booking Office now servicing the DanDee Drive-In, Columbia, Tenn.; Mrs. Marguerite Smith took over buying and booking for Kingsport (Tenn.) Drive-In.

ALBANY

The Norbury in Ellenville is back under the wing of James Spadaro, also owner of the Shadowland there. The Norbury was formerly under lease to Kallet Theatres. . . . Kallet slated late June reopenings for the Center in Woodburne and Lyceum in Woodbridge, as did Max Cohen for the Broadway in Monticello. . . . Mendel Shulman relighted the Gaiety at Inlet, while Kallet prepared to do so at the Rex in Bolton Landing. . . . Variety Club committees are busy promoting the U.S. Eastern Olympic Boxing Finals at Hawkins Stadium, Aug. 22-23, for the benefit of Camp Thacher. . . . Harry Lamont, chairman of Variety Heart Fund, received from the Times-Union checks totaling $1,100 for Camp Thacher.

In addition to newspaper and radio publicity, Harry Lamont used the man-on-stilts stunt in Schenectady to spotlight opening of a mechanized playground at Riverside Drive-In, Rotterdam Jct. . . . Fabian's Mohawk Drive-In, Colonie, put into operation an expanded playground with new equipment. . . . Metro will sneak-preview "Somebody Up There Likes Me" at the Palace on July 2. . . . Andrew Roy, mgr. of the Stanley, Utica, is in the hospital.

BOSTON

A major remodeling and refurbishing job, to cost over $100,000, is under way at Arthur Darman's Theatre, Woonsocket, R. I., expected to take five weeks. New equipment will include full stereophonic sound. Ben Rosenberg is mgr. of the house. . . . Bad weather has hampered progress of the new



Top stunt in 20th-Fox's unprecedented exploitation campaign for the June 28th premiere of "The King and I" in Hollywood, which will raise $250,000 for the UCLA Medical Center Auxiliary, was the footprinting ceremony of Deborah Kerr at Grauman's Chinese Theatre. Looking on are her two daughters, Melanie and Francesca.

Auburn, Mass., drive-in under construction for E. M. Loew, and it is doubtful if it will be ready for opening this season. After renovations, the circuit reopened its Olympia Theatre, renamed the Fine Arts, Worcester, under an art policy; also reopened the Welles Beach Casino, a summer situation, including a theatre, bowling alley, dance hall and concession stand.

Lewis S. Ginsburg, successor to the late Albert Swerdlove as branch mgr. for Screen Guild of New Eng., left his Amalgamated Buying Service in New Haven in the hands of his partners. Arthur Fraser resigned as Screen Guild head booker to join the new Edward Ruff Film Associates as head booker and salesman; Dorothy Blumenthal resigned as office mgr. and will take a prolonged vacation. The Ruff organization has acquired the Astor Pictures franchise for the New Eng. territory.

Rep. Barclay W. Warburton of Ipswich, owner of the Saracen Farm, presented Variety Club with a thoroughbred bull calf which will be auctioned off for benefit of the Jimmy Fund. . . . Myer Stanzler, Providence, R. I., exhibitor, was a winner of the Daily Double at the annual "Day At The Races" for Variety members as guests of Judge Pappas. . . . Edward Fay, dean of R. I. showmen, was named gen. co-chairman with Joe Cronin of the 1956 Jimmy Fund Drive.

BUFFALO

"The King and I" will have its western N. Y. premiere on June 29 at the Center Theatre. . . . Phil Engel, 20th-Fox field rep., who headquarters in Boston, has taken over the Buffalo and Albany territories formerly covered by Joe Lebworth. . . . Hugh McGuire, mgr. of the Paramount exchange, finally found a house and will move his fam-

BUFFALO (cont'd.)

ily here from Philadelphia early in July. . . . The Buffalo Museum of Science devoted its entire half-hour WBEN-TV program on June 23 to a talk on prehistoric animals as shown in Warner's "Animal World," at the Center Theatre.

Jay Golden, RKO dist. mgr with headquarters in Rochester, is working on plans for a celebration on July 18 by the RKO Palace in that city to mark the 50th anniversary of the opening of the old Bijou Dream. . . . Weather permitting, the Washington Drive-In, E. Rochester, will shortly open. The Lake Shore on Long Road, Greece, N. Y., whose capacity will be increased from 600 to 1,000, will reopen around July 15. Both are links in the Redstone chain. . . . With reports current that only the theatre section of the Erlanger Theatre Bldg. will be demolished, it is questionable whether the interest of the city of Buffalo in the theatre can materialize early enough to halt such action.

CHARLOTTE

The 601 Drive-In at Camden, S. C., headed by E. B. Schlosburg, has been chartered to operate theatres in Kershaw County. . . . Dot Mitchell was appointed booker at M-G-M to replace Wm. Walker, who resigned. . . . UA salesman Bob Boovy's daughter Ann was married to LeRoy Wilson, Jr., following her graduation from Central High School. . . . Gus Heffner is a new booker at Warner Bros.

CHICAGO

More competition for Chicago theatres now that the swank Saddle and Cycle Club on the northside will show films to its members, inaugurating the series with "The Informer." . . . Sam Lamansky, business agent for Film Row Unions and Columbia's head shipper, left for the 9th district meeting in Des Moines to appoint delegates to the IATSE convention to be held in Kansas City week of Aug. 21. . . . Abbott Theatre Supply has furnished the Tower Theatre with Bausch and Lomb anamorphic lens and Kollmorgen backup lenses. . . . B&K installed the latest type of air conditioning in the loop United Artist Theatre.

S. J. Sperberg has joined the International Film Bureau's sales dept. He was formerly with Ideal Pictures. . . . Repairs are being rushed for reopening of Alliance's North Anderson Drive-In, Anderson, Ind., managed by Morris Kahn, which was seriously damaged by fire. . . . The 4000-seat Oriental, which this year celebrates its 30th anniversary, has gone back to premieres of single features after a short tryout of doubles. . . . Woods Theatre secured "High Society" for loop showing. . . . Pat Patterson, pres. of United Air Lines, loaned his own plane to the "Moby Dick" management for transportation of the Chicago press to the New Bedford, Mass., premiere of the film.

Some 1,500 children from Welfare Council centers were guests of "Cinerama Holiday" management during first anniversary celebration of the film at the Palace Theatre. It has exceeded the boxoffice draw of "This Is Cinerama," according to mng. dir. Helgeson, and the Palace employs 80 people. . . . Bookers Davis and Davis are now located at 700 No. Rush St. after many years in the Wrigley Bldg. . . . Halsted Drive-In on So. Halsted St. will allow the Roseland Men's Club to hold Sunday morning religious services there under Dr. Cunningham direction. . . . Jack Danielson named special sales and pub. rep. for Atlas Film Studios in Oak Park.

Atty. Seymour Simon withdrew his request for temporary injunction in Lane Court Theatre suit against B&K, and Judge Sam Perry set further hearings for fall court calendar. . . . McVickers Theatre concluded deal for "Ten Commandments" to follow present run of "Oklahoma!" It will be shown on reserved seat policy twice daily. . . . Samuel Trinz, 66, former owner of Lubliner-Trinz circuit, died in San Jacinto, Calif., where he was making his home. . . . Hollywood Amuse. Co. headquarters are now located at 3750 Oakton Ave. in Skokie. . . . B&K reported negotiating for "War and Peace" showing at the State Lake Theatre.



Leo Jaffe, Columbia v.p., receives the famed Film Daily Trophy as the low net score winner of the Fifth Annual Film Industry Golf Tournament sponsored by Cinema Lodge of B'nai B'rith. Robert K. Shapiro, Cinema Lodge president, makes the presentation as committeemen and veeps Milton Livingston and Marvin Kirsch look on.



Discussing finalized plans by Allied Artists for the filming of "Jeannie" in England, beginning late this month, are (l to r): Marcel Hellman, who will produce the film; Walter Mirisch, AA executive producer; Vera-Ellen and Tony Martin, who will star in the CinemaScope production to be directed by Henry Levin.

CINCINNATI

J. Hank Davidson's new Ranch Drive-In at Greenfield is completely equipped with Ballantyne products and features a concession counter of twin design, with similar units at each end and, in the center, a barbecue and sandwich stand. . . . Lou Marck's Bourbon Drive-In at Paris, Ky. is nearing completion. . . .Wm. Walter Schoo, former shipper for States Film, is now a student booker at U-I. Ennis C. Axt succeeds him at States. . . . Col. Joseph F. Goetz, a former RKO exec. here, is returning to civilian life as v.p. of Comisar Enterprises, which operates restaurants and manages real estate holdings in Dayton and Indianapolis. . . . Mrs. H. A. Rohs of the Rohs Opera House, Cynthiana, Ky., passed away. . . . J. B. Lee closed the Jo-Anne Theatre, Sardinia.

Stuart & Johnson of So. Webster is operating his house Fri. and Sat. only; Charles Behlen's Nicholas Theatre, Nicholasville, Ky. now closed Tues. and Wed., also L. O. Davis' theatre at Neon, Ky. . . . Sam Haber, National Screen sales rep., became a grandpop with arrival of a son at the David Habers. . . Jim Levendusky, M-G-M booker, has a new baby daughter, his second. . . . It's a baby boy at the Dave Stengers of Columbus, their third child. Stenger is a salesman for Columbia. . . . Ed Salzberg's Screen Classics office is being air conditioned.

CLEVELAND

Paramount executives are hoping for Hope next month. Plans are under way to bring Bob Hope here to promote "That Certain Feeling" opening at the State on July 4. . . . Gerald Hogan, former asst. mgr. at the Stillman Theatre, has been transferred to Coral Gables, Fla., and is successed by Richard Hrobot, asst. mgr. of the Ohio. Ronald Rommell succeeds Hrobot at the Ohio. . . . Victoria Shaw of "The Eddie Duchin Story" will be in Cleveland July 5 for a personal appearance tour. . . . WHK's Brian Hodgkinson has been chosen to head a safety campaign sponsored by the Drive-In Theatre Assn. and the Cleveland Automobile Dealers Assn.

Jack Silverthorne featured Don Cherry and the Four Diamonds among other acts on stage of the Hippodrome, playing to a packed house. It was the first stage show at the Hip in 20 years. . . . Heights Art Theatre is the first in Cleveland to show "Madame Butterfly." . . . The Allen Theatre built a special front around the house for the run of "Safari."

DENVER

Lester R. Dollison took over the Pinto, Mountainaire, N. M., which had been closed for several years, and reopened it as the Hollywood. . . . James Peterson, owner of the Vogue, Littleton, Colo., has opened a 200-car drive-in at Castle Rock, Colo. . . . Remodeling at the Columbia exchange gives each of three salesmen a private office and remodeled booking desk. . . . Wm.. Lay resigned as booker at United Artists and was succeeded by Dominic Linza from Paramount. . . . More closings in the Denver area include the El Cobra, Santa Rita, N. M., and the Tejo, Hurley, N. M.

Before the 80x100 screen of the Greeley Drive-In, Greeley, Colo. blew over into the theatre section at about 10 P.M. recently, cars in the front row saw it leaning and were able to back out in time to avoid danger. . . . Betty Fushima, secy. at Universal, and Thomas Yoshikawa were married at the Tri-State Buddist Church. . . . Marvin Goldfar, who went to Salt Lake City on a sales trip, reported that "Great Locomotive Chase" would open at the Orpheum in Denver on July 4. . . . Quentin Horn, RKO office mgr., is again spending his vacation attending the state volunteer firemen's convention in Grand Junction.

Fox Inter-Mountain pres. Frank H. Ricketson, Jr. and Joe Dekker, Civic Theatres



An informal shot of director Fred Zinnemann (prior to his withdrawal from the film) and Spencer Tracy while on location for "The Old Man and the Sea" — a Leland Hayward Production for Warner Bros.

DENVER (cont'd.)

partner, were active in the move to get two Texas Longhorns for the Denver Zoo. . . . The Denver Cinema Club donated $600 to Variety Tent 37's Heart Fund. . . . M-G-M branch mgr. Henry Friedel was tendered a luncheon by his staff at the exchange to celebrate his 40 years with the company, and also presented with an electric barbecue grill.

DES MOINES

Emmet Gillispie has purchased the Lacona Theatre in Lacona from George Lindsley. He plans many changes in equipment and decoration and will rename the house. . . . Resulting from action of a number of businessmen in Stratford, the Stratford Theatre was reopened. They purchased the equipment and stock in the building owned by M. K. Halvorson. . . . Corral Outdoor Theatre in Cherokee was robbed of $75 recently by two young men wearing blue jeans and handkerchiefs over their faces. . . . Fire of undetermined origin wrecked one piano and badly damaged another, also part of the flooring backstage at the Paramount in Cedar Rapids.

Past presidents and board members of the Perry Chamber of Commerce met with reps. of Pioneer Theatre Corp. to discuss ways and means of reopening the Perry Theatre. Harold Field, pres. of Pioneer, said that direct subsidization would not be considered and suggested that merchants work out a feasible campaign for consideration. . . . Swea Theatre in Swea City reopened under managership of Fred Albers, who formerly aided Milo Svendsen when he operated the house. . . . Clarinda Theatre in Clarinda went to a summer schedule of week-end showings, also Milton Mansfield's King in Belle Plaine.

R. M. Bernau leased his Iowa Theatre in Lake City to Dale Bucholtz of Guthrie Center, who will take over operation July 1. The new owner formerly worked for Bernau and recently was mgr. of the Iowa United Theatre in Guthrie Center. . . . Mgr. D. W. Oakes reopened the Columbus Theatre in Columbus Jct. for showings on Fri. and Sat. nights. . . . Corral Drive-In at Storm Lake holds outdoor church services every Sunday morning.

DETROIT

G. E. LeVeque disposed of his film delivery business, Cinema Service, to two men who worked for him since its inception in 1924. Elmer Boyer has taken over the east side with original firm name, and Walter Bullock the west side, using the name of Walter's Film Service. LeVeque is now operating Simon's Film Service, a trailer firm. . . . Dillon M. Krepps, mgr. of the United Artists Theatre, had tickets printed for "Oklahoma!" up into Sept. . . . Norman Meyers, mgr. of the Adams Theatre, planned to attend the Morris Lefko dinner in Cleveland before leaving on his vacation. . . . Corunna Road Drive-In at Flint, operated by Wm. Oleksyn, was renamed the West Side.

Albert Dezel has personally taken charge of his exchange here and will supervise sales. Following resignation of office mgr. George Rossman, Ann O'Donnell, who has been associated with Dezel for 15 years, took over as office mgr. and will handle the booking. . . . Wm. Friedlander, formerly asst. mgr. at the Telenews, returned to town and to local show business after three years in Arizona. . . . Mr. & Mrs. Stanley Janis have taken over the Brown City Theatre (formerly the Mars) at Brown City. . . . Mr. & Mrs. Robt. Chambers, back from a winter in Florida, are reopening the Orpheum at Mackinac Island. . . . Jack Sullivan, mgr. of the Van Dyke, left for a short Florida vacation and owner Sidney Moss is planning to dispose of the closed theatre for other uses.

Wm. Clark is taking over buying of product for the Vassar Theatre at Vassar, operated by Harry and Stanley Smith, and the Ottawa Drive-In at Spring Lake. . . . Michigan Allied will hold its next few monthly directors' meetings upstate—July 26 at Midland, through arrangements by Mrs. Dolores Cassidy, and in Aug. at Grand Rapids. . . . Leonard Leone will give two courses on motion pictures in the summer session at Wayne University. . . . Jack Zide bought distribution rights for this territory on six new productions by Banner Picts. . . . Sidney Bowman, UA mgr., is convalescing from a heart attack.

Dillon Wolverton, operator of the Sylvan at Chelsea, has gone into the nursery business in a big way on the side. . . . Alfred Smith is now house mgr. at the Gold Coast for Stuart Goreliek. . . . Herbert Pulfer, gen. supt. of Horstman Sign Co., is convalescing at home following a second heart attack. . . . Walt Horstman received the rare Miami plaque for catching his sail fish



Pearl Bailey, featured in Paramount's "That Certain Feeling," which stars Bob Hope, is greeted by Robert Shapiro, managing director of the N.Y. Paramount Theatre, on arrival for special press preview of the comedy. Miss Bailey is currently on an eastern seaboard tour on behalf of the film.

Watch These Dates!

Aug. 20: Kansas City, Mo.—IATSE annual convention—Muehlebach Hotel and K. C. Municipal Auditorium.

Aug. 20: Milwaukee — Variety Club, Tent #14 annual golf outing—North Hills Country Club.

Sept. 20-24: New York—Theatre Owners of America national convention—Coliseum.

Sept. 20-24: New York—Motion Picture Industry's International Trade Show, sponsored by TESMA in cooperation with Popcorn and Concessions Assn. and TOA —Coliseum.

Sept. 28-30: Atlanta—Women of the Motion Picture Industry (WOMPI) annual convention—Dinkler Plaza Hotel.

Oct. 7-12: Los Angeles — SMPTE Convention—Ambassador Hotel.

Oct. 15-16: Winchendon, Mass. — Independent Exhibitors, Inc. and Drive-In Theatre Assn. of New England annual regional convention—Toy Town Tavern.

Oct. 23-24: Indianapolis—Allied Theatre Owners of Indiana fall convention—Marott Hotel.

Oct. 28-30: Jacksonville—Motion Picture Exhibitors of Florida convention—Roosevelt Hotel.

Nov. 25-27: Charlotte—Theatre Owners of North and South Carolina 44th annual convention—Hotel Charlotte.

Nov. 25-28: Dallas — Allied States Assn. fall board meeting and national convention—Hotel Statler.

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Feb. 26-27: Kansas City—Kansas Missouri Theatre Assn. convention — Pickwick Hotel.

'with rod and reel unassisted." . . . John Wagner, upstate drive-in operator, moved his headquarters from Rose City to Cheboygan.

HOUSTON

World premiere of "Thrillarama Adventure" will be held at the Metropolitan Theatre on July 25, according to Thrillarama pres. Albert H. Reynolds. Officials of the company felt it would be fitting for the first film produced in the new dual-camera process to be unveiled in a leading Texas city since the process was conceived, developed and financed mainly by Texas showmen.

Lone Star's Winkler and Hempstead drive-ins were recently hit by "flat tire" vandals, causing at least 50 cars to have flats. Employees found a total of 80 lbs. of "traps," small multi-pointed gadgets shaped like children's jacks. Dan Goodwin, mgr. of the Winkler, said that one driver had 24 "traps" in one tire, while Jimmy Harris of the Hempstead reported an average of two flats to a car. . . . Jim Hudgens, Columbia office mgr., and Mrs. Hudgens are back from a visit to Oklahoma City, where Jim worked at Columbia for 27 years. They were guests of son "Funny" Hudgens, with Warner's. . . . Warner director John Huston is expected in town in connection with the opening of "Moby Dick."

There was a formal opening of the Holiday Drive-In in Burnet, owned by Mr. & Mrs. T. J. White, who also operate the downtown Texas Theatre. . . . The Alamo Drive-In, San Antonio, installed new strong high intensity lamps. . . . Augue Schmitt has introduced a new butter-salt for popcorn. . . .



June Allyson stops in New York to help launch the Susan Ball Cancer Fund of the City of Hope while enroute to Munich for Universal-International to co-star with Rossano Brazzi in "Interlude." She is seen here at a special screening of "That Others May Live," made by U-I for the Fund Drive, receiving a contribution from Dick Long, husband of the late Miss Ball.

HOUSTON (cont'd.)

Jack Groves, Post Oak Drive-In, announced a new four-way program to include enlargement of the concession stand to five times its size, four-lane entrance instead of two, 750-car ramps enlarged to 1150, and the 96x48 screen expanded. Jack reports there will still be room for additional 700-car ramps on land already owned by Post Oak Theatre. . . . John Price, new mgr. of King Center Drive-In, has moved his wife and baby from Beaumont to Houston.

Rumored that Interstate will build 20 drive-ins throughout the state. . . . Laura Knopp resigned as asst. mgr. of River Oaks Theatre to work at The Texas Co. Jeanette Hudek was switched from the Village to the River Oaks. Neil Thurston is new asst. at the Village. Rogers Barbeau quit the Alabama to work for Tennessee Gas and is replaced by Earle Morrow. Former asst. at the Alabama, Bill Safford, has gone to Calif. . . . Twin Hi-Ways had an "adults only" road show engagement of "The Witch," at $1 admission. . . . Kingsley International approached the Coronet Theatre in Dallas for a date to play "Lady Chatterley's Lover," which was refused a seal by the N. Y. State Board of Censors.

INDIANAPOLIS

Variety's annual golf tournament will be held at the Indianapolis Country Club on Aug. 9. The recent 500 Party at Variety Club headquarters netted $3,538.21 after expenses including the Cadillac which was auctioned off. Dale McFarland of Greater Amuse. donated the 12 clock radios which were given away and Ray Thomas was chairman of the entire event. . . . Sam Ross, Allied Artists salesman, is still in Fort Hamilton Hospital, Brooklyn, N. Y., room number 10 East. . . . Columbia branch mgr. Murray L. Devaney's new daughter was named Kathleen Mary. . . . Robert Jones, gen. mgr. of Affiliated, and Mrs. Jones are very happy with 8-year-old Hazel Lynn, whom they have taken into their home. . . . The Ladies' Auxiliary of Variety will hold a picnic at Northern Beach on June 30.

KANSAS CITY

Commonwealth leased its Summit Theatre to Joseph A. Duran, who reopened it for Spanish language films. Duran, Maitre d' of K.C. Club, is new to film business. . . . Mo. Supreme Court ruled against picketing of Hillcrest Drive-In on Hyway 69 north of Gashland, Mo. by a local booth union when Albert Flippen, co-owner with M. S. and Marvin Heath, took over booths. Court ruling stressed importance of self-employment to economic health of business. . . . Senn Lawler is K.C. exhibitor chmn. for Will Rogers Memorial Hospital drive.

KMTA's 1957 convention is scheduled for Feb. 26-27 at Pickwick Hotel. . . . E. W. Priester and G. W. Randolph are building 250-car ozoner at Van Buren, Mo. on Hyway 60. . . . Earl Jameson, Jr., pres. of Okla. City Shipping & Inspection Bureau, announced the firm will service Republic Pic. . . . Wedding bells rang for Ralph Buhrmeister, new house mgr. at Missouri Theatre, who married Connie Ronsick, and for Darrel Manes, mgr. of Crest, Hickman Mills, Mo., married to Patricia Ward.

MEMPHIS

New owner of the Dell Theatre, Dell, Ark., is W. T. Wright; former owner was S. S. Freeman. Theatre has been closed for the past year. . . . Paul Shafer was appointed mgr. of the Jaxon Theatre in Memphis. . . . The new Malco Theas. drive-in in Memphis was opened. . . . Dixie Theatre, Adamsville, Tenn., reopened after being shuttered for a year. . . . Preston Southard bought the Tri-City Drive-In, Lynnville, Ky., from Neal Stark. . . . Robert Westermann was appointed mgr. of Loew's Palace, to succeed Cecil E. Vogel, dean of Memphis mgrs., who retired because of ill health and plans moving to his farm in Indiana. . . . "Duel In The Sun," banned by Memphis censors in 1947, opened at the Malco Theatre without objections from the new temporary board of three.

MIAMI

Sam Rowland, mgr. of the Sheridan, was host to eight visiting newsapapermen from Mexico, two-day guests of the city, at a performance of "Oklahoma!". . . . The 15th annual banquet for Wometco employees with service of seven years or more, was tendered by 83 members known as the Old Guard. . . . Ralph Puckhaber returned from his vacation to relieve Matty Tylek of Florida State's ad dept., who left for his. . . . Marty Caplin, who owns the Roosevelt at Miami Beach, was in N.Y. getting pictures for fall presentation. . . . Florida Theas. acted as hosts to representatives of press, radio and TV at a special screening of the new prologue that will run at the Sheridan Theatre in conjunction with "Oklahoma!" . . . Alex Moffett, asst. mgr. of the Royal, celebrated his 74th birthday and 47th wedding anniversary on Fathers Day.

MINNEAPOLIS

The town board of suburban Eden Prairie reversed its earlier decision and decided to rezone from residential to commercial, land needed for the Flying Cloud Drive-In being promoted by Otto W. Kobs and Martin F. Grill. Attorneys for the two presented letters from officials of other Mpls. suburbs saying that ozoners in their communities had not created delinquency or traffic problems and had brought in considerable revenue. Kobs also operates the Oxboro in suburban Oxboro. . . . "Seven Wonders of the World" will open at the Century on Aug. 7, according to mng. dir. Phil Jason. "Cinerama Holiday" is in its 48th week in Mpls.



Though supposed to be a party for the kids when Abbott and Costello hosted a free-rides, free-food get-together on the set of United Artists "Dance With Me Henry," some of the adults got into the act and are shown on the miniature train ride. Front to back: Producer Bob Goldstein, Nunnally Johnson, Sir Cedric and Lady Hardwicke, Bud Abbott and Lou Costello, Beverly Garland and Nancy Gates, and Ron Hargrave and Don Taylor.

Larry Bigelow is new apprentice booker at Columbia, replacing Jim Simonson, who was named asst. shipper. . . . Joe Murphy resigned as Paramount salesman to enter another field. . . . Russ Johnson is new mgr. of the Paradise, Mora, Minn., succeeding Leon Johnson. . . . Koronis Theatre, Paynesville, Minn., is now being operated by Harry A. Johnson, Jr., of Benson. . . . Paul Baroni was named mgr. of the 64 Drive-In at Marinette, Wis. . . . Gopher Theatre at Wheaton, Minn., added Saturday matinees on a trial basis.

NEW HAVEN

Norman Bialek, pres. of ATO of Conn. and partner in Sampson-Spodick-Bialek Theatres, announced plans for construction of a 600-car drive-in at Westport, Conn., to cost $250,000. S-S-B operate the Fine Arts Theatre there and this is their initial move into the drive-in field. . . . Charlie Lane installed new playground facilities at the Summit Drive-In, Branford. . . . John Nameika was named mgr. of Bercal's first-run Parsons, Hartford, replacing Mrs. Doris Simmons, resigned. Pat Meyers joined the circuit's adv. dept., succeeding Rudy D'Angano, resigned. John L. Calvocoressci, partner in Bercal, received his Bachelor of Law degree from the U. of Conn.

S-W's Palace and Ed Lord's Midtown and Norwich Theatres, Norwich, are offering free admission to children under 12, accompanied by parents, seven nights a week after 6 P.M. Newspaper advertising is heavy. . . . A late June opening was slated for the ozoner being rebuilt for owners Fred Quatrano and John Sirica. The duo's Watertown Drive-In was wiped out during the 1955 floods.

Harold Temple, asst. mgr. of Plainville Drive-In, Plainville, was upped to mgr. of the Southington Drive-In, Southampton, by Perakos Assoc. . . . Closing of the subsequent-run Willimantic, leaves this city with only the S-W Capitol and Jason Ents.' Gem, both first-run. . . . Three theatre execs. have been honored by the New Haven Jewish Community Center. Maurice Bailey, Bailey Theas., was named a v.p., while Dr. Jacob Fishman, Fishman Theas., and B. E. Hoffman, Conn. Theas., were elected to the board.

NEW ORLEANS

Evan Sprott, gen. mgr. of Bijou Amuse., reports acquisition of the Lincoln Theatre, Baton Rouge, La., from Dr. A. C. Chatman, increasing the circuit to 52 houses. . . . The Reo Theatre at Duson, La., owned by Dominick Guidley, closed. . . . Outboard motor boating, a current craze here, is affecting attendance at drive-in and indoor theatres, according to local exhibitors. . . . New owner of the Bijou, Erath, La., and the Delcambre, Delcambre, is R. F. Perlin, taken over from Richard Guidry. . . . Buras Theatre, Buras, owned by E. W. Ansardi, is being remodeled. . . . Kenneth Hirstius, RKO shipper, is getting along okay after auto accident.

NEW YORK

Enterprising showmen are reaping a harvest with pictures like "Intermezzo," according to the Selznick Co. The film is currently at the 72nd St. Playhouse, where Selznick's "A Bill of Divorcement" previously had a run of four weeks. . . . Rehearsals for "12 Angry Men," set for UA release, were held at a midtown hall here and then shifted to the set of Fox Studios on W. 54th St. . . . Mrs. Joan Kalmine Paradies, daughter of S-W Cinerama v.p. Harry Kalmine, was married to Dr. Victor H. Witten at the home of her parents in Greenhaven, Rye, N. Y.

Mgrs. of the nearly 40 conventional and drive-in theatres of the Walter Reade circuit will honor their exec. v.p Edwin "Pete" Gage with a seven-week Summer Showmanship Drive starting July 31, during which more than $4,000 in cash awards will be distributed. . . . Five Walter Reade mgrs. in the area were winners in the "Manager of the Month" contests for March and April. Mike Dorso of Community Theatre in Kingston, N. Y., and John Balmer of the Mayfair in Asbury Park, N. J., tied for first place in March, with Charles Sutton of the Park in Morristown, N. J., second. For April, Balmer again was first; Joe Sommers of the Paramount, Long Branch, second. A special prize went to Frank Deane of Woodbridge Drive-In for his handling of the Easter Dawn Sunrise Service.

Charles L. Levy resigned from 20th-Fox to devote himself to his own ad-pub agency with offices at 285 Madison Ave. Levy was recently named eastern ad-pub rep. for Kirk Douglas' Bryna Productions. . . . Figaro, Inc., independent producing company, has moved into the new 60 E. 56th St. building, occupying the entire seventh floor. . . . Mrs. M. J. Rubin, mother of Clarence Rubin of ASCAP, is on the mend after serious illness.

OKLAHOMA CITY

Video Ind. Theas. opened two new drive-ins in Okla.—the Oak Hill, Ada, which is equipped with CinemaScope, and the West in Altus. . . . Removal of the Paramount Branch to new quarters in Suite 607 of the Commerce Exchange Bldg., effective July 7, was announced by branch mgr. C. H. "Buck" Weaver. All backroom shipping and inspection is now being handled by Okla. City Shipping & Inspection Bureau, which has plans for construction of a new building at 7th & Shartel Sts.

Bob Slocum, son of E. R. "Red" Slocum, exec. dir. of United Theatre Owners of Okla., was winner of a Kiwanis $100 Scholarship Award as the outstanding El Reno High School senior of the year. Bob also received the American Legion Citizenship Award presented by El Reno Post. . . . Mrs. Adelaide Loman closed her Ideal Theatre in Luther, Okla. . . . UTO of Okla. will celebrate its first anniversary in Tulsa on July 17 with big doings at the Indian Hills Country Club. There will also be a business session. Tickets for husband and wife are $7.50, singles $5.00.

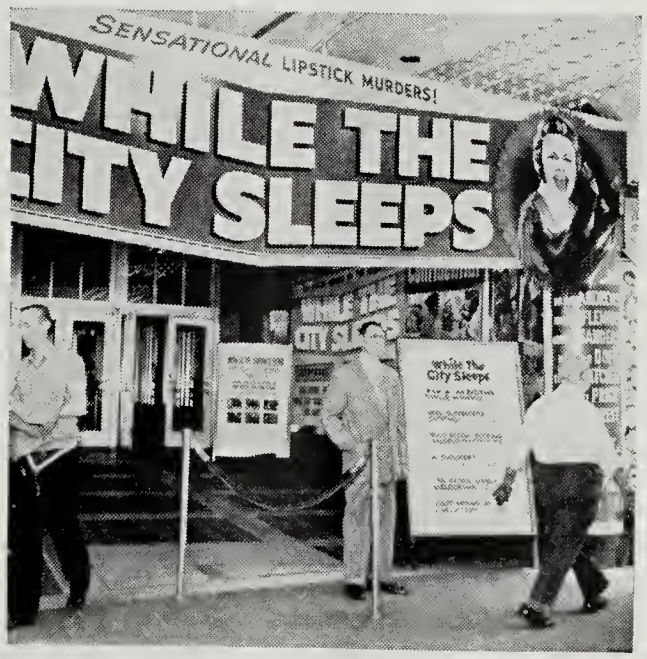
Ralph Drewry, former mgr. of the Tulsa Downtown Theatres, is moving to Phoenix, Ariz., to enter another business. . . . Frank Gardiner, owner of the Plaza Theatre and Roundup Drive-In in Baird, Tex., entered Clinton, Okla., Hospital following a heart attack.

OMAHA

Oamaha Variety Tent #16 is sponsoring monthly film showings for handicapped children. Program began this month. . . . In town to promote UA's "Toy Tiger" was Macy's Santa Claus, Lucky S. Squire, who visited Children's Hospital and received heavy press and local TV coverage. . . . Fire destroyed the Rialto Theatre, Adel, Ia. Owner Oliver Doop estimates damage at $100,000. . . . Sky View Drive-In, Omaha, suffered some damage in recent tornado. Storm hit during show but patrons were moved out in time. . . . 20th-Fox v.p. Darryl F. Zanuck received Dr. of Humanities degrees from University of Neb. at Lincoln graduation ceremonies. Zanuck is a native Nebraskan.

PHILADELPHIA

Councilman Raymond Pace Alexander helped to cut the tape opening up Abe Sunberg's Strand Theatre at 12th & Girard as an all-night house, catering to Negro patronage. . . . Decision in the case of Melrose Realty Co., landlord of the Yorktown Theatre in Elkins Park, was affirmed by Court of Appeals Judge Wm. H. Kirkpatrick, in that "a non-operating theatre landlord does not have the right to bring a treble damage suit for alleged conspiracy relating to licensing of pictures for exhibition at a theatre." The Yorktown is leased to Stanley Warner, which operates the house.



Theatre front for RKO's "While the City Sleeps," at the Criterion Theatre, N. Y. was built around the "clutching hand" motif of the ads. Milton Schwart, Criterion mgr., stands in front of the theatre next to the blown-up rave reviews for the Bert Friedlob production.

Frank Brookhouser devoted an entire column in the Evening Bulletin to explain the part played by Hal Marshall, Atlantic div. pub. rep. for 20th-Fox, in connection with opening of "D-Day, the Sixth of June," at the Fox Theatre. . . . Variety Tent 13 will honor Howard Minsky, Paramount mideast div. mgr., who is moving his office to Pittsburgh, with a dinner on June 25 in the Burgundy Room of the Bellevue Stratford. Ed Emanuel is chairman of the affair. . . . S-W is giving up operation of the Hamilton in Lancaster. . . . Frank Damis, who was an exhibitor in N. J., has returned to S-W as asst. to v.p. and gen. mgr. Harry M. Kalmine.

Variety's clubrooms are now available for cocktail parties and social functions during the day. Call Miss Zenglin, PE 5-4479 for reservations. . . . PAL reelected Paul Klieman, Pearl Theatre owner, as treas., and Earl Sweigert and Jack Beresin to the board of directors. . . . Frank Carter, former announcer on WRCV, is being groomed to replace Ed Larson as booker at Screen Guild. Larson is joining Paramount's cashier dept. . . . Standard Pressed Steel Co. purchased the Glenside Theatre in Glenside to use for personnel meetings and the like.

Recent shutterings include the Milroy in Milroy, Standard in Hummelstown, Gap in Wind Gap, and Laurel in Laureldale. . . . Norman Lewis now has offices at 11 N. Broad St. . . . C. D. Weiser reopened the Sky Theatre in Middleburg. . . . 16mm competition from churches, saloons, schools, playgrounds, etc., is giving serious competition to theatres in the Reading area. . . . Allied M.P.T. Service is now booking and buying for Starlite Theatre in Muncy, Pa.; the Lycoming Drive-In, Williamsport. . . . State Theatre Service acquired accounts of Sol Shocker's Franklin in Allentown and Buddy Spear's Lennox in Phila.

PORTLAND

"The Proud Ones," 20th-Fox CinemaScope western scheduled for early Portland showing, was written by W. Verne Athanas of Portland. Ore. . . . The Dalles Drive-In, The Dalles, Ore., was damaged by fire to the extent of some $500. Mgr. Wisner believes children playing with matches were responsible. . . . The Portland City Council has voted to condemn the old Multnomah Theatre Bldg., claiming that the 500-seat house, scene of three fires in recent years, has not been repaired, and declaring it a hazard.

ST. LOUIS

The 475-seat Gem Theatre at Villa Grove, Ill. had a grand reopening under ownership and mgmt. of Mr. & Mrs. Harold Ramage. . . . Herschel E. Webster closed his Webster Theatre at Steeleville, Ill. indefinitely after continuous operation since 1944. . . . Dan Wagner, Appolo Theatre projectionist; Charles Wagner, Manchester Drive-In operator, and Frank Wagner, asst. shipper at Columbia, met their sister, Mrs. Lillian Emanuel of Elmira, N.Y., after being separated for 50 years. . . . Tony Paluso celebrated his 15th year as mgr. of F&M's 5200-seat Fox Theatre. Tony and Mrs. Paluso recently adopted two youngsters.

IFE Releasing has discontinued its local office. . . . The Board of Alermen is considering a bill to name an alley just west of

ST. LOUIS (cont'd.)

the Ambassador Theatre, where "7 Wonders of the World" is showing, "Cinerama Alley." . . . Construction of a 1000-car drive-in in northwest St. L. has been delayed by an order of the director of public safety. A permit had been issued to agents for Levin Brothers of Dayton, O. but was cancelled because of proximity of the site to several large gas storage tanks. . . . Charles Eddie Smith, who leased the Lamar Theatre at Arthur, Ill. from Wm. Hoffman, plans to continue with the Arthur Water Dept. on a part-time basis in addition to operating the house.

The second of two recent transfers of ownership of Tommie's Drive-In at Kennett, Mo. now places title to the 400-car ozoner in the name of James Singleton of Marked Tree, Ark. Built in 1949 by H. E. Boyd, it was sold six weeks ago to Singleton's father, Thomas L. . . . Homer Hisey, Warner salesman for southern Ill., is back on the job after a recent heart attack. . . . Bob Hope may come to St. L. soon as part of a nationwide tour to plug "That Certain Feeling." . . . . Clarence M. Turley, pres. of National Assn. of Real Estate Boards and part owner of the Ambassador and Missouri bldgs., headed the U.S. realty group at an international discussion of the business in Vienna June 11 to 15.

Edward B. and Jim Arthur were active in putting over the recent Marine Corps Olmpic Fund track meet. . . . Frisina's Capitol Theatre at Litchfield, Ill. is now operating Fri.-Sat.-Sun.-Mon. only. . . . Recent theatre closings include the Joy, Pawnee, Ill.; Linda, Edina, Mo.; Grand, Eldora, Ill., and the Roxy at Shelbyville, Ill. . . . Amusement Employees Welfare Fund of St. L. and St. L. County received the net proceeds of rummage sale conducted on S. Broadway here. . . . At Springfield, Ill., three theatres were closed indefinitely—the 700 seat Pantheon, 900-seat Esquire and 630-seat Southtown. . . . Bernard Temborius, MITO director, was host at the joint meeting of Mo.-Ill. TO and United TO of Ill. at the Locust Hills Country Club at Lebanon, Ill.

SALT LAKE CITY

Two CinemaScope projectors were battered and more than 200 speakers broken by vandals who broke into the Hyland Drive-In, causing loss of about $3,500. The culprits left a scribbled note on the refreshment stand which said, "Mr. Smart Kickin Out Manager, Your Welcome. More to Follow." . . . The Isis Theatre, Preston, Idaho, closed for the summer. . . . Proceeds from Variety Tent 38's annual Variety Roadshow near the Airport grounds later this month will go toward the establishment of a building for underprivileged and handicapped children. Irving Gillman is Variety chief barker.

Gene Bowles, mgr. of the Rialto, announced good results from publicity to attract the kids to his "Big Fun Frolic Every Saturday Morning." . . . Capacity business with "shock" type films is reported by Erick Peterson, mgr. of the Woodland Drive-In, and Andy Floor of the Valley Vu. . . . "Face of Lincoln," a film made by a movie class at the University of Southern Calif., was highly praised by Gov. J. Bracken Lee and other public officials at a recent special screening. It is having an extended run at the Tower Theatre, managed by Carol Tonio. . . . "The King and I," presentation on stage by the University of Utah, with a Broadway cast for six performances starting July 2, will precede showing of the film, due here soon.



Rod Stieger has been making personal appearances for Columbia's "The Harder They Fall" overseas and here is seen being greeted at the Odeon Cinema, Glasgow, by manager T. Wilkins.

Trans-Lux Into TV; Name Carlton, Brody

(*Continued from page* 12)

events. Another new program for children temporarily entitled *Once Upon A Time* . . . is scheduled for completion by the end of the summer, and will present a special selection of highly-rated children's stories on film.

In addition, Trans-Lux has acquired approximately 10 full-length feature pictures which will be released to television as a package in 1957. Negotiations are now under way to acquire a considerable number of features for release on TV this year.

In anticipation of the expanded sales effort Trans-Lux will open at least six offices around the United States. The first of these offices will be in Chicago and Los Angeles. Present plans call for theatrical film company, and Trans-Lux Television Corporation to share all facilities, although each will maintain its own sales force.

Brandt, as president of Trans-Lux Pictures Corp., announced also that West Coast distribution rights have been granted to Coronet Films, Los Angeles. New England distribution rights have been granted to the Edward Ruff Film Associates Corporation, Boston. Currently in release on the Trans-Lux agenda are, *Dance Little Lady*, *Lovers and Lollipops* and the prize-winning *La Strada*.

RKO Radio Announces Short Subject Program

RKO Radio Pictures has set its releasing schedule for the recently-announced program of short subjects for the 1956-57 season. The new RKO Playhouse series of 12 diversified two-reel dramatic and musical subjects will be released one-a-month starting Aug. 24. Twelve RKO-Pathe Specials of documentary nature will be released one-a-month starting Sept. 7.

Additionally the RKO-Pathe single-reel subjects, *Sportscopes* and *Screenliners*, will go on an alternate schedule every four weeks, the former starting Aug. 3, the latter Sept. 14. The Walt Disney Classics, cartoon re-releases in Technicolor, will be issued every three weeks starting Aug. 3, while the annual *Football Highlights*, two-reeler, is set for Dec. 7, and the annual *Basketball Highlights*, also two reels, next April 12.

NEWS BRIEFS

U-I Earnings Rise

Universal Pictures Company, Inc., and subsidiary companies reported, earnings for the twenty-six weeks ending April 28, 1956, of $2,047,383 after providing $1,885,000 for Federal taxes on income. After dividends on the preferred stock, this is equivalent to $2.08 per share on the 927,254 shares of common stock outstanding.

For the twenty-six weeks ending April 30, 1955 earnings were $2,014,960 after providing $1,830,000 for Federal taxes on income. After dividends on the preferred stock, this is equivalent to $1.87 per share on the 1,015,-709 shares of common stock outstanding in the hands of the public at April 30, 1955.

Lax Pacts With AA

Allied Artists International and Leo Lax Films, Paris, have signed an agreement for the distribution of Allied Artists' product in France and French North Africa, it was announced this week by Norton V. Ritchey, Allied Artists International president, and Leo Lax, Lax Films president. The reciprocal arrangement provides for the distribution in the U. S. of Lax's French films by Stratford Pictures Corp., subsidiary of Allied Artists. Three AA pictures have been set for immediate distribution of Lax: *Crime In The Streets*, *The Come On* and *The Warriors*.

RKO Signs Lumet-Rose

The screen's newest director-writer teams, Sidney Lumet and Reginald Rose, will embark on their second theatrical feature this January for RKO release, it was announced this week. The film, *Three Empty Rooms*, based on Rose's own TV play, will follow *12 Angry Men*, the team's current production for United Artists release. Co-produced by Rose's Nova Productions and Henry Fonda's Orion Productions, the Fonda starrer is also based on one of Rose original dramas for *Studio One*. To date, Lumet has directed seven of Rose's video offerings.

Second For Peck & Co.

Gregory Peck and Sy Bartlett, partners in Melville Productions, this week announced purchase of *Thieves Market*, romantic original suspense drama by Liam O'Brien and Vincent Evans. Peck will star in the initial Melville presentation for United Artists release. Academy Award winners Fay and Michael Kanin have been set to write the screenplay. Production of the previously announced *Affair of Honor* has been pushed back on the Melville calendar, with filming of *Thieves Market* slated to start in Spain in the late fall.

Laughton-Gregory Split

Producer Paul Gregory and director-actor Charles Laughton this week agreed to terminate their association in theatrical ventures for the next season due to conflicting schedules. Laughton's film schedule calls for him to leave in early fall for Ceylon to appear in *The Bridge Over The River Kwai*, to be made by Sam Spiegel and David Lean. Gregory starts a heavy film schedule, shooting his first film for RKO, *The Naked And The Dead*.

Independent Trade Reviews

"The Fastest Gun Alive"

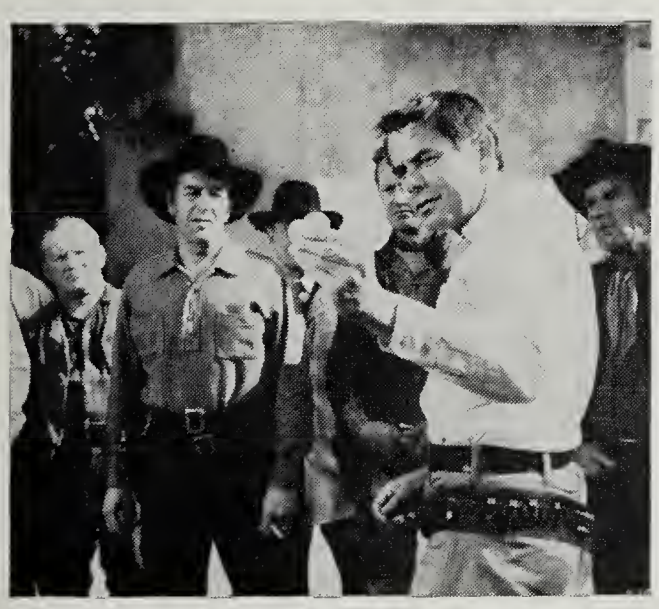
(M-G-M) 92 Min.

Cast: Glenn Ford, Jeanne Crain, Broderick Crawford, Russ Tamblyn, Allyn Joslyn, Leif Erickson, John Dehner, Noah Beery, J. M. Kerrigan.

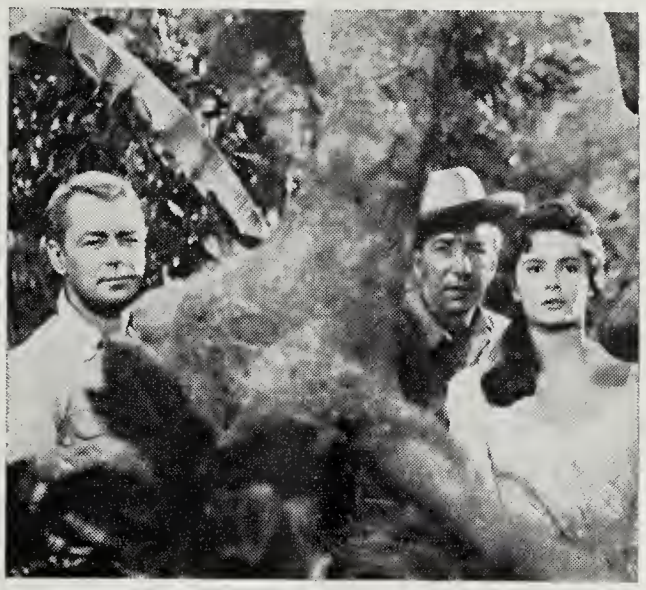
Credits: Produced by Clarence Greene; Directed by Russell Rouse; Screen play by Frank D. Gilroy and Rouse; Based upon the story, "The Last Notch," by Gilroy.

The Fastest Gun Alive is the sort of western that, with enough word-of-mouth, can mushroom into the "sleeper" of the season. It packs a highly unusual story and literally overflows its climax with suspense. It carries a couple of good names in Glenn Ford and Jeanne Crain, and boasts enough story twists and solid characterizations to rate top billing in most situations. The narrative is concerned with what happens to an expert marksman of the Old West who has sworn off guns, on the day that he meets a compulsive triggerman who demands a showdown for the title of fastest gun alive. As rendered in black-and-white, the story comes through with much savor for the frontier days and the braggarts and tall-tale spinners who made that bygone era really colorful. The frontier is itself is characterized as populated with numerous bedevilled neurotics, who would trek overland for weeks just to meet up with a man rumored to be fastest on the draw in his community.

Such a character is Broderick Crawford in this film. A nervous, compulsive bandit, Crawfords kills a man as the story starts in order to become fastest on the draw in his region. Eventually, a path of robbery and murder brings Crawford to the town in which Ford and his wife, Miss Crain, keep store. Ford, the day before, had startled the town by putting on a shooting display for the sole purpose of proving to himself and others that, despite his sedentary occupation, he still possessed manhood. Now, afraid that news of his shooting ability will spread, and that gunslingers from all over will show up to match him on the draw, Ford decides to put his gun away for good and leave town. His neighbors prevent him by swearing not to spread word of his marksmanship. Crawford, however, has found this out and the climax of the tale, how Ford reacts to the challenge, how the townspeople react to Ford's participation in the ensuing gun duel, are situations which will send any audience away talking.



Glenn Ford stars with Jeanne Crain and Broderick Crawford in M-G-M's "The Fastest Gun Alive."



Alan Ladd, Rossanna Podesta and Lloyd Nolan star in Warner Bros.' "Santiago," WarnerColor.

"Santiago"

(Warner Bros.) WarnerColor 93 Min.

Cast: Alan Ladd, Rossanna Podesta, Lloyd Nolan, Chill Wills, Paul Fix, L. Q. Jones, Frank de Kova, George J. Lewis, Royal Dano.

Credits: Produced by Martin Rackin; Directed by Gordon Douglas; Screen play by Rackin and John Twist; From a novel by Rackin.

A red-blooded and hearty adventure tale about American gun-runners during the fight for Cuban independence at the turn of the century roars across the screen in *Santiago*. As escapist entertainment for action houses, the picture makes a very fine hot weather entry. The names of Alan Ladd and the more-and-more popular Rossanna Podesta carry valuable sales weight, while backing them up is a meaty story that holds interest every foot of the way. *Santiago* has sequences of sudden death and violence which are not for the squeamish. One of the heavies tries to rip apart Ladd with a grappling iron; a young boy is brutally slapped to death by sadistic soldiers. Despite such scenes, the picture strikes a happy entertainment balance via a rough-and-humorous running feud between Ladd and Nolan (rival gun-runners), and a sex interest triangle with Miss Podesta as the focal point.

This WarnerColor presentation is set for the first half aboard Chill Wills' Mississippi River steamboat, secretly running guns from Tampa to Santiago, Cuba. Here Ladd and Nolan, sworn enemies, find themselves forced to accompany their respective cargoes to the Cuban destination as the only way to get payment. Aboard is Miss Podesta, spiritual leader of the Cuban rebels. Feuds between Ladd, Nolan and companies over the fate of the promised money, then over Miss Podesta, occupy most of the early footage. Then, at a couple of stopovers, some lusty land battles against the Spanish soldiers occupying Cuba are waged. The climax, in which Ladd settles the score with Nolan, is an expected bit of gun play, but the hell-breaks-loose commotion surrounding the duel is really something to see.

"Congo Crossing"

(Univ.-Intl.) Print by Technicolor 85 Min.

Cast: Virginia Mayo, George Nader, Peter Lorre, Michael Pate, Rex Ingram, Tonio Selwart, Kathryn Givney.

Credits: Produced by Howard Christie; Directed by Joseph Pevney; Screen play by Richard Alan Simmons; Original story by Houston Branch.

If you can believe in Peter Lorre as minister of the interior and chief of police of a mythical strip of jungle deep in Africa where fugitives from all over gather because there is no extradition—then you can also believe that hero George Nader is an engineer-surveyor hired to check whether the country is really a part of the Belgian Congo. This would mean that Belgian authorities would step in and arrest everybody, deporting them to their respective points of origin. There are all kinds of characters who would see Nader preferably dead, but he and lovely fugitive Virginia Mayo manage to overcome all obstacles such as tsetse flies, gunfire, sickness and disease, etc., and

(*Continued on next page*)

"The First Texan"

(Allied Artists) Technicolor-CinemaScope 82 Min.

Cast: Joel McCrea, Felicia Farr, Jeff Morrow, Wallace Ford, Abraham Sofaer, Jody McCrea, Chubby Johnson, Dayton Lummis, Rodolfo Hoyos, William Hopper.

Credits: Produced by Walter Mirisch; Directed by Byron Haskin; Story and screen play by Daniel B. Ullman.

The First Texan is a strong outdoor entry that should get top of the bill treatment throughout the general market. Dealing with the life of Sam Houston, who was *The First Texan*, the film is done up tastefully in CinemaScope and Technicolor. A quality picture, the film is well directed by Byron Haskin from an intelligent script by Daniel B. Ullman. Joel McCrea is a standout, with a many shaded portrayal of Houston, giving one of his best performances on the screen. The film boasts some spectacular and exciting battle scenes and digs deeper into the humanness of Houston than previous pictures which have dealt with the famous Texan. The color photography by Technicolor is superb. Felicia Farr delivers another top performance and may be slated for the same rapid rise to stardom that Grace Kelly had.

JOEL MCCREA resigns as Governor of Tennessee and comes to Texas to rest. Instead, he becomes involved with a group of Texans who want him to join them in a revolt to free Texas from Mexico. He refuses, which pleases Felicia to Washington, McCrea is told by President Farr, who has fallen in love with him. Called Jackson to lead the Free Texas movement. When he returns to San Antonio, McCrea tells Felicia, who sends him away after a quarrel. McCrea continually retreats before Santa Ana with his army, drawing criticism. However, when McCrea gets Santa Ana to the desired site for battle, he orders an attack and defeats Santa Ana's army and captures "The Napoleon of the West." Felicia forgives him and later tells him that he has been elected president of the Texas Republic.



Joel McCrea and Felicia Farr are top-cast in Allied Artists' "The First Texan," Technicolor-CinemaScope.



George Nader and Virginia Mayo star in Univ.-Int'l's "Congo Crossing," Technicolor.

wind up together with the future looking better all the time. If the story isn't taken too seriously, then there is no harm done. The cast, direction and production are adequate and this will probably do okay as a supporting programmer.

"Abdullah's Harem"

(20th-Fox) Technicolor 88 Min.

Cast: Gregory Ratoff, Kay Kendall, Marina Berti, Sydney Chaplin, Alex D'Arcy, Mary Costes, Marti Stevens.

Credits: Produced and directed by Gregory Ratoff; Screenplay written by George St. George and Boris Ingster; Original story by Ismel Regelia.

Filmed in Egypt in the palace of exiled King Farouk and aboard his former yacht, some viewers may think they are seeing a film based on the former monarch although this has been denied. At any rate, Gregory Ratoff plays the part of a greedy king intent upon collecting more and more wealth and larger and larger numbers of attractive women. He is thrown for a loss when attractive model Kay Kendall refuses to submit to his romantic inclinations despite fantastic offerings. Instead she is attracted to a handsome junior officer in his army who lives for the day that Ratoff can be overthrown or deposed. The army finally does revolt and he is exiled to Monte Carlo.

Ratoff plays his role of monarch with gusto and perhaps tongue in cheek and with twinkle in eye. It may prove difficult for audiences to take the proceedings seriously if indeed they are meant to be so taken. The balance of the cast is up to expectations with the settings and atmosphere as well as color by Technicolor providing an assist. Direction and production are efficient with the entry best suited for a supporting role on the program.

"Behind The High Wall"

(Univ.-Intl.) 85 Min.

Cast: Tom Tully, Sylvia Sydney, Betty Lynn, John Gavin, John Larch, Barney Phillips, Ed Kemmer, Don Beddoe, Nicky Blair, John Berardino.

Credits: Produced by Stanley Rubin; Directed by Abner Biberman; Screen play by Harold Jack Bloom; Story by Wallace Sullivan and Richard K. Polimer.

Not only is this the first prison story to come out of a major studio in the recent past but it is also one with a different twist, in that the warden, Tom Tully, turns out to be crooked while his crippled wife, Sylvia Sydney, acts as his conscience. He sees a chance to make some quick and important money as a hostage that survives a prison break and auto accident, but justice will out, and in the end he confesses to save an innocent youth from the electric chair. It's entertaining enough after a fashion and interest should be present throughout the unreeling. The cast is well assigned and direction and production are efficient and standard with the end-result emerging as adequate fare for the double-bill.

"Thunderstorm"

(Allied Artists) 81 Min.

Cast: Carlos Thompson, Linda Christian, Charles Korvin, Gary Thorne, Tito Junco, Erica Vaal, Catherina Ferraz, Marco Davo.

Credits: Produced by Binnie Barnes; Directed by John Guillermin; Story by George St. George; Screen play by Daniel Mainwaring.

Thunderstorm is a well-made melodrama, dealing with a Spanish fishing village and the effect that the entry of a shapely blonde "bad luck" girl has on the populace. It is fast-moving, has some excellent, at times, arty photography, and is definitely an exploitation entry. Linda Christian displays a lot of passion as the sexy lead in the film and turns in one of her best screen performances. Carlos Thompson as a fisherman and Charles Korvin as the town's Mayor are also good. The film has been dubbed in spots, but the dubbing is so skillfully done that it is hardly noticeable.

"The Creeping Unknown"

(United Artists) 78 Min.

Cast: Brian Donlevy, Margia Dean, Jack Warner, Richard Wordsworth, David King Wood, Thore Hird, Gordon Jackson, Harold Lang.

Credits: Produced by Anthony Hinds; Directed by Val Guest; Screenplay by Richard Landau.

When a *Creeping Unknown* creeps into a rocket ship sent up a number of miles from its base in England, which, incidentally is where this release is from, it eats up two of the three-man crew. Then it takes root in the third, lying dormant until the time is ripe for spreading. All havoc breaks loose because once it multiplies, it can devour everything on the earth with little chance of stopping it. Between scientist Brian Donlevy and police officer Jack Warner, though, they manage to stop it at the crucial moment and the earth is safe until another science fiction type of invader comes along. There is some suspense engendered here and the pace is one that permits interest to remain on screen until completion. The cast does alright by its assignments and the direction and production is adequate for the film's requirements. It can be sold to either the science fiction fans or those who go for horror and/or mystery in their film fare as the lower half of the program.

Exhibs Ideal Swimming Pool Dealers: Esther

Local theatre owners will have an opportunity to participate in their own diversification through the recently-announced proposal by Esther Williams offering exhibitors exclusive dealership in their community of her Swim Pool Pak. The packaged 15 x 30 foot, below-ground pool was designed by Miss Williams and her husband Ben Gage for middle-income home owners, for $2000. The trade publication, *Swimming Pool Age*, estimated that 30,000 pools will be bought in 1956 for over $325 million. In regard to the offer, Don Pruess, manufacturer of the Pool Pak, declared, "We think that the theatre owner is the perfect swimming pool dealer for his town, insofar as he has the best contacts, understands what the Esther Williams name means in merchandising and has showmanship know-how."

Gosch To Produce Features In Spain

A new American motion picture company, Martin Gosch Productions, is now in operation in Spain, it was revealed this week. The new company, the result of over a year's survey and preparation on the scene in Spain, had been set up to produce major motion picture features and television films, both independently and in co-production with established American and European producers. A production team of hand-picked technical and performing talents from all over the world has been already working together for five months, and are all under exclusive contract to the production company.

The company is headquartered at the Sevilla Studios in Madrid, where the added facilities of RCA license and equipment are in operation. It is presently filming a series of 39 half-hour television films called *The Adventures of the Americano* starring Scott McKay.

The second series, *The Red Mask,* an adventure series based upon the life of one of Spain's legendary heroes, is being readied and will be filmed in color. The first feature film under this setup will probably be a color, wide-screen version of El Cid, one of the great classics of European literature.

Peck, Huston Touring For 'WB's' 'Moby Dick'

Gregory Peck and John Huston began their 10,000 mile tour make on behalf of Warner Bros.' Technicolor film *Moby Dick,* in which Peck stars and which Huston produced and directed, on June 12, it was announced this week. The three-week tour will take them to more than a dozen key cities. They will be in New Bedford, Mass. on June 27, for the world premiere festivities, making personal appearances at the three theatres which will simultaneously unveil the film. Their July 3 stop in Los Angeles will also coincide with the film's premiere there.

During the first week of the tour, from June 12-20, Huston traveled alone to San Antonio, Houston, Dallas, Ft. Worth, Denver, Kansas City and St. Louis. After Peck's solo visits to San Francisco and Salt Lake City, he will join forces with Huston in Chicago and they will complete the tour together. From Chicago they go to Detroit, New Bedford, Boston, Providence, New York, Philadelphia and, finally, Los Angeles.

Argentine Imports Drop

A total of 335 feature films were released in Argentina during 1955 compared with 368 in 1954, according to information released by the U. S. Department of Commerce. The decline in films principally represents the drop in U. S. films exported to the Argentine. In 1954, 234 films from this country were imported by the Latin American country, while during the past year, a total of 196 were imported. In the two years, the number of Argentine films imported here remained constant at 43 a year.

FEATURES—Calendar of Current Releases

(As far ahead as it is possible to obtain them)

ALLIED ARTISTS

Release Date	Release No.	Production	Time (min.)	Cast
Feb.	5602	Invasion of the Body Snatchers (CinemaScope)	78	Kevin McCarthy, Dana Wynter
Mar.	5607	World Without End (CinemaScope-Tech.)	80	Hugh Marlowe, Nancy Gates
Apr.	5606	Wicked Wife	75	Nigel Patrick, Moira Lester
April	5608	The Come On	82	Anne Baxter, Sterling Hayden
April	5609	Crashing Las Vegas	63	Leo Gorcey, Huntz Hall
May	5610	Screaming Eagles	81	Tom Tryon, Jan Merlin
May	5611	Navy Wife	83	Joan Bennett, Gary Merrill, Shirley Yamaguchi
May	5604	Thunderstorm	81	Linda Christian, Carlos Thompson, Chas. Korvin
May	5610	Screaming Eagles	81	Tom Tryon, Jan Merlin, Alvy Moore, Joe DiRida
June	5614	Crime in the Streets	91	James Whitmore, John Casavetes, Mark Rydell, Sal Mineo
June	5605	Naked Hills (Pathe Color)	84	David Wayne, Keenan Wynn, James Barton, Marcia Henderson
June	5617	King of the Coral Seas	74	Chips Rafferty, Charles Tingwell, Ilma Adey, Rod Taylor
July	5615	The First Texan (CinemaScope-Tech.)	82	Joel McCrea, Felicia Farr, Jeff Morrow, Wallace Ford
July	5603	No Place to Hide (DeLuxe Color)	71	David Brian, Marsha Hunt, Celia Flor, Eddie Infante
July	5621	Hold Back the Night	75	John Payne, Mona Freeman, Peter Graves, Chuck Connors
July	5616	Magnificent Roughnecks	75	Jack Carson, Mickey Rooney, Nancy Gates, Jeff Donnell
Aug.	5620	Canyon River (DeLuxe Color-CinemaScope)	80	George Montgomery, Marcia Henderson, Peter Graves, Richard Eyer
Aug.	5619	Strange Intruder	81	Ida Lupino, Edmund Purdon, Ann Harding, Jacques Bergerac
Aug.	5618	Three For Jamie Dawn	85	Laraine Day, Ricardo Montalban, Richard Carlson, June Havoc

BUENA VISTA DISTRIBUTING CO.

Release Date	Release No.	Production	Time (min.)	Cast
Jan. '56		The Littlest Outlaw(Tech.)	75	Pedro Armendariz, Joseph Calleia
Feb. '56		Song of the South (Re-release) Technicolor Live action- Cartoon	96	Bobby Driscoll, James Baskett
June		The Great Locomotive Chase (CinemaScope-Tech.)	85	Fess Parker, Jeffrey Hunter, Jeff York
July		Davy Crockett and the River Pirates (Tech.)	81	Fess Parker, Buddy Ebsen, Jeff York
Oct.		Secrets of Life (CinemaScope-Tech.)		True-Life Adventure Feature
Dec.		Westward Ho, the Wagons! (CinemaScope-Tech.)		Fess Parker, Jeff York, Kathleen Crowley

COLUMBIA

Release Date	Release No.	Production	Time (min.)	Cast
Feb.	828	Battle Stations	81	John Lund, William Bendix
Feb.	826	Picnic (Tech.-CinemaScope)	113	William Holden, Kim Novak
Feb.	821	The Houston Story	79	Gene Barry, Edward Arnold, Barbara Hale
Feb.	822	Joe Macbeth	90	Paul Douglas, Ruth Roman
Feb.	817	Fury at Gunsight Pass	68	David Brian, Neville Brand
Mar.	834	Hot Blood (CinemaScope-Tech.)	85	Jane Russell, Cornel Wilde
Mar.	835	Over-Exposed	80	Cleo Moore, Richard Crenna
Mar.	837	Uranium Boom	67	Dennis Morgan, Patricia Medina
Mar.	838	The Prisoner	91	Alec Guinness, Jack Hawkins ,
April	835	Over-Exposed	80	Cleo Moore, Richard Crenna
April	827	The Harder They Fall	109	Humphrey Bogart, Rod Steiger, Jan Sterling
April	831	Blackjack Ketchum, Desperado	76	Howard Duff, Victor Jory, Maggie Mahoney
April	838	Rock Around The Clock	77	Bill Halley and His Comets
May	813	Cockleshell Heroes (Tech.)	97	Jose Ferrer, Trevor Howard
May	833	Jubal (Tech.)	101	Glenn Ford, Ernest Borgnine, Rod Steiger, Felicia Farr
May	—	Autumn Leaves	108	Joan Crawford, Cliff Roberts
June	829	Storm Over The Nile (Tech.)	107	Anthony Steel, Laurence Harvey
June	836	The Gamma People	79	Paul Douglas, Eva Bartok, Patricia Medina
June	—	Safari (Tech.)	90	Victor Mature, Janet Leigh

CONTINENTAL DISTRIBUTING INC.

Release Date	Release No.	Production	Time (min.)	Cast
Dec.	—	Hill 24 Doesn't Answer	100	Michael Wager, Haya Hararit
Jan.	—	The Night My Number Came Up	94	Michael Redgrave, Alexander Knox, Sheila Sim
Feb.	—	Adorable Creatures	108	Martine Carol, Danielle Darrieux, Daniel Gelin
Mar.	—	The Ladykillers (Tech.)	93	Alec Guinness, Katie Johnson
		The Snow Was Black	105	Daniel Gelin, Marie Mansart, Valentine Tessier

I. F. E.

Release Date	Release No.	Production	Time (min.)	Cast
Jan.		Lease Of Life (Eastmancolor)	93	Robert Donat, Kay Walsh
Feb.		The Return Of Don Camillo (English sub-titles)	115	Fernandel, Gino Cervi
Feb.		Riviera (Technicolor) (English sub-titles)	88	Martine Carol, Raf Vallone
May		Madame Butterfly English Commentary on libretto sung in Italian (Tech.)	114	Kaoru Yachigusa, Michiko Tanaka
		Lost Continent (Ferraniacolor-CinemaScope)	86	Documentary with English narration

METRO-GOLDWYN-MAYER

Release Date	Release No.	Production	Time (min.)	Cast
Feb.	620	Forever, Darling (Eastman Color)	100	Lucille Ball, Desni Arnaz, James Mason
Feb.	621	The Last Hunt (CinemaScope-Color)	108	Robert Taylor, Stewart Granger, Lloyd Nolan, Debra Paget
Feb.	618	The Three Musketeers (Re-Issue)-Color	126	Lana Turner, Gene Kelly
Feb.	619	The Stratton Story (Re-Issue)	106	James Stewart, June Allyson
Mar.	622	Meet Me In Las Vegas (CinemaScope-Eastman)	112	Dan Dailey, Syd Charisse
Mar.	625	Forbidden Planet (CinemaScope-Eastman)	98	Walter Pidgeon, Anne Francis
Mar.	623	Northwest Passage (Re-Issue)	126	Robert Young, Spencer Tracy, Ruth Hussey
Mar.	624	The Yearling (Re-Issue) Color	128	Gregory Peck, Jane Wyman
April	626	Tribute To A Bad Man (CinemaScope-Eastman)	95	James Cagney, I. Papas
April	628	The Swan (CinemaScope-Color)	112	Grace Kelly, Alec Guinness, Louis Jourdan
May	627	Gaby (CinemaScope-Eastman color)	97	Leslie Caron, John Kerr
May	629	The Rack	100	Paul Newman, Wendell Corey, Walter Pidgeon
June	631	Bhowani Junction CinemaScope-Color)	110	Ava Gardner, Stewart Granger
June	633	The Catered Affair	93	Bette Davis, Ernest Borgnine, Debbie Reynolds
June	632	Annie Get Your Gun (Re-Release)	107	Betty Hutton, Howard Keel
July		The Fastest Gun Alive	92	Glenn Ford, Jeanne Crain
Aug.		Somewhere I'll Find Him		Barbara Stanwyck, James Cagney
Special Handling		Somebody Up There Likes Me (Limited engagements start 7-15)		Paul Newman, Pier Angeli
Special Handling		High Society (Limited engagements start 8-1)		Grace Kelly, Bing Crosby, Frank Sinatra, Celeste Holm

PARAMOUNT

Release Date	Release No.	Production	Time (min.)	Cast
Feb.	5511	The Rose Tattoo (VistaVision)	117	Burt Lancaster, Anna Magnani, Marisa Pavan
Mar.	5512	The Court Jester (VistaVision-Tech.)	101	Danny Kaye, Glynis Johns, Basil Rathbone
April	5513	Anything Goes (VistaVision-Tech.)	106	Bing Crosby, Donald O'Connor, Jeanmaire, Mitzi Gaynor
April	5514	The Scarlet Hour (VistaVision)	95	Carol Ohmart, Tom Tryon, Jody Lawrance
May	5515	The Birds and the Bees (VistaVision-Tech.)	94	George Gobel, Mitzi Gaynor, David Niven
May	R5516	Whispering Smith (Tech.) (REISSUE)	89	Alan Ladd, Robert Preston, Brenda Marshall
May	R5517	Streets of Laredo (Tech.) (REISSUE)	93	William Holden, MacDonald Carey
May	R5518	Two Years Before the Mast (REISSUE)	98	Alan Ladd, Brian Donlevy, Barry Fitzgerald
June	5520	The Man Who Knew Too Much (VistaVision-Tech.)	120	James Stewart, Doris Day
June	5521	The Leather Saint (VistaVision)	86	John Derek, Jody Lawrance
July	5522	That Certain Feeling (VistaVision-Tech.)	103	Bob Hope, Eva Marie Saint, George Sanders
July	5523	Pardners (VistaVision-Tech.)		Dean Martin, Jerry Lewis
Aug.	5524	The Proud and Profane (VistaVision)	111	William Holden, Deborah Kerr, Thelma Ritter

RKO-RADIO

Release Date	Release No.	Production	Time (min.)	Cast
Feb.	608	Slightly Scarlet (Tech.-Superscope)	99	John Payne, Arlene Dahl, Rhonda Fleming
Feb.	609	The Brain Machine	72	Patrick Barr, Elizabeth Allan
Mar.	610	The Conqueror (Tech.-CinemaScope) Pre-release	111	John Wayne, Susan Hayward, Pedro Armendariz
April	612	The Bold and the Brave	87	Mickey Rooney, Wendell Corey, Nicole Maurey
April	611	The Way Out	78	Mona Freeman, Gene Nelson
May	613	Great Day In The Morning (Tech.)	92	Virginia Mayo, Robert Stack, Ruth Roman
May	615	While The City Sleeps	100	Dana Andrews, Ida Lupino, Rhonda Fleming

FEATURES—Calendar of Current Releases

(As far ahead as it is possible to obtain them)

REPUBLIC

Release Date	Release No.	Production	Time (min.)	Cast
Feb.	5504	Doctor At Sea (Technicolor)	92	Dirk Bogarde, Brigitte Bardot, Brenda De Banzie, James Robertson Justice
Mar.	5a33	When Gangland Strikes	70	Raymond Greenleaf, Marjie Millar, John Hudson
Mar.	5503	Magic Fire (Trucolor)	90	Yvonne DeCarlo, Carlos Thompson, Rita Gam
Mar.	5505	Come Next Spring (Trucolor)	92	Ann Sheridan, Steve Cochran, Walter Brennan
Apr.	5506	Circus Girl (Trucolor)	88	Kristina Soederbaum, Willy Birgel
Apr.	5507	Stranger at My Door	85	MacDonald Carey, Patricia Medina
Apr.	5536	Terror At Midnight	70	Scott Brady, Joan Vohs
Apr.	5508	Zanzabuka (Trucolor)	64	Lewis Cotlow's Third African Expedition
May	5509	The Maverick Queen (Trucolor-Naturama)	90	Barbara Stanwyck, Barry Sullivan, Scott Brady, Mary Murphy
May	.....	A Strange Adventure	.....	Joan Evans, Ben Cooper, Marla English
May	.....	Thunder Over Arizona (Trucolor-Naturama)	.....	Skip Homiere, Kristine Miller, George Macready
June	.....	Lisbon (Trucolor-Naturama)	.....	Ray Milland, Maureen O'Hara, Claude Rains
		Dakota Incident (Trucolor)	.....	Linda Darnell, Dale Robertson, John Lund
		This Man Is Armed	.....	Dane Clark, May Wynn, William Talman
		A Woman's Devotion (Trucolor)	.....	Ralph Meeker, Janice Rule, Paul Henreid

TRANS-LUX DIST. CORP.

April	.....	Lovers and Lollipops	82	Lori March, and Gerald O'Loughlin
June	.....	La Strada (The Road)	115	Anthony Quinn, Giuletta Massina Richard Basehart
Aug.	.....	Danger Flight 931	78	Dany Robin, Dieter Borsche, Simone Renant, Francois Perier

TWENTIETH CENTURY-FOX

Feb.	603-01	The Man Who Never Was (CinemaScope-De Luxe)	103	Clifton Webb, Gloria Grahame
Feb.	604-09	Carousel (CinemaScope 55M-De Luxe)	128	Gordon MacRae, Shirley Jones
Mar.	605-6	On the Threshold of Space (CinemaScope-De Luxe)	96	John Hodiak, Virginia Leith, Guy Madison
Mar.	606-4	The Man In The Gray Flannel Suit (CinemaScope-De Luxe)	152	Gregory Peck, Jennifer Jones, Fredric March
April	608-0	The Revolt of Mamie Stover (CinemaScope-De Luxe)	93	Jane Russell, Richard Egan
April	611-4	Hilda Crane (CinemaScope-Tech.)	87	Jean Simmons, Guy Madison, Jean P. Aumont, P. Knudsen
April	609-8	Mohawk (De Luxe)	79	Scott Brady, Rita Gam, Neville Brand
May	607-2	23 Paces to Baker Street (CinemaScope-De Luxe)	103	Van Johnson, Vera Miles
May	610-6	The Proud Ones (CinemaScope-DeLuxe)	94	Robert Ryan, Virginia Mayo
June	612-2	D-Day—The Sixth of June (CinemaScope-De Luxe)	106	Robert Taylor, Richard Todd, Dana Wynter
June	614-8	Massacre (color)	76	Dane Clark, James Craig
June	613-0	Abdullah's Harem (color)	88	Gregory Ratoff, Kay Kendall
July	617-1	Barefoot Battalion	63	Maria Costi, Nicos Fermas
July	616-3	The Queen of Babylon (color)	.....	Rhonda Fleming, Ricardo Montalban
July	615-5	The King And I (CinemaScope55-DeLuxe)	.....	Deborah Kerr, Yul Brynner
Aug.	618-9	Bus Stop (CinemaScope-DeLuxe)	.....	Marilyn Monroe, Don Murray
Aug.	619-7	The Last Wagon (CinemaScope-DeLuxe)	.....	Richard Widmark, Felicia Farr
Sept.	.....	Bigger Than Life (CinemaScope-DeLuxe)	.....	James Mason, Barbara Rush
Sept.	.....	Between Heaven and Hell (CinemaScope-DeLuxe)	.....	Robert Wagner, Terry Moore
Oct.	.....	The Best Things in Life Are Free (CinemaScope-DeLuxe)	.....	Gordon MacRae, Ernest Borgnine, Dan Dailey, Sheree North

UNITED ARTISTS

Jan.	5601	The Man with the Golden Arm	119	Frank Sinatra, Eleanor Parker, Kim Novak
Jan.	5539	Storm Fear	88	Cornel Wilde, Jean Wallace
Jan.	5602	Three Bad Sisters	76	Marla English, Kathleen Hughes, Sara Shane
Feb.	5604	Let's Make Up (EastmanColor)	62	Errol Flynn, Anna Neagle, David Farrar
Feb.	5605	Shadow of the Eagle	93	Richard Greene, Valentina Cortesa, Greta Gynt
Feb.	5607	Manfish (DeLuxe Color)	76	John Bromfield, Lon Chaney, Victor Jory
Feb.	5608	The Killer Is Loose	73	Joseph Cotten, Rhonda Fleming, Wendell Corey
Mar.	5612	Patterns	83	Van Heflin, Everett Sloane, Ed Begley
Mar.	5611	Comanche (CinemaScope-Tech.)	87	Dana Andrews, Linda Cristal, Kent Smith
Mar.	5610	Ghost Town	75	Kent Taylor, Marian Carr, John Smith
Mar.	5606	The Sea Shall Not Have Them	91	Michael Redgrave, Dirk Bogarde, Anthony Steele
Apr.	5621	Alexander The Great (CinemaScope-Tech.)	141	Richard Burton, Fredric March, Claire Bloom, Danielle Darrieux
Apr.	5609	Timetable	79	Mark Stevens, Felicia Farr, King Calder, Marianne Stewart
Apr.	5614	The Broken Star	82	Howard Duff, Lita Baron, Bill Williams
Apr.	5620	The Creeping Unknown	78	Brian Donlevy, Margia Dean, Jack Warner
May	5615	The Crime Against Joe	69	John Bromfield, Julie London Henry Calvin
May	5616	Quincannon, Frontier Scout	83	Tony Martin, Peggie Castle, John Bromfield
May	5625	Unidentified Flying Objects	92	No Cast
May	5626	Foreign Intrigue	100	Robert Mitchum, Genevieve Page, Ingrid Tulean
June	5617	The Black Sleep	.....	Basil Rathbone, Akim Tamiroff, John Carradine, Bela Lugosi, Lon Chaney Jr.
June	5627	Nightmare	89	Edward G. Robinson, Kevin McCarthy, Connie Russell
June	5622	A Kiss Before Dying	94	Robert Wagner, Jeffrey Hunter, Virginia Leith, Joanne Woodward
June	5630	Star of India	92	Cornel Wilde, Jean Wallace
June	5623	Shadow of Fear	76	Mona Freeman, Jean Kent, Maxwell Reed

UNIVERSAL

Feb.	5610	There's Always Tomorrow	84	Barbara Stanwyck, Fred MacMurray, Joan Bennett
Feb.	5611	Benny Goodman Story (Technicolor)	116	Steve Allen, Donna Reed
Mar.	5612	World In My Corner	82	Audie Murphy, Barbara Rush, Jeff Morrow
Mar.	5613	Never Say Goodbye (Tech.)	96	Rock Hudson, Cornell Borchers
Mar.	5614	Red Sundown (Tech.)	81	Rory Calhoun, Martha Hyer, Dean Jagger
April	5615	Kettles in The Ozarks	81	Majorie Main, Arthur Hunnicutt, Una Merkie
April	5616	Backlash (Tech.)	92	Richard Widmark, Donna Reed
April	5617	The Creature Walks Among Us	92	Jeff Morrow, Leigh Snowden
May	5618	The Price of Fear	80	Merle Oberon, Lex Barker, Charles Drake, Gia Scala
May	5619	A Day of Fury (Tech.)	78	Dale Robertson, Maria Corday
May	5687	Tap Roots (Tech.-Re-release)	109	Van Heflin, Susan Hayward, Boris Karloff
May	5688	Kansas Raiders (Tech.-Re-release)	79	Tony Curtis, Audie Murphy, Marguerite Chapman
June	5620	Star In The Dust (Tech.)	80	John Agar, Mamie Van Doren, Richard Boone
June	5621	Outside The Law	80	Ray Danton, Leigh Snowdan, Grant Williams
July	5622	The Rawhide Years (Tech.)	85	Tony Curtis, Colleen Miller, Arthur Kennedy
July	5623	Congo Crossing (Tech.)	87	Virginia Mayo, George Nader, Peter Lorre
July	5624	Toy Tiger (Tech.)	88	Laraine Day, Tim Hovey
July	5629	Behind the High Wall	85	Tom Tulley, Sylvia Sidney, Betty Lynn

WARNER BROS.

Feb.	510	Helen of Troy (CinemaScope-WarnerColor)	115	Rossana Podesta, Jack Sernas, Sir Cedric Hardwicke
Feb.	511	The Lone Ranger (WarnerColor)	86	Clayton Moore, Jay Silverheels, Lyle Bettger, Bonita Granville
Mar.	513	The River Changes	91	Rossana Rory, Harald Maresch
Mar.	514	The Steel Jungle	86	Peny Lopez, Beverly Garland
Mar.	515	Our Miss Brooks	85	Eve Arden, Gale Gordon Don Porter
Apr.	512	Miracle in the Rain	107	Jane Wyman, Van Johnson
Apr.	516	Serenade (WarnerColor)	121	Mario Lanza, Joan Fontaine, Sarita Montiel, Vincent Price
May	517	Good-Bye, My Lady	95	Walter Brennan, Phil Harris, Brandon de Wilde
May	518	The Searchers (Vista-Vision) (Tech.)	119	John Wayne, Jeffrey Hunter, Vera Miles, Ward Bond, Natalie Wood
June	519	As Long As You're Near Me	101	Maria Schell, O. W. Fischer
June	522	Dallas (Re-issue)	94	Gary Cooper, Ruth Roman
June	523	Distant Drums (Re-issue)	101	Gary Cooper, Mari Aldon
June	520	The Animal World (Tech.)	82	
June	521	Moby Dick (Tech.)	116	Gregory Peck, Richard Basehart

SHORTS—Calendar of Releases

COLUMBIA

1955-56

Series	Prod. No.	Title	Reels	Release Date	Time (Min.)
All Star	8414	Come On Seven	2	Feb. 23	16
"	8415	Army Daze	2	Mar. 22	16
"	8416	Andy Goes Wild	2	Apr. 26	17
Color Favorites (Tech. Re-issue)	8607	Boston Beanie	1	Feb. 2	6
"	8608	Swiss Tease	1	Feb. 23	6
"	8609	A Peekoolyar Sitheeayshun	1	Mar. 15	7
"	8610	Phoney Baloney	1	Apr. 5	7
"	8611	Pickled Puss	1	Apr. 19	6½
"	8612	The Uncultured Vulture	1	May 10	5½
"	8613	Be Patient, Patient	1	June 7	7
"	8614	Loco Bobo	1	June 21	6
Assorted Favorites	8424	Black Eyes And Blue	2	Feb. 2	16½
"	8425	Reno-Vated	2	Mar. 15	18½
"	8426	Get Along Little Zombie	2	May 17	17
World of Sports	8803	Swing, Rasslin 'n Sock	1	Feb. 2	9½
"	8804	Florida-Fin-Antics	1	Feb. 23	9
"	8805	Navy All American	1	Mar. 15	9
"	8806	Turf Play	1	Apr. 26	9
"	8807	Nassau Holiday	1	May 24	9½
Screen Snapshots	8856	Hollywood Small Fry	1	Feb. 23	10½
"	8857	Hollywood, City of Stars	1	Mar. 22	10
"	8858	Playtime in Hollywood	1	May 3	9½
"	8859	Mr. Rhythm's Holiday	1	June 14	9
Thrills of Music (Re-issue)	8954	Frankie Carle & Orch.	1	Feb. 9	9
"	8955	Miguelito Valdes & Orch.	1	Apr. 12	10
"	8956	Ina Ray Hutton & Orch.	1	June 11	9
Candid Microphone	8554	No. 6 (Series No. 2)	1	Mar. 8	10½
"	8555	No. 1 (Series No. 3)	1	June 7	11
U.P.A. Assorted (Tech.)	8503	The Jaywalker	1	May 31	6½
Comedy Favorites (Re-issue)	8434	Microspook	2	Mar. 1	16
"	8435	Flung By A Fling	2	Apr. 12	16
"	8436	Socks Appeal	2	June 21	17½
Serials—15 Chapters	8160	The Monster and the Ape	...	Apr. 21	.....
Mr. Magoo (Cinema-Scope Tech.)	8752	Magoo's Canine Mutiny	1	Mar. 8	6½
"	8753	Magoo Goes West	1	Apr. 19	6
"	8754	Calling Dr. Magoo	1	May 24	6
"	8755	Magoo Beats The Heat	1	June 21	.....
Stooge Comedies	8405	Creeps	2	Feb. 2	16
"	8406	Flagpole Jitters	2	Apr. 5	16
"	8407	For Crimin' Out Loud	2	May 3	16
Gerald McBoing-Boing (Cinem-Scope Tech.)	8511	On Planet Moo	1	Feb. 8	7
CinemaScope Featurette (Tech.)	8441	Wonders Of Manhattan	2	Feb. 16	16
"	8442	April In Portugal	2	Apr. 20	20

METRO-GOLDWYN-MAYER

1955-56

Cinemascope Cartoons (Tech.)	C-734	The Egg and Jerry	1	Mar. 23	8
"	C-736	Busy Buddies	1	May 4	7
Gold Medal Reprint Cartoons(Tech.)	*W-769	Professor Tom	1	Feb. 3	8
"	*W-770	Mouse Cleaning	1	Feb. 17	7
"	*W-771	Goggle Fishing Bear	1	Mar. 2	7
"	*W-772	House of Tomorrow	1	Mar. 16	7
"	*W-773	Doggone Tired	1	Apr. 6	8
"	*W-774	Counterfeit Cat	1	Apr. 27	7
Passing Parades	*P-773	The Baron And The Rose	1	Feb. 10	11
"	*P-774	Goodbye, Miss Turlock	1	Apr. 20	10
"	*P-775	Stairway To Light	1	June 1	10
"	*P-776	Story That Couldn't Be Printed	1	July 6	11
Robert Benchleys (Re-issues)	*B-724	Courtship of the Newt	1	Mar. 9	8
"	*B-725	How To Sublet	1	May 11	8
"	*B-726	Mental Poise	1	June 15	7

* *Any size screen up to 1.75-to-1 ratio.*

PARAMOUNT

1955-56

Popeye (Tech.)	E15-5	Popeye For President	1	April 6	9
"	E15-6	Out To Punch	1	June 8	6
Noveltoon (Tech.)	P15-4	Sleuth But Sure	1	Mar. 23	6
"	P15-5	Swab The Duck	1	May 11	6
Sportlight	R15-3	Animal-Sports Quiz	1	Feb. 3	9
"	R15-5	Carolina Court Champs	1	Mar. 16	10
"	R15-4	Winter Wonder Trails	1	Apr. 13	9
"	R15-6	Men Who Can Take It	1	June 22	9
Topper	M15-4	There's Gold In Them Thrills	1	Mar. 9	10
"	M15-5	Ups and Downs	1	May 4	9
Casper (Tech.)	B15-3	Ground Hog Play	1	Feb. 10	6
"	B15-4	Dutch Treat	1	Apr. 20	6
"	B15-5	Penguin for Your Thoughts	1	June 22	7
Herman & Katnip (Tech.)	H15-2	Mouseum	1	Feb. 24	6
"	H15-3	Will Do Mousework	1	June 29	6
VistaVision-Special (Tech.)	V15-1	Bing Presents Oreste	1	Mar. 2	10
"	V15-2	VistaVision Visits Panama	1	June 29	10

RKO-RADIO

1955-56

RKO Pathe Specials	63103	Sentinels In The Air	2	Feb. 10	15
Screenliners	64205	Her Honor, The Nurse	1	Jan. 6	8
* Not released in Canada.					
"	64206	Fortune Seekers	1	Feb. 3	8
Sportscopes	64306	Island Windjammers	1	Jan. 20	8
"	64307	Ski Flying	1	Feb. 17	8

REPUBLIC

Serials	5583	Manhunt of Mystery Island (Re-release)	15 Ep.	Jan. 2	—
"	.....	Adventures of Frank & Jesse James (Re-release)	13 Ep.		

TWENTIETH CENTURY-FOX

1956

CinemaScope (De Luxe)	7603	Adventure in Capri	1	Feb.	9
"	7605	Hunters of the Sea	1	May	9
"	7607	Cowboys of the Maremma	1	June	9
"	7604	Pigskin Pewees	1	July	9
"	7606	Honeymoon Paradise	1	Aug.	9
Terrytoon (Tech.) (Re-Releases)	5602	Heckle & Jeckle the talking Magpies in Miami Maniacs	1	Feb.	7
"	5603	Hep Mother Hubbard	1	Mar.	7
"	5604	Terry Bears in Baffling Bunnies	1	April	7
"	5605	The Wolf's Pardon	1	May	7
"	5606	Felix The Fox	1	June	7
"	5607	The Lyin' Lion	1	July	7
"	5608	Paint Pot Symphony	1	Aug.	7
"	5609	The Kitten Sitter	1	Sept.	7
"	5610	Flying Cups & Saucers	1	Oct.	7
"	5611	One Nate Tony	1	Nov.	7
"	5612	Mystery in the Moonlight	1	Dec.	7
CinemaScope (Tech.)	5632	Uranium Blues	1	Feb.	7
"	5633	Good Deed Daly in Scouts to the Rescue	1	Mar.	7
"	5634	Oceans of Love	1	April	7
"	5635	Lucky Dog	1	May	7
"	5636	Clancy the Bull in Police Dogged	1	June	7
"	5637	The Brave Little Brave	1	July	7
"	5638	Good Deed Daly in Cloak & Stagger	1	Aug.	7
CinemaScope (Tech.) (Special)	7608	Land of the Bible	2	Apr.	21
"	7609	The Dark Wave	2	June	23

UNIVERSAL

Color Parade	2673	Blue Coast	1	Mar. 20	9
"	2674	Invitation to New York	1	Apr. 8	9
Musical Featurette	2654	The Tennessee Plowboy	2	Feb. 27	16
"	2655	Around The World Revue	2	Mar. 19	16
Walter Lantz Cartunes (Tech.)	2613	After the Ball (Woody Woodpecker)	1	Feb. 13	7
"	2614	Get Lost (Woody Woodpecker)	1	Mar. 12	7
"	2615	Chief Charlie Horse (Woody Woodpecker)	1	Apr. 9	7
"	2616	The Ostrich Egg & I (Special)	1	May 7	7
"	2617	Woodpecker From Mars (Woody Woodpecker)	1	June 4	7
"	2618	Room and Wrath (Special)	1	July 2	7
"	2619	Arts and Flowers (Woody Woodpecker)	1	July 30	7
"	2620	The Talking Dog (Special)	1	Aug. 29	7
Walter Lantz Reissues Tech. Cartunes	2631	Dog Tax Dodgers	1	Feb. 20	7
"	2632	Playful Pelican	1	Mar. 26	7
"	2633	Wet Blanket Policy	1	Apr. 23	7
"	2634	Scrappy's Birthday	1	May 28	7
"	2635	Wild & Woody	1	June 25	7
"	2636	Drooler's Delight	1	July 30	7
Variety Views	2692	Brooklyn Goes To Paris	1	Feb. 20	9
"	2693	Girl Meets Buoy	1	Mar. 26	9
"	2694	The Citadel	1	Apr. 23	9

WARNERS

1955-56

Color Specials	3005	Out Of The Desert	2	Feb. 4	20
" "	3006	'Copters And Cows	2	Mar. 3	20
" "	3007	A Boy & His Dog	2	May 12	20
" "	3008	Wonders of Araby	2	June 30	20
" "	3009	Miracle in the Caribbean	2	Aug. 25	20
" "	3010	Trailin' West	2	July 28	20
Featurettes	3104	Picture Parade	2	Mar. 24	21
"	3105	Once Over Lightly	2	May 26	21
"	3106	Through the Camera's Eye	1	Aug. 11	7
Blue Ribbon (Tech.) (Re-issues)	3307	I Taw A Putty Tat	1	Feb. 25	7
"	3308	Two Gophers From Texas	1	Mar. 31	7
"	3309	Kit For Kat	1	Apr. 21	7
"	3310	Scaredy Cat	1	June 2	7
"	3311	Horsefly Fleas	1	July 7	7
"	3312	Little Orphan Airedale	1	Aug. 4	7
"	3313	Daffy Dilly	1	Aug. 18	7
Joe McDoakes	3404	So You Want To Be Pretty	1	Mar. 10	7
"	3405	So You Want to Play the Piano	1	May 5	7
"	3406	So Your Wife Wants to Work	1	July 14	7
Sports Parade (Color)	3503	Green Gold	1	Feb. 18	7
"	3504	Crashing the Water Barrier	1	Mar. 17	7
"	3505	Facing Your Danger	1	May 19	7
"	3506	The Sporting Irish	1	July 21	7
Specials	3604	A Neckin' Party	1	Mar. 17	7
"	3605	I Never Forget a Face	1	Apr. 28	7
"	3606	Smart As a Fox	1	June 16	7
"	3607	Animals and Kids	1	Aug. 18	7
M. M. Cartoons (Tech.)	3710	Weasel Stop	1	Feb. 11	7
"	3711	The High And The Flighty	1	Feb. 18	7
"	3712	Rocket Squad	1	Mar. 10	7
"	3713	Tweet And Sour	1	Mar. 24	7
"	3714	Heaven Scent	1	Mar. 31	7
"	3715	Mixed Master	1	Apr. 14	7
"	3716	Gee Whiz-z-z-z-z-z-z	1	May 5	7
"	3717	Tree Cornered Tweety	1	May 19	7
"	3718	The Unexpected Pest	1	June 2	7
"	3719	Tugboat Granny	1	June 23	7
"	3720	Stupor Duck	1	July 7	7
"	3721	Rocket By Baby	1	Aug. 4	7
"	3722	Raw! Raw! Rooster!	1	Aug. 25	7
Bugs Bunny Specials (Tech.)	3726	Broomstick Bunny	1	Feb. 25	7
"	3727	Rabbitson Crusoe	1	Apr. 28	7
"	3728	Napolean Bunny-Part	1	June 16	7
"	3729	Barbary Coast Bunny	1	July 21	7
"	3730	Half-Fare Hare	1	Aug. 18	7
Melody Master Bands (Reissue)	3804	Carl Hoff & Band	1	Feb. 11	10
"	3805	Borrah Minevitch	1	Apr. 14	10
"	3806	Henry Busse & His Orch.	1	July 14	10

COLUMBIA'S "FLYING SAUCERS" SHATTERS RECORDS IN OPENING AT DENVER THEATRE, DENVER!

GET ABOARD NOW!

FLASH!

TOPPING "IT CAME FROM BENEATH THE SEA" RECORDS BY MORE THAN 135% IN SALT LAKE! OKLAHOMA CITY! L.A.!



starring **HUGH MARLOWE** · **JOAN TAYLOR** with **DONALD CURTIS**

Screen Play by GEORGE WORTHING YATES and RAYMOND T. MARCUS · Screen Story by CURT SIODMAK · Technical E RAY HARRY

Produced by CHARLES H. SCHNEER · Executive Producer: SAM KATZMAN · Directed by FRED F. SEARS · A COLUMBIA PICTURE

THE Independent FILM JOURNAL

DEVOTED to the BEST INTERESTS of the MOTION PICTURE INDUSTRY

In this issue

EWS

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O MEET ON PERSONAL
PROBLEMS DURING CONVENTION

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FABIAN REPORTED OUT

MOVE TO REPORT OUT
KING TAX RELIEF BILL

MASSACHUSETTS MINIMUM
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SAVINGS IN WORKMEN'S
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HOUSE TO INVESTIGATE
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37, No. 13 July 7, 1956

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On The Line!

CLEAN LINEN

FROM several responsible industry quarters comes the constructive suggestion that a moratorium be declared on the name-calling and recriminations levelled by production and distribution at exhibition, and vice-versa.

Never in our memory can we recall a period where bitterness and fault-finding were as prevalent in assessing blame for the business slump. This condition was obviously intensified by the claims and counterclaims aired before the Senate Small Business Sub-committee.

These hearings alone, which are now behind us, should have served as an object lesson in calling a halt to the washing of dirty industry linen in public.

(See Page 3)

"Somebody Up There Likes Me"... a motion picture so important M-G-M is giving it a special preview in 32 cities

Extra special pictures deserve extra special welcomes.

So—between June 27 and July 2—M-G-M is previewing "Somebody Up There Likes Me" in 32 cities across the nation.

This welcome is more than extra special. It is unique.

If you live in or near one of the 32 Preview Cities, and would like to be among the first to see the kind of picture it takes to rate this kind of send-off, just phone the number listed with your city to find out where and when your preview will be held.

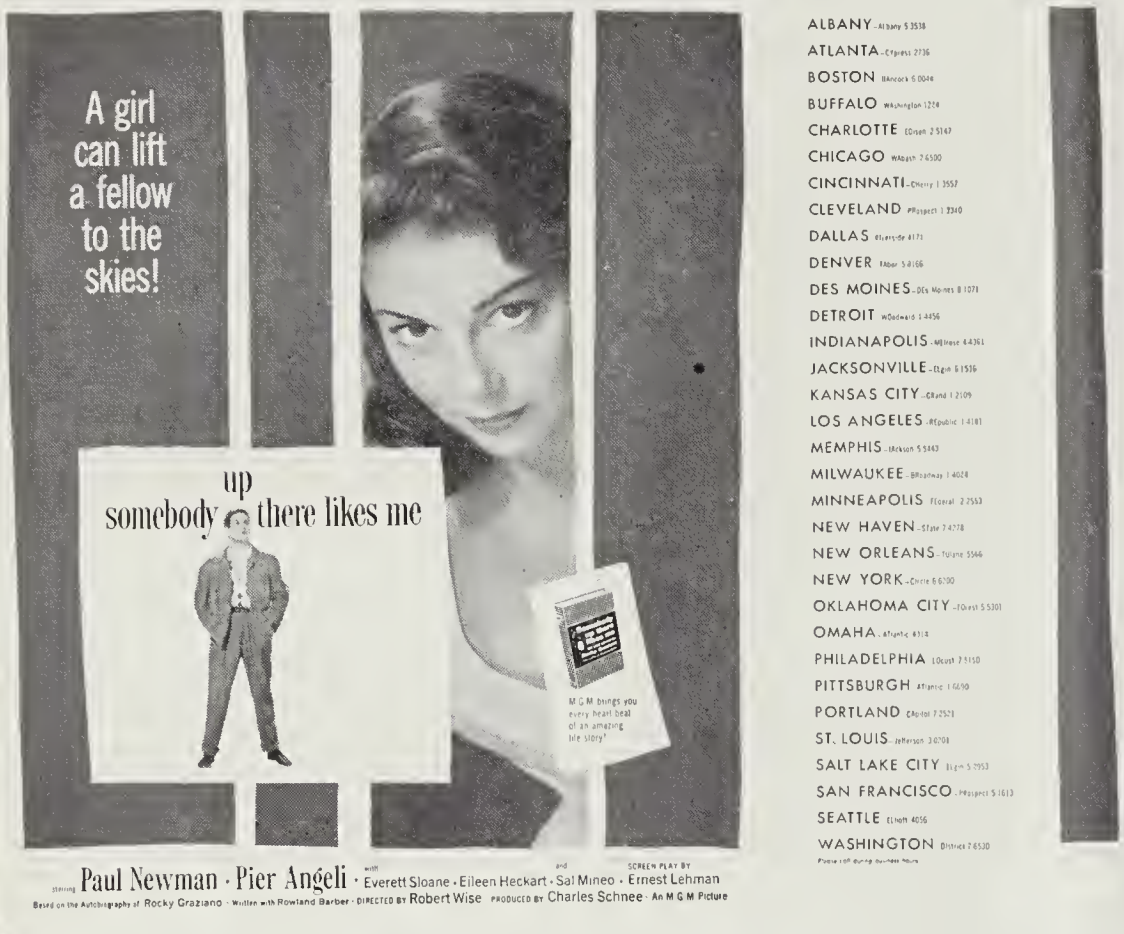
These previews are for everyone. For critics. For fans. For butchers and bakers and candlestick makers. In short, for *all* opinion-makers.

Many of course already know the frank and fascinating story of Rocky Graziano's rocky road to love and happiness. It was acclaimed as a Look Magazine serialization. The Simon & Schuster and the Pocket Book editions were both best-sellers.

Now this life-inspired story is a motion picture, starring the brilliant new dramatic find, Paul Newman, co-starred with Pier Angeli.

It is a picture to look forward to with excitement. A picture to look back on with affection and gratitude.

"SOMEBODY UP THERE LIKES ME" is a picture for everybody.



ALBANY
ATLANTA
BOSTON
BUFFALO
CHARLOTTE
CHICAGO
CINCINNATI
CLEVELAND
DALLAS
DENVER
DES MOINES
DETROIT
INDIANAPOLIS
JACKSONVILLE
KANSAS CITY
LOS ANGELES
MEMPHIS
MILWAUKEE
MINNEAPOLIS
NEW HAVEN
NEW ORLEANS
NEW YORK
OKLAHOMA CITY
OMAHA
PHILADELPHIA
PITTSBURGH
PORTLAND
ST. LOUIS
SALT LAKE CITY
SAN FRANCISCO
SEATTLE
WASHINGTON

"SOMEBODY UP THERE LIKES ME" WILL BE THE NEXT ATTRACTION AT LOEW'S STATE, BROADWAY AT 45TH STREET NEW YORK

Full-page ad in N. Y. Times, Sunday, June 24



YOUR ATTENDANC AT OUR PREVIEW INSPIRED A FULL-PAGE N.Y. TIMES AD

It is another M-G-M First!

Currently in Exchange cities throughout America, Theatre Previews of M-G-M's "SOMEBODY UP THERE LIKES ME" are being held for exhibitors, press, radio, TV, together with the public. Last Sunday we alerted the nation's opinion-makers, through the vast nationwide circulation of the N. Y. Times, to the importance of the picture and its screenings. This full-page in the N. Y. Times lists all the cities where the Previews are being held, with local phone numbers for information about the Previews. It represents a forward step in motion picture promotion.

Additionally, M-G-M is placing another off-beat ad in 75 top cities of America. This display advises the readers of TV pages to anticipate Perry Como's RCA recording of the title song, "SOMEBODY UP THERE LIKES ME" and suggests that they urge disc jockeys to play it.

These two promotions are in addition to the extensive newspaper, magazine, TV and radio campaign behind this widely discussed attraction.

(Available in Perspecta Stereophonic or 1-Channel Sound)

July 7, 1956
Vol. 37 No. 13

THE Independent FILM JOURNAL

Editor: MORTON SUNSHINE

DEVOTED TO THE BEST INTERESTS OF THE MOTION PICTURE INDUSTRY

Clean Linen

(Continued from cover)

Unfortunately, it has not yet so served.

It is not our purpose here to repeat some of the unpleasant things that are being circulated by members of one branch of the industry against the other since it will serve no useful purpose. Some of the accusations are broad generalities; others contain a thread of truth; most are blown up out of proportion by virtue of the existing conflicts that beset the business.

It is our purpose to point out that any time one segment of the industry attacks another, it does irreparable injury to itself. Is there not yet an awareness that everyone in the motion picture industry has a community of interest in good public relations—and that no segment has an immunity against bad public relations? The public relations of any industry torn by internal dissension must suffer—and we are no exception.

The public has an attitude toward motion pictures. It is never static, changing from day to day and ultimately reflecting itself in attendance figures.

Despite these obvious facts, the industry can boast no integrated, coordinated program of public relations, and the one organization that can serve in this capacity is being attacked from within and is well-nigh helpless.

It is time for a change. There is a crying need to develop the motion picture audience by means of research, promotion and a semblance of industry unity. in which the positive is accentuated while striving to eliminate the negative.

Let's begin with the premise that everybody is trying to do a good job—that the producer is out to make the finest pictures that he can and that the exhibitor is operating his theatre to the best of his ability. It would be entirely appropriate for exhibitors to talk glowingly of the fine pictures that are coming to the boxoffice, and for production and distribution to talk of the many industry contributions made by the theatres.

We do not know of any other industry that does so much to hurt itself.

Two Pictures-One View

During the past week, we saw two pictures, both heart-warming but different as day from night; both brilliantly produced and directed; both introducing new film personalities assured of immediate stardom; both making you proud to be associated with a medium that can do so much.

The King and I, long-awaited, lives up to the splendid 20th-Fox advance promotional campaign and audiences will not be let down. It is one of the finest musical dramas we have ever seen. As we say in our review (page 26), it is "just about the greatest, etcetera, etcetera, and so forth." And don't forget the appeal of Yul Brynner! As his Number One wife remarks, "He's something wonderful!"

Also, everybody—but everybody—liked *Somebody Up There Likes Me*, which M-G-M sneak-previewed at the Loew's Lexington in New York and in various exchange areas around the country. We didn't need Market Research to confirm that the audience response was the highest ever recorded by an M-G-M black-and-white drama and that Paul Newman, who gives an unusual performance, is a new star in the making. We were there!

Three Will Get You Five

More than 3000 theatres have joined the list of those pledged to conduct audience collections during the week of July 16 to benefit the Will Rogers Memorial Hospital. The goal is 5000 theatres and $500,000.

If you have not yet indicated your willingness to participate in the campaign, we urge you to return the pledge form on the Will Rogers Memorial Hospital ad included in this issue. About 95 percent of those pledged have agreed to conduct audience collections for at least a split week.

The trailers will be delivered and may be used whenever the best results are obtainable. The trailers will not be picked up after use. It is easier to do a good job which gives a great deal more satisfaction. From experience, we know that audiences will not object and will join in this great industry cause. How about you?

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For Personal Theatre Problems

TOA Sets Convention Dates For Members, Sales Chiefs

Members of Theatre Owners of America will have the opportunity of discussing their personal theatre problems with the general sales managers of the major distributing companies during the annual convention scheduled for the New York Coliseum this September. The announcement was made by the conclave's newly-appointed executive chairman, Walter Reade, Jr., president of Walter Reade Theatres. The former TOA president and board chairman



WALTER READE, JR.



MYRON BLANK

revealed that he has received favorable responses from all distribution officials contacted to date. According to the plan, the sales managers will set aside the week of Sept. 20 for discussions to be arranged at the convenience of the individual theatre owner, Reade said.

"In another major step in preparing for the New York meeting, TOA president Myron Blank announced that a precedent-setting National Exhibition Conference will be held in Chicago on July 30-31 to discuss showmanship ideas and prepare a kit for the TOA members at the convention. It will mark the first time, Blank stated, that a special session has been held before an annual convention to exchange tested and new selling ideas.

"Spade-Work" Group

Heading the "spade-work" group, Reade noted that the theme of this year's TOA meeting will be "how to improve your boxoffice." In taking over as convention chairman, Reade declared, "We are calling on the individual talents of all exhibitors to solve our difficulties. Experience has taught us that the application of the sound principles of showmanship can overcome these obstacles."

The Chicago meeting will bring together TOA members selected from all sections of the country, "both big and little," Reade pointed out. The meeting, he added, will be "a guarantee of taking home new methods of improving their services to their communities and of revivifying their boxoffice" for all exhibitors.

At present, Blank and Reade are consulting in New York headquarters on the groundwork for the Fall convention. Blank is now awaiting word from the Motion Picture Association on possible cooperation for the annual meeting. The TOA president recently discussed this phase of the convention with MPA officials who promised to study the proposal and answer within ten days.

It was also announced this week that a telegram requesting short reels of 1956-57 product was sent to the presidents of all the distributing companies by Blank. According to Blank's message:

"This type of presentation has been very successful in the past. It is most important that exhibitors take home a fresh outlook for the future. We know of no more effective way than showing them your array of product that will be available for them to present to their communities."

Blank stressed that many exhibitors return to their communities after the annual convention with little contact with the film industry except their monthly meetings with films salesmen. Thus, the showing of film clips and the meetings with sales managers in their homes offices should give exhibitors a greater sense of industry participation this year, he said.

Names Co-Chairmen

The TOA president also announced the appointment of R. M. Kennedy, Alabama Theatre Association president, Robert A. Livingston, Nebraska Theatre Association president and national TOA secretary, and Burton I. Jones, San Diego theatre owner, as co-chairman of the convention. As in the case of the Chicago meeting this month, the co-chairmen's appointment reflects the wide national representation TOA is stressing for the September convention, Reade pointed out. In another TOA appointment, Philip F. Harling, an executive of Fabian Theatres for the past 15 years, has been named director of convention finances for the 1956 conclave.

Move To Report King Bill Out

WASHINGTON.—Rep. Cecil King (D., Calif.) is expected to ask approval of his proposal to exempt all admissions under one dollar from the tax this week. However, Federal admissions tax relief will not be considered by the House Ways and Means Committee in connection with the pending technical excise tax bill.

Rep. King will seek to have H.R. 9875 reported out favorably by the powerful committee of which he is a member. It is known that other members of the same committee will vote for its passage if it is considered.

Chairman Jere Cooper (D., Tenn.) has ruled that proposals to lower or repeal the admissions levy could not be offered as amendments to this measure. He held that all recommendations for rate changes were out of order.

This means that the only door left open to the film industry this session is consideration of a separate bill when the committee begins going over measures already introduced by individual members.

House Unit Questions Wisdom Of Federal AB-PT Merger OK

WASHINGTON. — Federal Communications Commission officials have told a House Judiciary sub-committee that the merger of American Broadcasting Co. with United Paramount Theatres created greater competition with NBC and CBS and thereby justified FCC approval. The sub-committee, looking into anti-trust problems in the television industry, was questioning the wisdom of permitting an anti-trust action defendant to participate in a major merger of this sort.

Furthermore, Chairman Emanuel Celler (D., N. Y.) took the position that the Justice Department had been "very laggard" in failing to oppose the merger while it was under consideration by the FCC.

FCC Commissioner Rosel Hyde said Justice was apprised of the hearings on the merger, declined to participate, but later told the Commission that the merger had anti-trust implications which might lessen competition. But Hyde said the competitive aspects arising out of the creation of "an effective third network" had proved the wisdom of the merger approval.

In another development, AB-PT was granted a 60-day extension in the divestiture deadline by the Justice Department this week. AB-PT has 24 theatres to dispose of under the Paramount consent decree—22 of which are owned jointly with Maine and New Hampshire theatres. The last of the five companies sued in the Paramount case to dispose of holdings, AB-PT had the largest number of theatres to drop under the divestiture order.

Mass. Minimum Wage Law Stayed

BOSTON.—Allied Theatres of New England petition for an injunction to stay the effectiveness of the minimum wage order scheduled to go into effect July 1, was granted in Superior Court here so that the minimum wage provisions cannot go into ecect prior to a September hearing and a final adjudication on the merits.

On June 20, a new minimum wage order for the amusement and recreation industries was signed by Ernest Johnson, Commissioner of Labor and Industries. Affecting doormen, cashiers, assistant managers and ushers, the new order increased the scale from 75 cents per hour to 90 cents per hour although theatre ushers were placed in a separate category of 80 cents per hour.

In its petition, the exhibitor group maintained that the increases were prejudicial on the part of the Department of Labor. Joining Allied in the petition was the outdoor amusement parks industry.

The order does not involve candy girls who come under the mercantile order; nor janitors, porters and matrons who come under the Building and Service Occupations; nor office help which comes under the Technical and Clerical order. These groups remain at 75 cents per hour minimum, but it is understood that they are meeting in separate groups for a complete study of their own minimum wage setup.

WB Sale Imminent; Warner, Kalmenson Slated For Top Posts

The conclusion of the sale of Warner Brothers stock to a firm headed by Serge Semenenko, Boston financier, is imminent, informed industry observers reported this week. It has also been indicated that Jack Warner will become president of the company and will be a co-investor with the Semenenko group. It now appears definite that Si Fabian has definitely withdrawn from the purchasing group.

Fabian's withdrawal came after a series of legal complications arose with the Department of Justice. It was reported that Fabian would be allowed to buy into the major distributing company only after he and his family divested themselves of their holdings in the Stanley Warner Corp.

At the time National Allied also advised the Justice Department that their approval of the proposed deal hinged on his divestment of theatre interests. Semenenko's initial bid was on behalf of Fabian. It now appears that Jack Warner will absorb the stock Fabian was originally to buy in addition to his present holdings.

Both Jack Warner and Semenenko are expected to become members of the new board of directors. It has also been reported that Ben Kalmenson, presently vice-president in charge of distribution, will be named executive vice-president and a director of the company. The purchasing group is said to be buying the Warner stock at $27.50 per share and that approximately 18 holders are involved, most of them for nominal sums.

News of a possible stock tender created marked activity last week in Wall Street with the Warner stock selling at $26.00 at press time. The new group is expected to purchase all the stock it can and maintain present company policies.

A Prediction:

Business To Improve Steadily During Second Half Of 1956

A rise in motion picture theatre business during the second half of 1956 over the first half is expected by the Department of Commerce, according to the Department's semi-annual survey of major industries issued this week. The survey also predicted that business for the whole of 1956 would show an improvement over 1955. Specifically the survey stated that gross box office receipts would improve from four to five percent over last year's total of $1,300,000,000. It also estimated that foreign remittances would jump $10 million.

Foreign remittances this year should total $210,000,000, the bulletin estimated. The Commerce report also noted the high rate of drive-in construction throughout the nation. In two years the number of ozoners has increased from 3799 to 4500.

Bearing out the Department's prediction, increasing national theatre attendance was predicted in a late bulletin of Sindlinger & Co., announcing that weekly attendance rose to 55 million. The rise, based on estimates for the first three days of the week, is a four million jump over the previous week, and a ten million jump over a two week period. The 55 million mark is high for 1956 and the highest in a year, the research group announced. Sindlinger also revealed that his estimates point to an even higher jump for drive-ins this week.

For the week ending June 23, drive-ins accounted for 50.9 percent of the 51 million total attendance. It marked the first time in the history of the industry that more persons attended drive-ins than conventional houses in any single week, Sindlinger said.

In an earlier statement, Sindlinger had declared that "this is no time for panic," reiterating his belief that the so-called "lost" audience is not lost at all. Citing a recent weekly survey in which over 60 million persons considered going to the movie theatre although 36 million actually did go, Sindlinger commented that the problem is not lack of public interest in the movies.

The researcher looks to the June attendance rise to inject new spirit into the industry. Since last year's national theatre gross was within $20,000,000 of the 1948 level, the fact is clear that many problems are within industry control, Sindlinger pointed out.

Sindlinger also commented on the attendance decline that occurred between October 1955 and May 1956. The lack of the female in the theatre audience is a major factor here, Sindlinger stated.

New Workmen's Compensation Rates Yield Substantial Savings To Ozoners

As a result of meetings held last November and February of 1956 with the National Council of Compensation, a new single rate basis for compensation became effective June 30, 1956 for drive-in theatres.

The matter of rating and classification was presented to the Council by a special TOA Committee comprised of Philip F. Harling of Fabian Theatres, Milton Blumberg of Walter Reade Theatre, Robert Rawley of Michael Redstone Theatres, Jack G. Wallens of A. Yarchin Insurance Co., and Joseph C. Alterman of TOA.

The states which recognize the National Council, will go on a single rating basis and it is expected that the remaining twelve or fourteen states will probably follow the same procedure. The new rates in the various states have not been promulgated to date, but in Massachusetts for example, the new single rate falls between the two rates now being used and the annual savings estimated will be about 20 percent.

All members of TOA are being alerted to this savings and are being asked to contact their own agents to determine the correction of the policies or the automatic pick-up.

As a result of this decision, it is estimated that premium savings for drive-in operators will reach a quarter of a million dollars a year.

The recent announcement of the reduction on workmens compensation insurance rates for drive-ins in the Commonwealth was reported in Boston to be the direct result of three years of constant effort and study on the part of officials of Independent Exhibitors Inc. of New England, National Allied and insurance agents. Wallens stated that the present single rate scale for all theatre help in drive-ins should save Massachusetts openair owners about 25 percent to 30 per cent of the insurance payroll.

Heretofore, there were two categories, one for booth employees and another for all other employees. Under the new setup, the entire payroll comes under one category. The reduced rate of $1.31 per $100 fee of payroll is estimated to save the larger drive-ins as much as $75. per year and the small ones $50. Massachusetts has its own Workmens Compensation Rate Association and does not come under the National Council which has about 30 states in its rate-making advisory bureau. The Council's rates will vary in each state.

Urge SSBC Disregard Buying Combine Attack

Countering an attack of booking-and-buying combines placed before the Senate Small Business Committee, the weekly service bulletin of the Independent Theatre Owners of Ohio strongly urged the chairman of the committee, Sen. Hubert Humphrey, and his colleagues to discount the complaint. The attack was stated in a letter written by the general counsel for the Colosseum of Motion Picture Salesmen, the salesmen's union. The letter charged the combines with creating a great deal of controversy between exhibition and distribution.

The bulletin pointed out that the union represents an organization of employees of the distributors. Furthermore, the bulletin noted, the distributors themselves have created the need for the combines. When an exhibitor refuses to deal with a salesman on specific terms for a film, he is kept waiting interminably, the bulletin asserted.

However, in the case of a combine, that organization "is aware at the first moment when the price comes down to a reasonable level." Those independent exhibitors who do handle their own booking and buying must remain constantly on the alert, and must have plenty of time to make frequent trips to exchange cities, the bulletin concluded.

Fight To Show Sunday Theatre Movies Goes On

Sunday films may soon come to Jackson, Tenn. If they don't Jackson may have films no longer. At present, two theatre chains, the Ten Arken Paramount circuit and the Malco Theatres are co-operating with the local Chamber of Commerce to help pass the Aug. 2 referendum permitting theatrical exhibition on Sunday for the southern city of 35,000. During the past year, four Jackson theatres and nine houses in adjacent areas have been forced to close. Other houses have been steadily losing money with the growing TV influence. As a Malco representative put it, "Jackson has Sunday movies actually with about 20,000 looking at TV at home." The question of whether or not theatres should have the same right will be decided next month.

Weltner Drive On



Standees heralding the George Weltner Sales Drive, in honor of the Paramount Film Dist. Corp.'s president and worldwide sales head, are examined by (l to r) Weltner, Sidney Deneau, western sales mgr., and Hugh Owen, vice-president and eastern sales mgr. Standees, honoring Weltner's 34 years of service, will be on display at all Paramount offices during the 26 week sales drive, July 1-Sept. 29.

Exhib Abroad Can Teach US Very Little: Martin

European theatres can boast of their cleanliness, extremely courteous service and high level of film presentation, but there is little they can teach the American exhibitor in the way of operation, according to TOA board chairman E. D. Martin. The exhibitor official recently returned from an extensive survey of theatres in nine European countries. While in Europe he also represented TOA and the industry at the Cannes Film Festival where he had a first-hand glimpse at the top continental product.

In examining the best of the European films, Martin was impressed by the high artistic achievement, but he felt that they did not hold much promise with the average American theatre owner in terms of product shortage relief. American audiences generally will not accept the harsh realities of the overseas product, Martin said.

The TOA official also pointed out that European theatremen have not developed their concessions business, nor do they seem to depend on concession income.

Fund For Republic 'Blacklist' Movie Report Spurs Congress

WASHINGTON. — The House Un-American Activities Committee has announced plans to investigate the purposes and methods of the recent "blacklisting" report published by the Fund for the Republic. The report "levels very grave charges against organizations and persons in the industry whose efforts have been directed against eliminating the menace of the Communist conspiracy in the U. S.," according to committee Walter (D., Pa.).

Simultaneously, Sen. Karl E. Mundt (R., S. Dak.) praised the entertainment industries for the job they have been doing "in cleaning up their own houses" and ridding them of Communist-tainted employees.

Mundt, in a speech to the Senate, especially attacked the report for condoning the so-called "Hollywood 10" who were jailed for refusing to tell the House Un-American Activities Committee whether they were members of the Communist Party. The report, Mundt stated, "purposes to defend them on the basis that none of the 159 motion pictures with which they were associated contained any important Communist propaganda."

This is of itself irrelevant, he declared. "The 'Hollywood Ten' had their pockets lined with the money of Americans, by being employed in the production or the writing of the 159 motion pictures. They had their incomes expanded. They were given the wherewithall and the means and the dollars with which they could join Communist organizations and support Communist causes and employ Communist agents and help undermine freedom in America. . . ."

The report, published in two parts ("Movies" and "Radio-Television"), was edited by John Cogley, until recently executive editor of the lay-edited Catholic weekly, "Commonweal," and a prominent Catholic writer. He was asked by the Fund to prepare a full factual report on the blacklisting situation in the entertainment industries and was empowered to hire a staff of his own choosing. The board chairman of the Fund, composed of liberal anti-communists, is Paul G. Hoffman.

"No Indictments"

In his preface to the report, which took eight months to complete, Hoffman states: ". . . Mr. Cogley and his associates have been scrupulous in trying to present all significant points of view. . . . He has brought in no indictments and has offered no recommendations. The Board . . . offers none, believing that progress in resolving the conflicts of interest, viewpoint and principle involved must and will come from the industries affected. . . . This report seeks only to supply the data in which such knowledge and understanding may be established."

Special care was given to such questions as the following, according to the Fund:

Does blacklisting exist? How did it develop? Who are, or have been blacklisted? Is "clearance" possible? How does "clearance" operate? What is, or has been the position of the motion picture industry on this question?

Also: Do those who have been blacklisted have recourse in the law? Did the "Hollywood Ten" and the group of self-confessed ex-Communists in Hollywood succeed in using the films to propagate the Communist Party line?

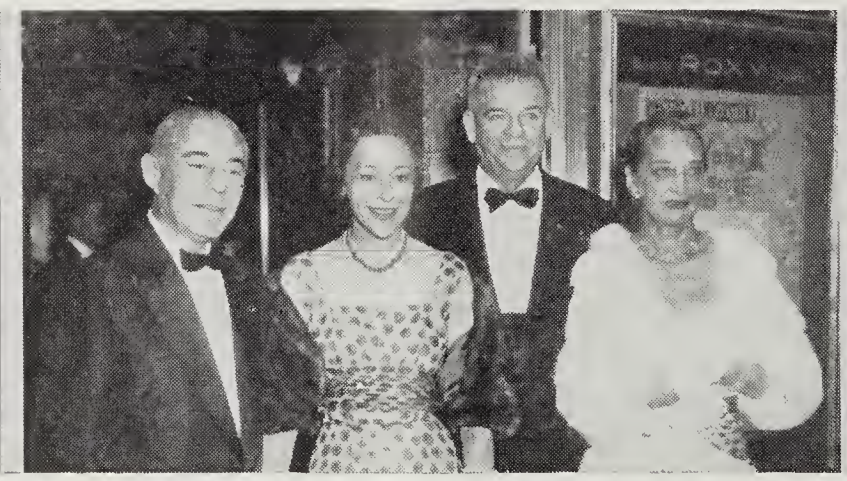
(The two volumes, "Report on Blacklisting: Movies," and "Report on Blacklisting: Radio-Television" are available at $1.25 each from the Fund for the Republic, 60 East 42nd Street, New York 17, N. Y.)

Selznick's "Farewell" Distribution Set By Fox

World-wide distribution of David O. Selznick's next film, *A Farewell to Arms*, will be handled by 20th-Fox, it was announced last week. Produced independently by The Selznick Company and starring Jennifer Jones and a leading male star, the film version of Ernest Hemingway's novel will be filmed in CinemaScope and DeLuxe Color early in 1957. The Selznick 20th-Fox alliance is part of the distributing company's new policy of augmenting its own productions with those of leading film-makers. The contracts also call for the re-release of two famous Selznick films, *Rebecca* and *The Third Man*. Both will be re-released this summer in the U. S. and Canada with extensive promotional backing.

"King And I" Promises Exhibitors A Full House . . . .







Rodgers and Hammerstein's "The King and I" in CinemaScope 55 and stereophonic sound achieved the highest first week's gross since "The Robe" in 1953, at New York's Roxy Theatre . . . a smash $160,000. At the world premiere were (left) Nicholas Schenck, Loew's board chairman; Mrs. Schenck and Charles Einfeld, vice-president of advertising and publicity for 20th-Fox (center) Mr. and Mrs. Dick Rodgers and Mr. and Mrs. Oscar Hammerstein II (right) Jack L. Warner, WB production chief, slated for the Warner presidency, Meryl Tebbe and financier Serge Semenenko, a key figure in the pending sale of Warner Brothers. "The King and I" stars Yul Brynner and Deborah Kerr.



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20th CENTURY-FOX presents

MARILYN MONROE in **BUS STOP**



and introducing
Hollywood's newest
hunk of man...
DON MURRAY

with
ARTHUR O'CONNELL
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Produced by **BUDDY ADLER** · Directed by **JOSHUA LOGAN** · Screenplay by **GEORGE AXELROD**

Argument Started By SAG-AFTRA Merger Rejection

HOLLYWOOD.—Replying to the attack made by Donald Conway of the American Federation of Television and Radio Artists against president Walter Pidgeon's recent anti-merger report to the Screen Actors Guild membership, John L. Dales, SAG national executive secretary, denied that Pidgeon's views did not represent those of the guild membership.

"Mr. Conway is very new in the field," Dales said, "and he could not have read. . . Pidgeon's report . . . carefully or he would have noted that Mr. Pidgeon was speaking for the entire Guild board. Mr. Conway is making a mistake that was never made by his predecessor, the late George Heller, who never questioned the fact that the Guild President and Board reflect accurately the views of the extremely loyal membership of the Guild.

Touched Off By Report

"Mr. Conway says AFTRA stands on its offer to cooperate with SAG to the fullest extent," Dales continued.

The controversy was touched off by a SAG report detailing several reasons why the Guild's Board of Directors unanimously has rejected a proposal by leaders of AFTRA that the two organizations merge.

The report condemns an AFTRA move to invade the Guild's long-established motion picture jurisdiction. It also pledges that the Guild will work for a stronger federation of actors' unions (the Associated Actors and Artists of America, popularly known as the Four A's) and a "simplified membership card plan for the entire entertainment industry."

Among reasons given for turning down the idea of merger with AFTRA, the Guild stated that "AFTRA spokesmen and publications have made clear that AFTRA policy is to promote live television at the expense of television motion pictures" and that had the Guild "succumbed to AFTRA's arguments and pressures years ago, in all probability there would be little employment for actors in television motion pictures today."

. . . . NEW POSITIONS

JOHN A. PISTOR, formerly distribution mgr. of Eastman Kodak's motion picture film sales dept., has joined in an executive capacity W. J. German Inc. of California in Hollywood, distributor of Eastman professional motion picture film in the continental U. S. Pistor, who joined Kodak in 1938, has held many positions within the organization. He joined the company's motion picture film sales dept. in 1946, where he has handled the scheduling and distribution of all professional motion picture film manufactured by Kodak.

RAYMOND WOODAMAN has been appointed head of the RKO Studio Purchasing Department.

MILTON PICKMAN, former production assistant to Columbia executive producer Jerry Wald, has joined Briskin Productions Inc. as vice-president in charge of programming. Pickman will negotiate for and create new film TV series for the company as well as for Screen Gems, Columbia's TV subsidiary over which Briskin is production supervisor.

WILLIAM C. GEHRING, JR. has been appointed manager of the St. Louis exchange of 20th-Fox, succeeding Gordon F. Halloran, resigned. Previously a salesman in the Buffalo exchange area. Gehring joined the company in 1954 after serving with Dipson Theatres and RKO. He is the son of 20th-Fox vice-president William C. Gehring.

DAVID ROSEN, veteran film salesman and producer's representative, has been appointed representative for Continental Distributing, Inc. in the Philadelphia and Pittsburgh exchange areas.

T. A. M. CRAVEN was named to the Federal Communications Commission succeeding Edward M. Webster whose term expired June 30.

RICHARD Y. CHEN is slated to take over the newly formed Warners office in Saigon, South Vietnam. Chen, former Warner manager at Taiwan, will operate under the supervision of Richard Ma, the company's Hong Kong manager.

NED S. SECKLER, former RKO manager in Brazil, has been promoted to the post of Far Eastern supervisor, succeeding Ricardo Canals. Joining RKO in 1938, Seckler served at the Brazilian post since 1947. He will be replaced by JOSE MARIA HENRIQUES, former company sales mgr. in Brazil. In another company appointment, JOE CUNNINGHAM was named assistant supervisor of TV operations. Cunningham previously served with RKO Pathe and with the Foote, Cone and Belding agency.

EDDIE F. O'CONNOR, F. W. N. BECKETT and BERNARD BLAIR have been assigned to new managerial posts with Loew's International. O'Connor moves from Japan to Cuba, Beckett from Cuba to Venezuela and Blair from Venezuela to Japan. In other transfers, BRONISLAU LANDAU takes over the overseas office in Manila, while former Manila mgr. AL CASSELL replaces Landau in Singapore.

MARILYN REISS has been appointed to handle all national and fan magazine publicity for Buena Vista Film Distribution. Miss Reiss had been in charge of production and public relations for Modern Screen Magazine, and had been associated with the publicity dept. of Loew's.

Everybody Likes "Somebody"



At San Francisco, Sam Gardner, M-G-M branch manager (extreme right), meets Paul Newman, star of M-G-M's "Somebody Up There Likes Me," at a press interview with two of the city's drama critics. Newman was in town in advance of the world premiere of the picture at Loew's Warfield Theatre. Clockwise around the table, are: Hortense Morton of "The Examiner," Newman, Paine Knickerbocker of "The Chronicle," George Nichols of the M-G-M studios publicity department and Gardner.

RKO In 12 Picture Deal With Galahad Prod'ns.

Consummating a 12-picture deal with Galahad Productions this week, RKO announced that it will distribute four films annually for the next three years made by the newly-formed New York-based company. Galahad is headed by Himan Brown, president of Production Center Inc., recently-completed sound stages in Manhattan. The 12 productions will be filmed in New York utilizing stage and TV talent. Galahad's first production, set for July filming, will be *Brave Tomorrow*, based on a Life magazine article of a tragedy that almost shattered a 15-year-old marriage. The film will be made in Manhattan, in the surrounding commuting areas and at the Productions Center.

Install Love-Seat Divans

New "love-seat" divans were installed in the entire loge section of the Mayfair Theatre in Asbury Park this week. The new seats in the Mayfair, a Walter Reade Theatre, measure more than twice the width of two conventional theatre seats. They are upholstered in doeskin over a six-inch foam rubber seating and backing. Manufactured by the Century Seating Co., the seats were installed in a staggered system to prevent sight interference. Other theatres in the chain are scheduled to receive the new divans in the near future.

Iraq Has New Theatre

WASHINGTON.—Iraq's newest and most modern motion picture theatre, the Khayam Cinema, is the first film theatre in the country to be rated "First Class" by the Iraq Government, according to the U. S. Dept. of Commerce. Equipped almost entirely with U. S. theatre equipment, the Khayam compares with first-run houses in the U. S. It has 1,500 seats, is air-conditioned and can project the newest wide-screen films. Prices for four shows daily range from Dinar 0.060 (about 17 cents) to Dinar 0.550 (about $1.50).

Washington Hearings Produced Nothing But Ill-Will: Kirsch

CHICAGO.—Scoring the serious breach between exhibitors and distributors, president Jack Kirsch told the 26th annual convention of Illinois Allied that the recent Washington hearings "produced nothing but a lot of ill-will towards the industry from both legislators and the public." Calling for mutual respect and understanding from both segments of the industry, Kirsch pointed out that government regulation and the public airing of differences "cannot solve our problems."

"If the industry is to survive," Kirsch declared, "and I use the term 'survive' advisedly in view of present conditions, the time calls for statesmanship and delicate leadership."

To meet the problems of the local area, Illinois Allied has taken two major steps, Kirsch reported: a drive to abolish the three percent Chicago tax on theatre grosses, and the reactivation of the advertising and promotional committee.

Kirsch told the exhibitor group that facts and figures are now being collected "to prove the disastrous effect of this tax on the theatres in Chicago and conclusively show the city that the continued collection of this tax can only result in the closing of many additional theatres." Such a result would have serious effects on the business and residential communities in which the theatres are located, Kirsch said.

The slumping box-office has also prompted the re-establishment of the exhibitor group's ad-promotion committee after a five-year hiatus. The committee performed a major service at that time, Kirsch recalled, "when a radio program was undertaken to help stimulate increased interest locally in the movies."

Re-iterating National Allied dissatisfaction with the activity of COMPO, Kirsch stated that he is in favor of both the continuation of the Audience Awards poll and the 1956 tax campaign. Although he noted that the chances for tax relief from the Federal government appears dim at the present time, he felt it was a good idea to get the need for repeal across to the legislators.

Consider Industry "Oscar" Sponsorship

Sponsorship of the 1957 Academy Awards telecast by the industry loomed as a possibility with the announcement this week that the company presidents would meet late this month or early in August to discuss further the March ceremonies. The announcement was made by Academy president George Seaton after a talk with MPAA president Eric Johnston. Seaton advised newsmen that Johnston was "noncommittal on industry sponsorship. There is also a chance that the telecast of the awards nominations may be eliminated in 1957, although Seaton indicated that contractual obligations with Oldsmobile will have to be considered.

FCC Proposes Ultimate TV Broadcasting Shift To UHF

WASHINGTON.—The Federal Communications Commission has proposed the ultimate shifting of virtually all, or a major portion of television broadcasting from the VHF to the UHF band. It requested comments on the proposed by October 1.

In its long-awaited allocations plan to improve television service throughout the country, the FFC also took these principal steps:

• Proposed an immediate program of research and development to increase the range of UHF stations and to reduce the deficiencies of UHF operations.

• Increased the maximum power of UHF stations from 1000 to 5000 kilowatts, effective August 1.

• Established "interim" criteria to determine whether VHF channel assignments should be eliminated in particular areas to create improved opportunities for UHF broadcasting and, alternatively, whether additional VHF channels should be assigned in certain localities.

• Proposed rules for channel changes in 13 specific areas where these criteria appear to be met, and promised subsequent action on other such proposals.

• Relaxed its present rules to permit new VHF assignments designed to reduce separation between cities, but not between transmitters, as had been recommended by proponents of so-called VHF "drop-ins."

In announcing the program, which, if adopted, would be a long-range operation to accomplish the gradual shift from VHF to UHF television without completely dislocating the present TV structure, the Commission took the position that it would not be in the public interest to completely abandon the present table of TV channel assignments, or to completely "deintermix" UHF and VHF allocations in all areas, or to impose a temporary "freeze" on new station grants, or to permit extensive "squeeze-ins" of new VHF stations at shorter separations.

Acknowledges Problems

The FCC acknowledged numerous problems in the path of transition from a primarily VHF system to a UHF system, including the technical difficulties involved in bringing the quality of UHF transmission and reception up to the level of VHF; the determination of whether conversion to all-UHF TV throughout the country or in a major portion of the country would result in the loss of services now available or potentially available with the use of VHF channels; and the problem of getting UHF sets into the hands of the public.

Solution of this last obstacle might have to be turned over to Congress, the report stated, for examination of the need for special tax relief, or "perhaps more drastic remedies such as a ban on the interstate shipment of other than UHF receivers."

The Commission indicated it might be necessary to confine all-UHF TV to heavily populated areas, such as those east of the Mississippi, where service areas need not be as large as in the less densely populated western sections of the country.

Commissioner Doerfer, dissenting from the Commission proposal, attacked the partial deintermixture as "inequitable," in that it would give only UHF frequencies to some communities in which superior VHF reception presently is available. Doerfer also expressed "grave doubts as to the eventual feasibility of an all-UHF system."

Arbitrate Sales Policies In Each Area: Marcus

Suggesting the arbitration of sales policies in each exchange center to eliminate the need for film rental arbitration, president of Wisconsin Allied Ben Marcus voiced his support this week for an all-industry conference to solve the domestic box-office slump. Marcus declared that theatre-owners should be allowed to play films on fair and reasonable terms, and that sales policy arbitration would minimize many of the problems of American exhibitors.

Marcus revealed that he will join other industry leaders in an effort to form a roundtable parley of members of production, distribution and exhibition. At the recent annual meeting of Allied Independent Theatre Owners of Wisconsin, the association resolved to "urge the heads of production and distribution to enter into roundtable discussions with the nation's exhibitor leaders. . . .

Marcus also suggested a planned research program to determine what kind of entertainment the public seeks and what action can be taken to provide such entertainment. He suggested an agency such as the Sindlinger agency be employed on a national basis to gather such information.

Big Pictures Lack Causes Box-office Slump: King

With an outlay of over $10 million in production set for the next two years, Henry King, vice-president of King Brothers Productions, declared that the slumping U. S. box-office can be attributed to the lack of "big" pictures. Emphasizing the need for more family-type pictures, the producer pointed out that his personal surveys have shown a popular U. S. film will be a success throughout the world. All that is needed, King said, was more field work by the producers in selling their films.

Most of the films King Brothers have slated for the next two years will be filmed abroad. The first film, *Heaven With a Gun*, will be produced in Australia. The following films, *The Two-Headed Spy* (Vienna), *Mr. Adam* (England), *The Syndicate* (New York, Chicago and Miami), *There's Always a New Tomorrow* and one untitled film will all be financed by King Brothers with RKO interested in the distribution end. The producers' latest film, *The Brave Ones*, a $2 million production filmed in Mexico, will be released late this summer.

5000 Theatres Goal Of Will Rogers July Collection Drive



Attending the annual meeting of the board of directors of the Will Rogers Memorial Hospital in Saranac Lake, Ned Shugrue, William J. German, Abe Montague, Robert J. O'Donnell, Sam Rosen and Arthur L. Mayer (left to right) discuss this year's audience collection drive slated for July 16-21. For the year ending May 31, the industry's hospital's receipts rose to $452,829, it was reported.

SARANAC LAKE, N. Y.—Highlighting the annual inspection tour of the film industry's Will Rogers Memorial Hospital here by its directors and officers, as well as press representatives, were extensive plans for keeping the hospital in top financial condition.

Directors and guests were shown the Henry Fonda trailer to be used in connection with this year's audience drive, and were told by Robert J. O'Donnell that it is hoped that the trailer will be shown in 5,000 theatres during the funds campaign, from July 16-21.

Efforts to correct the situation that caused the 1955 Christmas Salute receipts to fall $25,000 below those for 1954 will be made this year, according to the report of the fund raising and finance committee chairman Eugene Picker. He expressed the belief that the lower yield "may have developed through loss of interest on the part of many theatres due to the close overlapping of the Christmas Salute with the final stages of the audience collection."

It was disclosed that this year the audience collection will therefore be held a month earlier and the Christmas Salute a few weeks later than last year, "thus giving a wider spread between appeals."

According to the report, Si Fabian, chairman of the audience collection drive, "looks for 5,000 theatres to participate and to realize $500,000 from this campaign."

Treasurer Si Fabian reported that hospital receipts for the year ended May 31 were up to $452,829, compared with $324,051.89 for the previous fiscal year. Despite the fact that operating expenses were almost $30,000 higher this year than last. In a breakdown, the Christmas Salute contributed $126,466 to the receipts, and the '55 Audience Collection contributed $171,243.

During the operational year ended May 31, although per capita costs increased to $69.05 (or $1.79 over the previous year's $67.26), they were still about 40 percent lower than at other similar institutions, it was revealed. There are now 55 patients being cared for, with six others applying for admission.

"Not Licked"

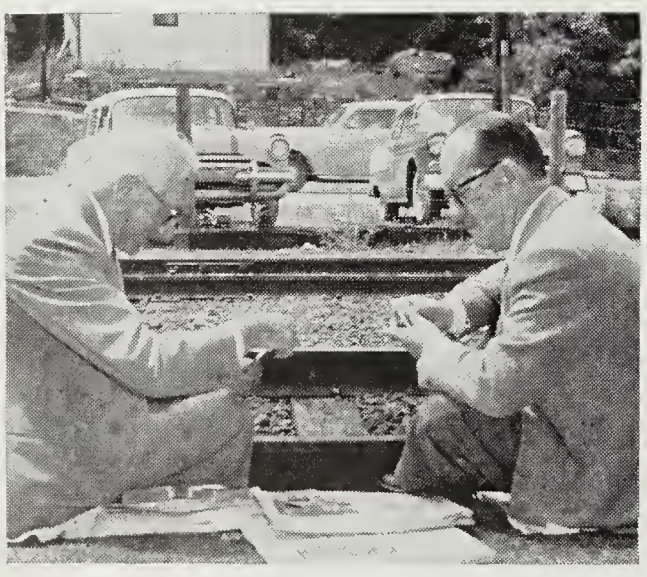
Cautioning that "tuberculosis is not licked," Abe Montague, president of the Will Rogers Hospital and Research Laboratories, pointed with "justifiable pride" to the seventh year of operations by the film industry as an "ever-ascending spiral of success in healing 'our own' in the entire amusement industry."

"But we must guard ourselves against allowing anyone, ourselves included, to becoming indifferent toward tuberculosis when we hear thoughtless and inaccurate assertions that there is now no threat from TB, that now it can be cured and that the death rate is declining!," Montague warned. This is a most dangerous misstatement! And I must repeat, and repeat again, that tuberculosis is not licked."

Citing the last report of the National Tuberculosis Assn., Montague pointed out that more than 1,200,000 Americans are TB victims. And, he continued, more than 400,000 of them have TB in the active infectuous stage.

"Worst of all," Montague added, "the majority of these victims are not hospitalized! And it is also reported that 47 people die from TB every day."

Speaking for "those patients who have already been healed, and for those who are now receiving our treatment," Montague thanked the directors, officers, "stockholders," national and exchange area committeemen and the "superior hospital staff" with the progress and results achieved.



Sam Rinzler and Charles Feldman (left to right) continue a long-standing gin game on the tracks at Lake Ticonderoga station just before embarking for New York after the week-end meeting held at Herman Robbins' Edgewater Motel in Scaroon Lake.

West German Film Industry Expanding In All Its Branches

WASHINGTON.—The West German film industry continued to grow in 1955 with expanded operations being reported in all branches. A record number of feature films were produced, some 300 new theatres came into operation, box-office receipts were almost seven percent higher than in 1954, and export earnings of West German films increased. It is expected that box-office receipts and motion picture attendance in 1956 will be higher than 1955.

According to Nathan B. Golden, director, scientific, motion and photographic products div., U. S. Dept. of Commerce, West German firms produced a record 128 feature films in 1955 compared with 108 in 1954. The number of color features rose from 26 to 39. The number of documentary films and short subjects produced also increased, from 285 to about 380. Production facilities were also expanded. During 1955 the West German film industry used approximately 90,000,000 meters of 35-mm. rawstock film. Of this total, about 30,000,000 meters of black and white film and 4,700,000 meters of color film were imported from Belgium, the U. K., U. S., Italy, and France.

Reasons For Increase

The increase in the number of feature films produced is in part attributable to the credit guarantees given by the Motion Picture Credit Guaranty Company, which upon order of the West German Government began to liquidate its assets in September 1955. What effect this measure will have on film production in 1956 remains to be seen, Golden reported.

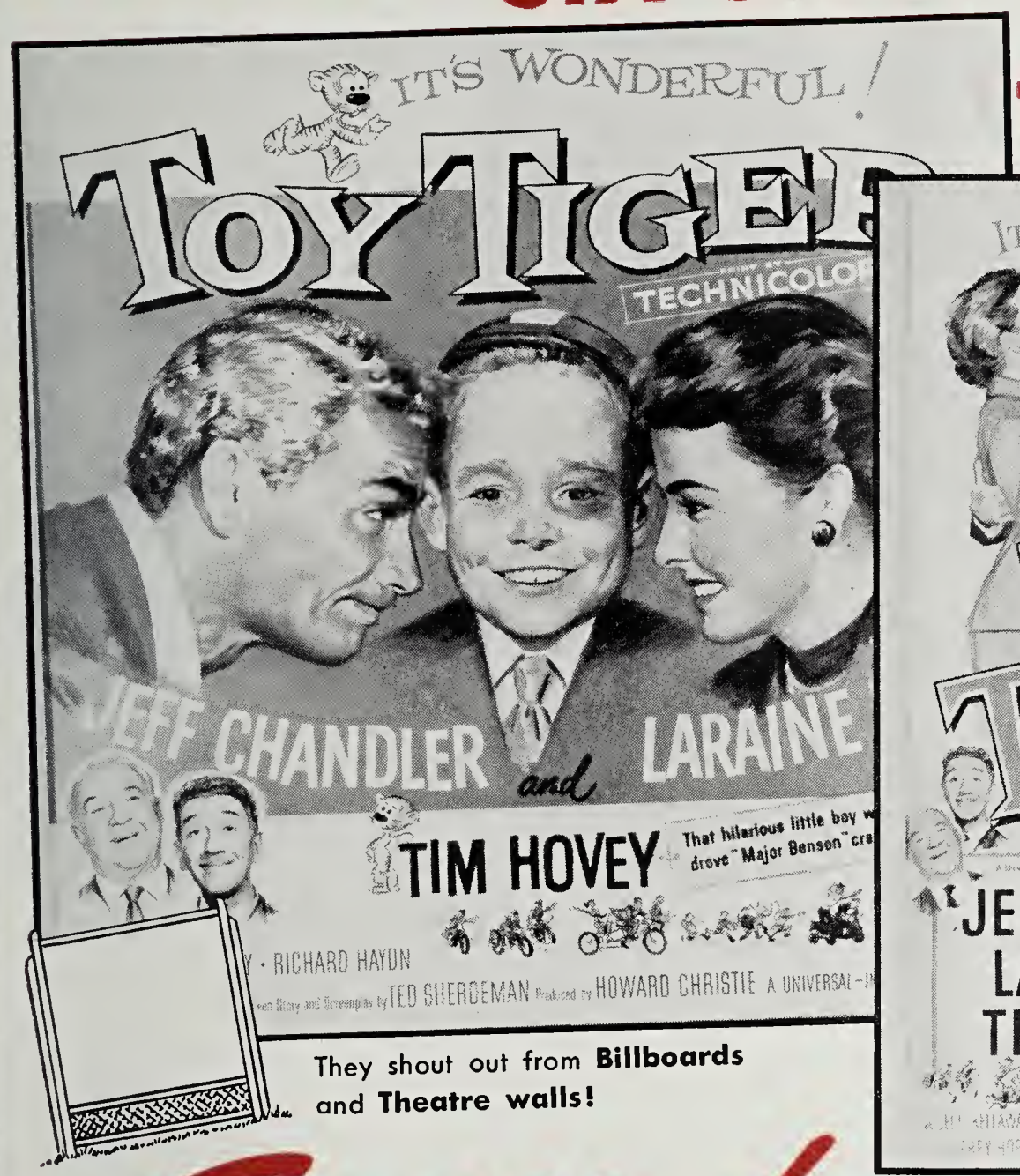
There were approximately 5,650 motion picture theatres in operation in West Germany and West Berlin at the end of 1955 with a total seating capacity of about 2,330,000. At the end of 1954 there were 5,328 theatres with a seating capacity of 2,192,000. It is expected that the number of new theatres to be built in 1956 will not be as great as in 1955. Motion picture attendance in 1955 totaled 770,000,000, about five percent higher than attendance in 1954 of 733,000,000. Gross income of West German theatres rose from DM 771,000,000 in 1954 to approximately DM 824,000,000 in 1955. Average ticket prices rose to DM 1.07 in 1955 compared to DM 1.05 in the previous year. (Deutsche Mark) (DM is worth about 23.8 cents in U. S. Currency).

U.S. Films Lead

A total of 486 feature films were registered as first releases in West Germany during 1955 as compared with 462 in 1954. Of the 1955 total, 122 were German feature films, 215 were of United States orgin, 55 were French, 31 Italian, 24 British, four each from Mexico and East Germany, two from Sweden, with the remainder coming from other countries. Screen time for U. S. films, which for the 1953-54 distribution year amounted to about 35 to 37 percent of total screen time in West German theatres, picked up slightly in the 1954-55 distribution year.

POST

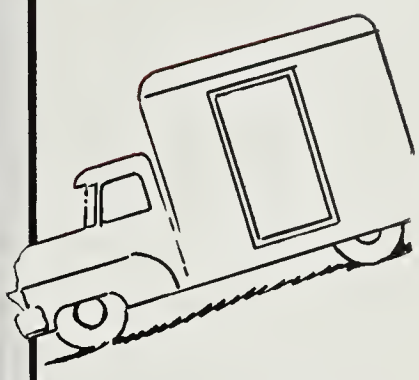
SIX SHEET



They shout out from **Billboards** and **Theatre walls!**

THREE SHEET





Paste 'em on **Trucks** passing thru congested Commercial and Suburban areas!

ONE SHEET



Everywhere!

Lots of exhibitors even *shellac*'em down on sidewalks and paste 'em up on ceilings! They're Boxoffice-Building, Patron-Pullers anywhere...so post 'em *EVERYWHERE!*

Your nearest N.S.S. Branch has *colorful* 1, 3 and 6 Sheets to sell your shows!



NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

Make 'em call your Patrons from vacant **Store Windows!**

Report From Britain:

By F. C. Livingstone

Skouras Plans 3 Selznick Pix

Before leaving London, Spyros Skouras told of 20th-Fox plans to secure the world's greatest producers to supplement his studio's output. David Selznick is to produce *Farewell to Arms* in Italy and also *Mary Magdalen* and Scott Fitzgerald's *Tender is the Night.*

Skouras also revealed he had acted as mediator between Sumar and Rossellini in their dispute over direction of *Seawife*, Rossellini was to be paid one-third his salary.

Skouras said he would be in South Africa for the official take-over of the Schlesinger interests on July 1.

Wait Until Next Year?

There will be no tax change for British cinemas—or theatres, dog tracks, or anybody else who pays entertainment tax—this year. Voting in the House of Commons on the Finance Bill went on Party lines, with the Socialists solid for a change and the Tories dead against it, in spite of the fact that many Tory M.P.s had said they earnestly believed that the cinema industry deserved a better deal. As a little grain of hope, Chancellor Macmillan pledged that he would revise the entertainment tax set-up by next year.

If that voting does not show the absurdity of the political game, nothing will. The Socialists opposed Chancellor of the Exchequer Macmillan's premium bonds, so the Government thought fit to block the Socialist move to help our cinemas. The Whigs were "on" and heaven help the M.P. who went against them. About the only thing on which a Member of Parliament is allowed to express his own opinion these days is the much-debated topic of the abolition of capital punishment —and that doesn't help the cinema industry.

Good Tie-Up With Publishers

At last the "book of the film" idea is beginning to pay off. For years, film producers and the public alike have been sickened by the inferior rubbish turned out as "books of the film." But, now, Panther Books one of the leading paper-back publishers in Britain have stepped in to fill the obvious gap. They are putting inexpensive books, by the original author or an equally reputable writer at 28 cents as a rule.

Among titles already published are *"The Egyptian," "Operation Cicero"* (filmed as *"Five Fingers"*), *"Tea-House of the August Moon," "Port Afrique"* and, this month, *"Storm Center."* In each case, the film companies have organized effective promotion campaigns to tie-up with the books, which are usually timed to coincide with the general release of the films. Scheduled for mid-July is *"The Bold and the Brave."* In September *"Battle of the River Plate"* will be published, just before release of the Rank film of that name. Orders for the *"River Plate"* book already amount to about a quarter of a million—three months before publication!

Who's Buying Warner ABPC Shares?

Since the banking group headed by Serge Semenenko announced they did not want to keep Warner Bros.' 37½ per cent. interest in ABPC, there has been much speculation as to who will buy this large slice in British films. The purchase of the shares will, it is believed, involve something between 5½ and seven million dollars. The Granada Group, headed by Sidney Bernstein, is said to be interested, so is Sir Arthur Jarratt. But since the two have common interests, maybe they are bargaining separately to get the best buy they can.

Ratify Multi-Million Fox-African Deal

Capetown—The multi-million pound deal whereby 20th-Fox acquired more than 140 Schlesinger African Theatres was ratified here in the presence of 20th-Fox president Spyros P. Skouras.

It is the largest such deal in the country's history, with Fox paying £250,000 alone for circuit's Cape theatres. The purchase was negotiated last July. The Fox annual report for 1955 estimated that the company's acquisition of African Theatres would cost about $7,700,000.

Independents And Seat Prices

The North-Western branch of CEA has written to all independents in the area urging them to increase prices of admission. Agreeing that the circuits' announcement was ill-timed, the branch agreed that the public were expecting increases in prices and some difficulty might arise if there were any independents standing out. The view that increased prices will tend to turn the cinema into a luxury trade was expressed at the West Lancashire CEA branch meeting.

British Producers Get Less

The steady decline in cinema attendance and takings has resulted in a heavy drop in British film producers' earnings. Rentals dropped by 81,770 dollars in the four weeks ended May 26, compared with last year. For the 43 weeks to date they are down 1,401,850 dollars.

Miscellany

London's lush Curzon Cinema—one of the ace showplaces in the world—has secured the premier engagement of the Columbia release, *Lady Chatterly's Lover*, based on D. H. Lawrence's controversial novel. The Curzon introduced *La Ronde* to Britain, and it ran there for some two years and has come back several times since. . . . *Doctor At Sea* has already been seen by more than 20 million people in Britain and is now being offered as a package with *Genevieve*. . . . Early in July, Barney Balaban, George Weltner, Jim Perkins and Jerry Pickman of Paramount are expected in London for talks with A.B.-Pathe about *War and Peace.*

NTA Subsidiary Plans Film Net

More than 50 stations have already signed to form the basis of the NTA Film Network, an autonomous subsidiary of National Telefilm Associates, it was announced this week by Ely A. Landau, NTA president. Network operation will start in October with about 75 affiliated stations, outside the 12 top markets with four or more stations. Stations will be offered first-run TV films "on a continuing basis," it was reported. NTA's 52 20th-Fox films, 11 Selznick features and 1400 Paramount shorts will not be included at the present time. NTA is now planning expansion of its programming, sales and research departments, Landau said.

In establishing the fourth major network, Landau revealed that NTA is studying the feasibility of entering into its own film production, tentatively slating this Fall as the starting date on a number of properties for TV. NTA's programming service will include five-minute shorts, feature film product and up-to-the-minute filmed news service. The network also plans to present live major sports events. NTA Film Network has affiliated in New York, Los Angeles, Cincinnati, Milwaukee, Nashville, Denver and Richmond among its leading cities, Landau said.

Altec In Name Change

Altec Service Corp. has changed its name to Altec Companies, Inc., it was announced this week by G. L. Carrington, president of the sound organization. The change in name was made in order to eliminate the inference that the organization's activities were limited to the service field. Altec's activities include the Altec Lansing Corp., Peerless Electrical Products and New Paths Inc., engaged in sound and electronic equipment manufacturing. The service functions of the organization will be conducted by Altec Service Co. in the future.

RKO Buys St.John Story

HOLLYWOOD.—*Sex and Miss McAdoo*, a Cosmopolitan Magazine story by Adela Rogers St. John, has been purchased by RKO and will be filmed in color after the first of the year, it was announced this week by William Dozier, vice-president in Charge of Production. *Sex and Miss McAdoo* is a modern comedy about a school teacher, most of whose pupils are jockeys. Arthur Lubin will produce and direct. William Bowers will report to Lubin at RKO to begin writing the screenplay on July 9.

Todaro Heads Criterion

Circle Film Laboratories, purchased this week by its former plant superintendent Fred Todaro, will hereafter be known as Criterion Film Laboratories. Under Todaro's management, the film processing plant will broaden its activities in serving the motion picture industry. One of Criterion's first steps will be the enlarging of the laboratories' roster of expert technicians in all departments.

Small-Town 'Specialized' Patrons Back Fox Theatres Art Film Festival Plan

The survival of the small-town theatre may heavily depend upon the so-called "art house" feature in the future, intimated Paul Anglim, director of a special promotional campaign for the Fox Inter-Mountain Theatres, in a press conference in New York. Citing the positive trend in foreign and English films during the past decade, Anglim noted that top imports now gross close to $900,000 in the U. S. With this in mind, Anglim created and instituted a daring plan two years ago to "capture a new audience" in the small towns of the western states. This new audience is composed of persons who for one reason or another tired of the general run of Hollywood product.

Core Of Plan

At the core of the plan is the Film Festival concept. The Festival includes a varied package of six films, altered from town to town, and balanced with foreign, English and special U. S. product. The films are shown only one or two nights during mid-week, and they are spaced over a three-month period. Especially designed to boost attendance during week days when both patrons and product is scarce, the Festivals now operate from one to three times a year in 18 of the 35 towns in which the chain is located.

A sample program, successfully played from February to May in Billings, Montana, included: *Scotch on the Rocks*, *Illicit Interlude*, *Romeo and Juliet*, *Animal Farm*, *The Earrings of Madame De. . . .*, and *Camille*.

The organization of the Festival as well as the selection of films was done on a town to town basis, Anglim pointed out. Each Film Festival has the backing of local civic groups, and in some cases a sustained film council in the town was created. To promote the films, Anglim arranged participation deals with local groups by which the organization earns from 20 to 25 percent of the total gross for its own purposes. This innovation has proved tremendously popular and successful in the mountain states.

For the past two years, Anglim has been traveling through the states developing the program, encouraging managers and towns people alike. His first step upon arrival is to confer with community leaders to sound out the reaction to the program. This is the key point to the Festival's development, Anglim said. In the past, films have been aimed at the broad base of society, with no recognition given to the tastes of the community leaders. However, the success of the Festival has shown that by imaginative handling of special product a large selective audience can be developed.

Grosses Up

The figures in just a few of the towns tapped prove the point. Most of the towns range from 3,000 to 50,000 population, all in TV range. In one town, size 50,000, the average mid-week day take was $251. During the Festival, *Gate of Hell* grossed $396, *Aida* $482, *To Paris With Love* $523, *The Great Adventure* $379. In a mining town, size 45,000, the average take was $195 per mid-week day. In the film package, *Hobson's Choice* took in $398, *Genevieve* $507, *Aida* $453, *To Paris With Love* $467, *Bread Love and Dreams* $398.

Anglim pointed out that when *Kind Hearts and Coronets* grossed $400,000 it was considered a hit in this country. Several years later, films like *The Man in the White Suit* and *Genevieve* hit between $500,000 and $600,000. Now *Captain's Paradise* and *The Ladykillers* are expected to gross above the $900,000 level. Foreign language receipts are rising also, Anglim said. Where the hit level once stood at $300,000, it has now increased to $600,000 with films like *Diabolique* and *Rififi*.

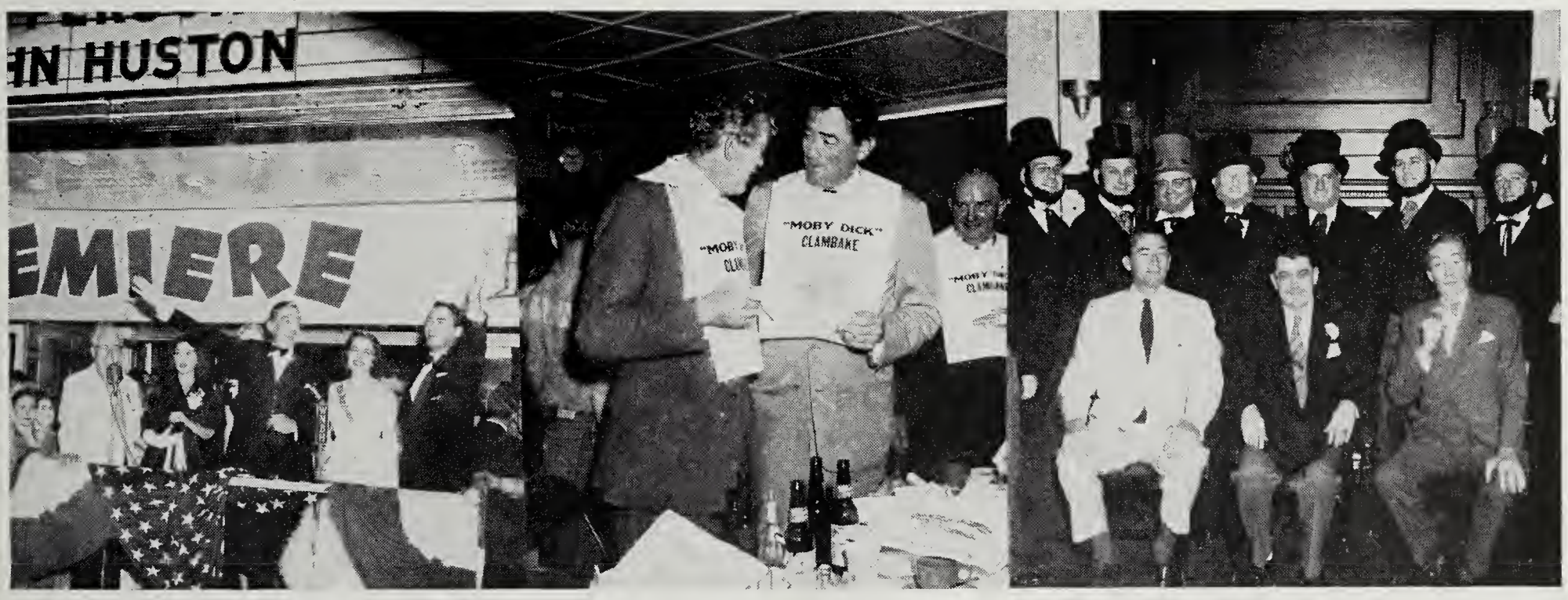
In developing the program, the film council idea has been very popular and has increased community participation enormously. In some towns, the film societies established charge a yearly dues of $1 and offer a $.15 discount on each admission during the year. Theatre managers have also reported that Festival patrons are returning to the theatres during the regular week and week-end film showings. Thus the Festival serves a dual role: creates tastes in a wider variety of product, and renews patron interest in the community theatre.

Anglim hopes that the Festival will be expanded to a total of 22 towns in the mountain region this year. Preliminary plans also point to the expansion of the Festival plan to the mid-west in the near-future. Local publicity through papers, radio and TV has afforded advance promotion as well as coverage of opening nights of the Festival.

Fox Offers Festival On 'Artistic' Films

Offering a special line-up of films "for the neglected audience," 20th-Fox Chicago manager T. R. Gilliam has suggested that exhibitors play a festival-type program of the following Fox product: "Carmen Jones," "Desiree," "Prince of Players," "Angela," "The Adventures of Sadie," That Lady," "The Magnificent Matador," "The Virgin Queen," "Lover Boy" and "The Deep Blue Sea." Gilliam suggests that the films be played one day each week, or else within a week-long festival with the product changing daily. Fox will supply appropriate short subjects, Gilliam said.

Moby Dick: "It Was A Real Nice Clambake . . ."



The old whalers of New Bedford, Mass. probably will remember the lavish three-day fete accorded by the city to the tri-theatre opening of John Huston's "Moby Dick" for a long time to come. The old fishing port, home of Melville's classic American novel, and now a thriving industrial metropolis of over 100,000, helped to create some of the most genuine publicity ever assembled. The excitement of the local citizens, given a chance to really participate in celebrating their own story, infected even the most hardened of the press corps. The festivities included a clam-bake, costume party, regatta, square dance gam (a meeting of whaling captains a-sea), beard-growing contest judged in the Old Whaling Museum and a parade of floats, bands, and local beauties.

Stars Gregory Peck and Friedrich Ledebur and Huston were literally mobbed wherever they went—and they were indefatigable for 72 hours. Police estimated that over 35,000 met them at the New Bedford airport, with many thousands more lining the streets to New Bedford's modern hotel. Not since the capture of the White Whale has this town seen such excitement.

Pictured at left, Huston, Miss New Bedford and Peck greet fans in front of the State Theatre, one of the three houses on whose stages the stars welcomed the audiences to the premiere. At center, star and director take a brief respite from the hectic celebration at an old-fashioned afternoon clambake, and at right, Peck and Huston join the New Bedford mayor and city council for a formal portrait.

Four Ladies Traveling To Sell 'The First Traveling Saleslady'



RKO's four starlets stopped off in Chicago on their trans-continental tour of 18 cities to promote "The First Traveling Saleslady," to meet with Ed Silverman (seated), President of Essaness. The starlets are participating in local promotions for Jantzen Sportswear and the Chrysler Corp. to publicize the Ginger Rogers' starrer, first production of the new RKO management. L to R: Ralph Smitha, general manager of Essaness; Peggy Creel, Kathy Marlowe, Dawn Richard and Gloria Kristy.

The first production under the aegis of the new RKO management, *The First Traveling Saleslady,* is being advertised, exploited and publicized nationally on a local level of effectiveness with a trans-continental tour of four RKO starlets which began in San Francisco.

To assure the fullest penetration and to have time for a myriad of local tie-ups and advance publicity interviews and photo sittings, the tour is being conducted more than a month before the RKO production goes into release.

Following an intensive schedule, prepared well in advance by RKO fieldmen in 18 cities, the four specially-selected girls have devoted a major share of their activities to pre-planned local tie-ups with the Jantzen Company, makers of fashion swim wear, and the Chrysler Automobile Corporation. Local representativs of each company have been given detailed blue prints and instructions for working with the starlets in line with themes appropriate to the RKO comedy.

Contact Assists

In addition, to cover every local potential for promoting the Arthur Lubin production, managers of branch offices of J. Walter Thompson, RKO's advertising agency, have been briefed on the over-all campaign and will assist the RKO fieldmen in their contacts with the various communications outlets.

The principal theme of the Jantzen promotion and advertising tie-up, which will be presented through department stores already contracted in each city, is: "In the days of The First Traveling Saleslady Jantzen suits were all the rage—today smart women still prefer Jantzen." The displays in each of the stores, where the four girls will model the latest bathing wear as well as Jantzen sports clothes, and any other fashions that the store will build advertising around, will also carry the information that these Hollywood starlets are from the RKO Studio, distributors of *The First Traveling Saleslady.*

Variations of this angle are being employed also to set-up merchandise displays in other departments of each store.

Each fieldman has been provided with a series of photos of the girls in old-fashioned bathing suits as well as the latest models for inclusion in the department store's advertising campaign and in-store and window promotion displays.

Jantzen, as its part in the reciprocal arrangement, will run in each city a full-page and a half-page advertisement in the local newspapers in advance and on the day of the fashion show. Both ads will be devoted exclusively to the *First Traveling Saleslady* promotion, with all credits for the film and RKO.

The following department stores have completed arrangements to utilize the "Saleslady" models: Roos Bros., San Francisco; Jones Co., Kansas City; Famous-Barr, St. Louis; Titche-Goettinger, Dallas; Goldring's, New Orleans; Mabley & Carew, Cincinnati; Lytton's, Chicago; Boston Store, Milwaukee; Dayton's, Minneapolis; Crowley, Milner & Co., Detroit; Halle's, Cleveland; Kaufman's, Pittsburgh; Davison Paxon Co., Atlanta; Woodward & Lothrop, Washington; Thalheimer's, Richmond; John Wanamaker, Philadelphia; R. H. White, Boston and Arnold Constable, New York.

Chrysler Promotion

The national promotion with Chrysler will feature the company's latest Plymouth convertible in each of the 18 cities the RKO starlets visit. Keyed to a photograph of the girls in an ancient jalopy, which has been distributed to RKO fieldmen and Plymouth agencies, the auto promotion theme is: "In the days of 'The First Traveling Saleslady' this transportation was satisfactory — but today smart women demand the new Plymouth." The girls will serve also as hostesses in Plymouth showrooms for a limited period of time which will be extensively advertised in advance by the Plymouth dealers.

In addition to press, radio and TV interviews covering all communications channels in each city, the RKO starlets will participate in local civic and philanthropic events.

The First Traveling Saleslady, a Technicolor-wide-screen production, stars Ginger Rogers, Carol Channing and Barry Nelson.

Schine Managers Participation Plan Offers Incentives

GLOVERSVILLE, N. Y.—The Schine Managers Participation Plan, which "puts every manager in business for himself," has been devised by the Schine Circuit here, as an expression of its "faith in the future of the industry, and confidence in their managers to regain the movie audience."

Devised after many discussions between the Schine home office department heads, the plan offers five percent of all net cash balances over a fixed charge amount, determined by actual operating expenses for the 1955 year. Therefore, every manager practically "becomes a partner with the Schines," it was said. "By operating his theatre as efficiently and as economically as possible, each manager can share in this plan, as it is based on cash balance, rather than just increased grosses."

Net Percentage

The Schine Zone managers will also participate in the sharing plan, as they will receive two percent of all net cash balance increases in their territory, with deductions being made for any theatres in their territories showing declining balances.

No adjustments were made in salaries or in any of the bonus plans now existing on the Schine Circuit. The earnings received from the Participation Plan will be added income.

The news of this new policy was enthusiastically received at regional meetings. The managers expressed themselves as being newly inspired, and will create a renaissance of showmanship, the theatre circuit reported.

The Schine Circuit also has prepared a special spiral-bound manual explaining the purposes and the operation of the plan. It is a colorful brochure which includes picture campaigns, door-to-door selling, and a summary of the product to be released during July and August.

P. S. Great P. R., Says Walter Reade

Henceforth, his company's letter-writers will add post-scripts about current outstanding movies at the end of all correspondence, according to circuit head Walter Reade Jr. "If each of the many thousands of employees in the industry add a similar P.S., what an impact it would make on the movie going public," Reade said.

Idea was inspired by a P.S. that went out of the TOA office as follows: "P.S. Give my very best to the fellows and tell 'em to watch out for 'The Eddy Duchin Story' which should be playing in Little Rock the latter part of July. It doesn't have Dick (Powell, native of L.R.) and June in it, but when they team Tyrone Power with spicy Kim Novak, and then add color, plus a generous portion of Duchin's style of music—well, just you don't miss it!"

RODGERS & HAMMERSTEIN

—1956—

On the Screens

"OKLAHOMA!" IN TODD A-O

"CAROUSEL" IN CINEMASCOPE 55

"THE KING AND I" IN CINEMASCOPE 55

On Broadway

"PIPE DREAM"

In Stock Presentation

"SOUTH PACIFIC" / **"THE KING AND I"**

"OKLAHOMA!" / **"CAROUSEL"**

RODGERS & HAMMERSTEIN **NIGHT CONCERTS**

by leading symphony orchestras

20th Film Rolling ForKoch-Schenck; Seek Horror Pix

HOLLYWOOD.—A three-and-one-half year association in their Bel-Air Productions' company has the team of Aubrey Schenck and Howard W. Koch set to film their twentieth picture together next month for United Artists release. *War Drums,* a color feature based on the life of the Apache Indian Chief Mangas Coloradas, will go before the cameras on location near Kanab, Utah, on July 16, with Lex Barker starring.

According to Schenck, executive producer of the organization, 16 of Bel-Air's features,



SCHENCK



KOCH

already released by United Artists or still in release, have so far racked up a domestic gross of $5,500,000 and a foreign gross of $3,000,000. The present $8,500,000 total compares to a production cost of almost $4,000,000 for the 16 releases. Three features are still to be released and six more will be forthcoming from the company this year.

Topping Bel-Air's summer releases thru UA will be *The Black Sleep, Rebel In Town, Pharaoh's Curse* and *Hot Cars. Revolt At Fort Laramie* and *Tomahawk Trial* are currently being edited. *Wanton Murder* (tentative title) is also scheduled to begin production next month.

Hunting Horror

A flurry of horror story hunting activity has hit Bel-Air since the posting of the news that *The Black Sleep,* will gross way over the $1,000,000 mark in its present bookings by UA, it was revealed. The horror epic-marqueed an all star "chiller" cast of Basil Rathbone, Akim Tamiroff, Lon Chaney, John Carradine and Bela Lugosi.

Schenck already has two screenplays, *Voodo Island* and *Return of the Cat Goddess,* under preparation. According to Shenck, other chillers, including those in the science-fiction class, will also be put on the company's present heavy production schedule. *Pharaoh's Curse,* completed earlier this year, will be released by UA this summer.

Schenck was quick to point out that relying on the public's acceptance of such pix was not enough and that distributors must get out and push them in the old Barnum style. UA's field men have worked with exhibitors in getting exciting street ballyhoos, theatre fronts and newspaper and TV tie-ins. Television has proved to be the top media for selling horror, according to Schenck. The Los Angeles *Black Sleep* openings in fifteen houses and eight drive-ins were backed by the largest budget ($20,000) Bel-Air has ever had for any of their films' openings. About one-third of the budget was channeled to local television stations.

HOLLYWOOD

...on the wire

RICHARD BERNSTEIN, *Editor*
Hollywood Offices:
8245 Beeman Avenue
North Hollywood. Tel.:
Poplar 5-0549

Rory Calhoun has been set to star in "Utah Blaine," which Sam Katzman will produce under his Clover Productions banner for Columbia release with Fred F. Sears assigned to direct. The film rolls July 26th. Prior to rolling "Blaine," at Columbia, Ray Nazarro will direct "The Phantom Stagecoach," which Wallace MacDonald is producing with a July 9th starting date. . . . Susan Hayward was assigned the star role in "Three Faces of Eve," which Nunnally Johnson will write, produce and direct for 20th Fox. . . . M-G-M assigned Leslie Neilsen to star in "Capital Offense," which Morton Fine is producing and David Friedkin is directing. Film rolls mid-July. Friedkin and Fine adapted the screen play from a Collier's story by Edwin P. Hicks.

* * *

Margia Dean inked for a co-star role in "Stagecoach to Fury," which Regal Films is making for 20th-Fox release. . . . Lex Barker was set for the starring role in "War Drums," Bel-Air Productions feature, which is to be produced by Howard W. Koch and directed by Reginald LeBorg for United Artists release. Film rolls July 16th on location at Kanab, Utah. . . . Elia Kazan cast Lee Remick, another new young actress, in "A Face in the Crowd," by Budd Schulberg. Film rolls Aug. 13th with Andy Griffith starring on location at Piggott, Arkansas. It will be made for Warner Brothers release.

* * *

Sheldon Reynolds visited Hollywood and announced that he has plans to film three more features, to follow his initial feature, "Foreign Intrigue," which starred Robert Mitchum. Reynolds stated that he will shoot wherever his stories are located. . . . Warwick producers Irving Allen and A. R. Broccoli signed Anita Ekberg and Victor Mature to star in "Interpol," which goes into production Aug 15th. Twosome previously co-starred in another Warwick production, "Zarak." . . . John Barrymore, Jr., signed for a key role in Columbia's "The Missing Witness," which stars Phil Carey and Betty Garrett with Jonie Taps producing. Film rolls July 9th.

* * *

Beverly Garland has been signed by producer-director Roger Corman for the feminine starring role in "Naked Paradise," to be filmed in September on Hawaiian locations. The screen play is by R. Wright Campbell. "Naked Paradise" will be released by American International Pictures. . . . "Sex and Miss McAdoo," the Cosmopolitan magazine story by Adele Rogers St. John, has been purchased by RKO and will be filmed in color by the first of the year, William Dozier, vice president in charge of production, announced. This is a modern comedy about a school teacher, most of whose pupils are jockeys. Arthur Lubin will produce and direct the film. William Bowers has been set to write the screen play.

* * *

Perlberg-Seaton added another picture to their fall plans at Paramount. Producer Bill Perlberg announced that he hoped to do both "The Tin Star," an off beat western by Dudley Nichols, and "Teacher's Pet," a comedy starring Clark Gable, this fall. George Seaton will direct both features. . . . Ward Bond has been signed by Collier Young and Associates, Inc. to co-star with Joseph Cotten, Viveca Lindfors and Betsy Blair in "The Halliday Brand." Joseph H. Lewis directs the film for United Artists release. It will be shot on location in California's San Fernando Valley.

* * *

Paul Gregory's second production for RKO will be a picturization of the MacKinlay Kantor story, "On My Honor," which is the motion picture title for Kantor's novel, "God and My Country." The story often referred to as an American Mr. Chips, is the story of a leader of a boy scout troop in a small mid-western town. Gwen and Irwin Gielgud have been assigned by RKO to do the screen play. Gregory's first production will be "The Naked and The Dead," Norman Mailer's best selling World War II novel of an infantry platoon in action against the Japanese on a South Pacific island. An all star cast will be recruited for the film.

* * *

"Beyond the Pass," a newly published western novel by Lee Leighton, was purchased by U-I. The novel is Leighton's first since he wrote "Law Man," which was chosen as the best western novel of 1954 and was brought to the screen by U-I under the title, "Star In The Dust." Set in the old west it is the story of a man who pursues two outlaws to an isolated town, where all are snowbound for the winter. Before it is possible to return the outlaws to civilization and claim the reward for their capture, the man falls in love with a local girl, who persuades him to give up his bounty hunting.

* * *

Kurt Neumann has been signed by E. J. Baumgarten, president of Regal Films to produce and direct "The Outlaws Are In

(*Continued on page* 18)



Pat Boone (left), popular recording star, is shown with producer-director William Wyler at a press luncheon hosted by Dimitri Tiomkin, music director of Allied Artists' "Friendly Persuasion," starring Gary Cooper and Dorothy McGuire. Boone recorded the title song for use in the film.

Producer In New York:

Indie Producers Can Save Hollywood, Offer Varied Approaches: Hornblow

By Robert M. Wendlinger,
Associate Editor

"Independent producers are the hope of the industry," independent producer Arthur Hornblow Jr. told us the other day. "In the old days, every film coming out of Hollywood was funneled through three or four minds. These studio chiefs stamped their taste, judgment and personality on every motion picture we released. We need and are getting men who can express themselves—for better or worse—in a variety of ways."

The producer, who came to Sam Goldwyn's shop as a writer nearly 30 years ago, and was a producer at M-G-M from 1942 until recently, has among his production credits *Oklahoma!*, *The Hucksters*, *Gaslight*, and *The Asphalt Jungle*. Of the latter he says: "Unfortunately, it was one of those pictures that everyone talked about *after* it had played off."

Urbane, literate, and from a theatrical family (his father was the editor-publisher of New York's "Theatre" magazine), Hornblow is a hard man on easy panaceas for the industry's ills—"new faces," for example. "I'm very optimistic about the future," he said. "This is a wonderful business. But 'new faces' come when God sends them. There is a fantastic effort being made to find new faces in Hollywood. You have no idea. If there's any great new talent needed in this business it's in advertising and the art of reaching the public. Oh yes, movie advertising is getting worse. In appearance, text and sales appeals of our ads there is a nauseating similarity."

Like most producers these days, or so it seems, Hornblow was on his way to Europe. First stop will be England, where he and director Billy Wilder will work on Agatha Christie's smash stage melodrama, *Witness for the Prosecution*. Next he will go to Spain, to scout locations for next summer's production of a Biblical film, *Solomon and Sheba*. "I'm doing research now," he said, "and I'm very enthusiastic about it. They are both wonderful characters."

Both films will be for United Artists release and both will be produced in association with Edward Small. "No, I wouldn't call *Solomon and Sheba* a 'spectacular,'" Hornblow warned. "It's terrible what TV has done to that word. Of course it will be a big picture. But I would rather have people call it 'spectacular' after they see it. I'll let the audience decide."

Although movie times are changing, Hornblow remains staunchly optimistic. This

(*Continued on page* 28)

NEWS BRIEFS

Dominant To NFS

Film handling, billing and collection for Dominant Pictures Corp. will be provided by National Film Service, in all of its 33 depots across the country, it was announced this week by James P. Clark, NFS president. The first phase of the operation will be primarily concerned with distribution of 52 Warner Bros. re-issues, which include such films as *Task Force*, *Mildred Pierce*, *High Sierra*, *The Fighting 69th*, and *Jezabel*. Clark, who also operates five NFS depots and Highway Express Lines, Inc., said in the future all products from Dominant would also be handled by National Film in all its depots.

Waldman Acquires 14

George J. Waldman, independent film distributor, has consummated a deal with American International Pictures for the distribution of 14 films in the N. Y. C., Buffalo and Albany exchanges. Films include: *Girls In Prison*, *Hot Rod Girl*, *It Conquered The World*, *She Creature*, *Flesh and the Spur*, *Shake, Rattle and Roll*, *Runaway Daughters*, *Naked Paradise*, *Jet Fighter*, *Hell Raiders*, *Ghost of Hell's Canyon*, *The Nth Man*, *Wolf Girl*, and *Johnny Big Gun*.

Admissions Tax Revenue

WASHINGTON.—Admissions to film theatres and related entertainment in the first quarter of 1956 brought in $22,176,000 in admissions tax revenue, as against $22,908,000 in the first quarter of last year, according to a report this week of the Internal Revenue Service.

Congratulations on Your

23rd ANNIVERSARY

Shirley Jones

"Good Story Equals Good Film," Declares Director Allan Reisner

By Richard Bernstein

"Any story, if told properly, should make a good motion picture, whether it's from a teleplay, a novel, a short story or a serial," Director Allen Reisner recently stated in his RKO studio office. Reisner was recently signed by RKO to direct one picture a year for a period of three years. He also has a three-year contract with CBS-Television, which allows him to make one picture a year.

His first assignment at RKO will be *The Day They Gave Babies Away*, which Sam Wiesenthal is producing. Reisner did the TV version of the story on Climax.

"I am very happy with this assignment, for it's a wonderful book and can be told in any medium. I am sure that it is going to make a very warm and human motion picture," Reisner said.

TV Helps Actor

Reisner also pointed out that TV has been a good thing for the actor. Before TV, motion pictures and the legitimate stage were the major showcases for actors, offering training in varied techniques. Now there's an interchange of actors between motion pictures and television which has helped develop the tremendous potential of a great many performers who work regularly in a variety of assignments.

"We have a wonderful cast for the film," Reisner pointed out. "Glynis Johns, one of the finest international stars; Cameron Mitchell and Rex Thompson are all admirably cast in this story about real people."

The Day They Gave Babies Away deals with a Wisconsin family and a "boy who becomes a man in the period of a year." It is the story of an orphan and his brothers and sisters for whom he finds homes with the greatest of care.

Reisner explained that motion pictures gives a director more time and scope to tell a story. He is having at present a two-week rehearsal for *The Day They Gave Babies Away*. The Wiesenthal production has a 32-day shooting schedule and is being shot in Eastman Color and wide screen.



ALLAN REISNER

The picture is being shot on location on Mount Hood, Oregon. Reisner has high praise for the work of the motion picture technicians. "They are great craftsmen, doing amazing things so expertly that it is inspiring. Motion picture technicians are masters of their particular crafts." he said.

Reisner has been a director since 1951. He was originally an actor, and through Yul Brynner became an assistant director. William Dozier, now production head of RKO, gave Reisner his promotion from assistant to full director on TV. Reisner believes that his experience as an actor on stage and TV has stood him in good stead as a director in understanding actors and actresses and their problems. Reisner also sees a bright future for motion pictures and he believes that TV will add a lot to motion pictures in the way of story material, acting talent, directors and producers.



Left to right: Irwin P. Mazzei, western regional director of AGVA, Governor Goodwin J. Knight, Milton Berle, Walt Disney and Jackie Bright, national administrative secretary of AGVA, pictured at a banquet in Los Angeles where Disney and the Governor were named honorary life members in the organization for their constant and devoted aid to the people of show business.

. . . HOLLYWOOD

(*Continued from page* 16)

Town," from the Saturday Evening Post story by Bennett Foster. Screen play is by Earl Snell and Neumann. Film rolls July 9th for 20th-Fox release. . . . Also at 20th-Fox, Darryl F. Zanuck signed Richard Carr to do the screen play for "The Secret Crimes of Joseph Stalin," which will be Zanuck's third picture for his independent company. . . . At the same studio, Bert Kennedy was set by Producer William Hawks to write the screen play for "The Reef," from a novel by Keith Wheeler.

* * *

"Shake, Rattle and Roll," a musical aimed specifically at the teen age and young adult group which forms today's major motion picture audience, is announced as the next Sunset Production by James H. Nicholson, president. The film will roll July 23rd. It will be produced by Nicholson and directed by Edward L. Cahn. The original and screen play are by Lou Rusoff. The teen-age musical will be released by American International Pictures. . . . David Heilweil has signed as a producer with The Associates and Aldrich, bringing with him as the first of two properties, Elmore Leonard's "3:10 to Yuma," which he had previously purchased.

* * *

"Crazy Love" goes before the cameras at U-I early next week, with John Saxon and Sal Mineo starring and Edmund Chevie producing. Richard Bartlett will direct the picture. . . . Rowland Barber will write the original screen treatment and the novel based on the life of Jack Dempsey, "The Jack Dempsey Story." Barber is the author of "Somebody Up There Likes Me." Sam Wiesenthal will produce the film this fall. . . . Sam Spiegel signed James Olson for the key role of Gatt in "End As A Man," the film version of Calder Willingham's novel of the same name.

* * *

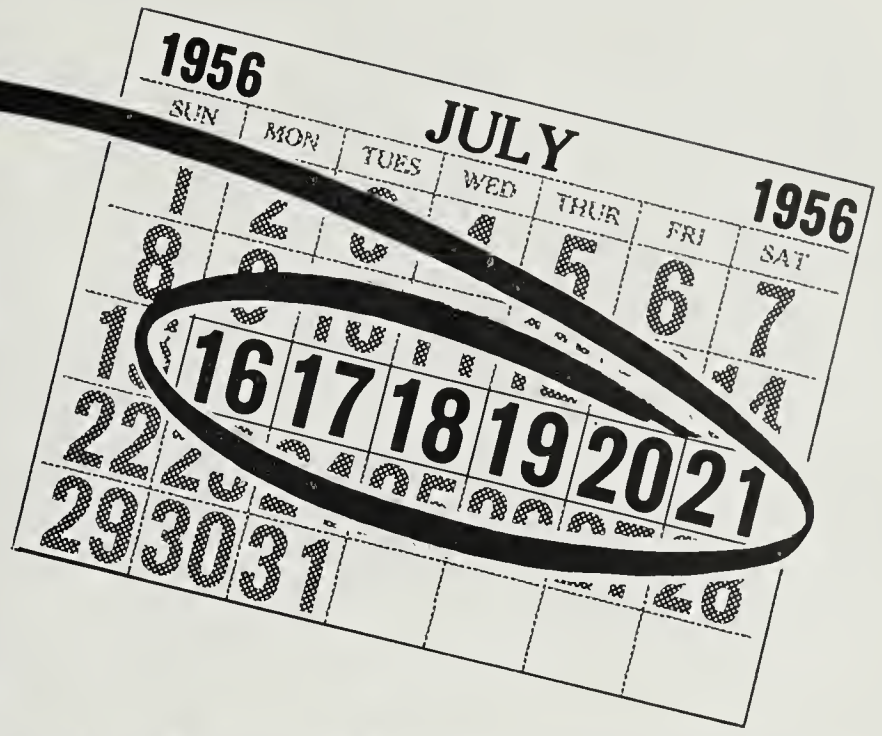
Marisa Pavan was given the femme lead in "The Eyes of Father Tomasino," at U-I. She co-stars in the feature, with Tony Curtis and Gilbert Roland. Film will be directed by Joseph Pevney and produced by Robert Arthur. It will roll July 16th.

* * *

Paul Henreid, who will produce and direct, hired Tom Gaddis to write the working treatment of "The Stubborn Wood." Gaddis is the author of "Birdman of Alcatraz," which was recently purchased by Josh Logan. . . . Nita Talbot has been signed by RKO to a multiple picture contract. Her first assignment will be a co-starring role in "I Married A Woman," which is scheduled to get underway in mid-July with George Gobel and Diana Dors as her co-stars. Hal Kanter will direct and William Bloom will produce.

* * *

John Derek has been signed by Bob Goldstein Productions to star in "Showdown Creek," a screen play from a novel by Lucas Todd, for release through United Artists. In the film, Derek plays a young cowboy, who kills a man in a fair fight. The dead man's brother, a lawyer, sets out to legally destroy Derek. John Beck produces for the Goldstein Organization.



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EXCHANGE AREA

CIRCUIT

MANAGER'S NAME

REGIONEWS

ALBANY

"Mom and Dad" is playing engagements at conventional and outdoor theatres, with separate performances for men and women. A lecturer appears with the film, which the Appellate Division recently ordered the Board of Regents to license. . . . Fabian's Cohoes Theatre in Cohoes was redecorated. . . . Two Albany theatres closed for the summer—S-W's Delaware, an art house, and the uptown Colonial. . . . Al LaFlamme returned as mgr. of the Strand after six weeks' absence, while Steve Barbett, who pinch hit for him, returned to his regular job as mgr. of the Broadway in Lawrence, Mass.

Harry Lamont opened a mechanized playground with three rides and a kiddie automobile race track at the Riverview Drive-In, Rotterdam Jct. . . . He also installed an electric merry-go-round at the Sunset in Kingston. . . . A pair of industry veterans who passed from the local scene are Jim Faas, 66, engineer at the Strand for 35 years, and Fred Mabeus, 45, a projectionist for 20 years, found dead in his car.



Edward Lachman (left), New Jersey theatre operator and a distributor of projection arc carbons, and Wilbur Snaper, former president of New Jersey Allied, seem to be enjoying Jerry Lewis and Dean Martin even before seeing their latest film for Paramount, "Pardners," which was sneak-previewed at Brandt's Mayfair Theatre in New York

ATLANTA

The new Bolton Drive-In at Bolton, Ga., owned by W. W. Fincher, Jr., Mason Treadwell and Georgia Theas., opened to the public with W. H. Callaway as mgr. It features the newest in sound and projection equipment and a large playground and concessions area. . . . Met. Ents. of Jackson, Tenn., which operates the Met Theatre and Met-N Drive-In and is headed by E. P. Stein, filed a voluntary petition in bankruptcy. . . . Mr. & Mrs. Frank Pierce disposed of all their holdings in this area at public auction. Included was the Barbour Drive-In, said to be the only theatre in the nation to boast a zoo.

Tenn. Theatre Owners Assn., at recent annual meeting in Nashville, authorized pres. J. Morton Tune to engage a full time exec. secy. to protect the interests of theatre owners, particularly in the tax matter. . . . Skeeters galore, plus lack of business and shortage of films are the three reasons given by Florida State city mgr. Walter Tremor for closing of the Fourth St. Drive-In, St. Petersburg, Fla. Mgr. Dan Sangaree returned to the Ritz, Bartow, Fla., after three months at the Fourth St. . . . Dania Drive-In, Dania, Fla., has been sold to E. J. Schwabach. It was formerly owned by Richard Swanson and the Ochs Theatre Co. . . . Arthur C. Bromberg, pres. of Allied Artists Southern Exchanges, died at his home in Bayou La Bartre, Ala.

New owners of the Oxford Theatre, Oxford, Ala., are Fain C. Holbrook and Gilbert A. Lane. . . . Frank Sparrow resigned as mgr. of the Ritz, Winter Haven, Fla. . . . A. R. Stevens closed his Breezeway Drive-In at New Port Richey, Fla., due to poor business. . . . Screen at the Merrit Island, Fla., Drive-In, managed by Al Scruggs, has been rebuilt for CinemaScope showings. . . . J. E. Martin, owner of theatres in Montezuma, Ga., for the fifth time was host to all his employees on a two-day fishing trip to Panama City, Fla. . . . Tom Jones Jr., son of Tom Jones of Storey Theas., took a summer job at the Peachtree Drive-In. . . . R. D. Word, Jr. of Word Theas. in Ala., was married to Elizabeth Paine. . . . Mrs. Nellie Joe Espin resigned from the UA booking dept. to join her husband in Caracas, Venezuela. . . . Edward C. Fain, 75, owner of the Fain Theatre, Wetumpka, Ala., passed away. . . . The stork paid visits to Charlie Adams, owner of the Avon Theatre, Avondale Estates, Ga.; Wayne Spiering, mgr. of the Ray Smith Co., Jacksonville, Fla., and the daughter of Charlie Touchon, UA office mgr.

Hubert Mitchell, owner of the Strand (renamed the Rodeo), Hartselle, Ala., will spend $50,000 for renovations. Hank Parrish is mgr. . . . Jack Frost, UA sales rep., transferred from Piedmont Hospital to the Veterans Hospital. . . . Woodrow Wilson is new owner of the Grand, Reynolds, Ga. . . . The new Frank Willard Productions studio in Buckhead, near Atlanta, opened June 28 with 250 guests on hand to view the improved production facilities. Joseph Cummings is sales mgr. for the company.



Kim Novak and Victoria Shaw, stars of Columbia's "The Eddy Duchin Story," and producer George Sidney were guests of honor at a cocktail party given by Radio City Music Hall to spark the film's American premiere. L to R: (seated) Russell Downing, Music Hall's managing director; Miss Shaw; Miss Novak; Columbia exec. v.p. Jack Cohn; (standing) Sidney and Columbia vice-presidents Paul Lazarus, Leo Jaffe and A. Schneider. Columbia reported the biggest two weeks business of any Columbia picture to play the Music Hall.

BOSTON

When Lancey Milliken closed his Bijou Theatre, Pittsfield, Me., after 20 years of operation, building was purchased by contractor J. R. Chiancette, owner of Lancy House, across the street, who plans to modernize the town's only theatre as an attractive spot for community activities as well as for the showing of films. . . . Albert Coury's new 600-car ozoner in North Adams, Mass., opened with Albert Conry, Jr. as mgr. Layout was designed and engineered by Carl Fish of Capitol Theatre Supply and it is all RCA equipped. . . . Lester Hughes of the Nordica, Freeport, Me., became a grandfather for the first time with arrival of a son at the Peter Hughes'; also Arnold Van Leer, Paramount publicist, with a boy born to the Arnold Van Leers, Jr.

John Berry was upped to mgr. of Smith Mgmt.'s St. George, Framingham. Joseph

BOSTON (cont'd.)

Connolly, former asst. for Lloyd Mills, at the Cinema there, is now mgr. of the Gorman, Framingham, while Edwin Nault stepped up from head usher at the Cinema to asst. Mgr. Mills has arranged for the Saturday Evening Post's national exhibit of leading illustrators and designers to be on display at the Cinema during month of Aug. . . . Daytz Theatre Ents. is handling buying and booking for Emil Michaud's Madawaska, Me. Drive-In, William Green's new Greenland D-I, E. Machias, Me., and the new Milford, N. H. drive-in under construction for Robert and Sidney Goodridge and scheduled for late summer opening.

Mel Davis, for nine years head booker at Republic, resigned to join Screen Guild as booker-salesman under new branch mgr. Lewis Ginsburg. . . . Shea Circuit is increasing capacity of its Pine Island Drive-In, Manchester, N. H., by some 400 cars. . . . RKO's new east-central div. mgr., Hatton F. Taylor, and Otto Ebert, who replaces him as branch mgr., will be honored at a luncheon at the Hotel Bradford, sponsored by the Variety Club. . . . Joe Cohen, independ film buyer and booker, is now servicing the York Theatre, Athol, owned and operated by Abe Garbose. . . . Connie Russell, Jr. has permanently closed the Park, Bangor, Me. . . . Sympathy to Chester L. Stoddard, dist. mgr. for New Eng. Theas., on the loss of his wife, who died in Swampscott after a lingering illness.

BUFFALO

Martros Theas., headed by James A. Martina, has taken over operation of the Cinema theatres in Buffalo and Rochester in association with his son, John R., and Wm. P. Rosenow. Both houses were formerly operated by Philip Cohen and Morris Slotnick. James Hays continues as mgr. of the Buffalo Cinema; Seymour Nusbaum in Rochester. . . . Samuel Pearlman, northeastern div. mgr. of S-W Cinerama, announced that "Seven Wonders of the World" will have its western N. Y. premiere on Aug. 20 at the Teck Theatre, Buffalo. . . . Sol Sorkin, mgr. of the RKO-Keith Theatre in Syracuse, who just celebrated his 24th wedding anniversary, reports that he is an expectant grandfather.

The Washington Drive-In, a new Redstone operation, opened in E. Rochester with John R. Keegan as mgr. Keegan will also run Redstone's Lakeshore when it reopens in July after extensive alterations. . . . Richard Miller, mgr. of Basil's Lafayette on the west side, is keeping business up by going to town with exploitation and ballyhoo. . . . Ben Dargush making big plans for "Moby Dick," which sails into the Center late in July. . . . Carl Bell and Joe Denzak have formed a partnership in operation of Buffalo Theatre Equip. & Seating Co., with offices in the same first floor spot formerly occupied by Perkins Theatre Supply at 505 Pearl St. Bell was mgr. of Perkins and Denzak was associated with Western Automatic in Buffalo.

Eddie Meade, Shea ad-pub mgr., put over a contest on "Trapeze" with Hans & Kelly store, tieing in with the national "Miss Exquisite Form" promotion. Finals will be held on stage of Shea's Buffalo. . . . For the fouth consecutive year, a donation to the Children's Hospital Bldg. Fund was the ticket of admission at Super Drive-In Theatres, consisting of the individually owned Aero, Broadway, Buffalo, Delaware, Lakeshore, Niagara, Star and Wehrle ozoners, which last year raised about $3,500. Local distribs supplied the films without charge. . . . Empire Drive-In on Route 104 near Rochester is running a half hour of cartoons for the kiddies before start of the regular show. . . . Parkway Drive-In, Canandaigua, lined up a number of advertisers to contribute to cost of its weekly program of attractions.

CHARLOTTE

City Council at Darlington, S. C., voted unanimously against Sunday movies at a special meeting called at behest of Sam Irwin, owner of the theatre there. . . . Upon closing of the Colonial Theatre, Kannapolis, N. C., mgr. Robt. Ewell transferred to another Stewart-Everett house in Lincolnton, N. C. Circuit v.p. C. B. Trexler described the closing as "temporary." . . . North 29 Drive-In has been leased for services on Sundays. . . . Sam Sanders, formerly with Paramount, is now with Allied Artists as sales rep.

Roye Rowe, owner of the Pender Theatre, Burgaw, N. C., and a director of Theatre Owners of N. & S. C., won by a large majority in his campaign for nomination to the N. C. Senate in the primaries. . . . Alton Craver, son of A. V. Craver, N. C. theatre owner, announced his marriage of eight months ago, which he kept secret until



Industry luminaries attended a cocktail party and reception in the spacious lounge of the Little Carnegie Theatre in New York to honor French film queen Martine Carol, who co-stars with Charles Boyer in the forthcoming "Nana," and her husband, Christian Jaque, director of the film, which will be released by Times Film Corp. Shown here (l to r): William C. Shelton, Times Film v.p.; Joseph Maternati, director of the French Film Office; Jaque; Miss Carol; and Jean Goldwurm, Times Film president.



Max E. Youngstein (right), United Artists v.p., and his executive assistant Francis Winikus chat with star Cary Grant on location in Spain, where Stanley Kramer's "The Pride and The Passion" is being filmed for UA release.

school was out. . . . Installation of the WOMPI Club's new officers, including Mrs. Viola Wister as pres., took place at a dinner dance at the Hotel Charlotte, with Republic mgr. J. H. Dillon acting as emcee. The WOMPI's next regular luncheon meeting is set for July 11 at the Variety Club. . . . 153 children received attention during May in the Variety Club Clinic, according to Lou Alice Cox.

CHICAGO

TOA will hold pre-convention sessions in Chicago July 30 and 31 at Edgewater Beach Hotel, arranged by Abe Platt, convention co-ordinator. . . . Clarence Brooks was named mgr. of the Bel Air, new ozoner under Marks Bros. mgmt., which represents an investment of three-quarters of a million. Abbott Theatre Supply furnished complete RCA equipment, also both north and south screens. . . . Peter Nicholas reopened the Villa Park Theatre in Villa Park after modernization. House had been dark for some years. Also reopened—Duke Shumow's Embassy on W. Fullerton Ave., Chicago. . . . Clyde L. Kreb, former Sarra Studios sales promotion mgr., named v.p. in charge of new Chicago offices of Galbreath Pic. Prods. of Ft. Wayne, Ind.

Ted Stevens named div. mgr., Valos circuit, with headquarters at St. Charles. . . . John Nomikos is mgr. of Twin City Drive-In theatres, Champaign, Ill., recently taken over by Van Nomikos circuit. . . . Other recent managerial appointments: Henry Frankum, Times, Chicago; Ken Campbell, Elm, Elmwood Park; Harold Hamilton, staff of B&K Roosevelt; Ken Edgerly, North Shore, Chicago; Sam Lasner, Century Theatre staff; Vic Fisher, Valencia, Evanston. . . . B&K trying out triple film bills at the Pantheon on Sheridan Ave. . . . Sam Lamansky, business agent for Film Row unions F and B 45, named delegate to the International IATSE bi-annual convention in Kansas City, Mo., week of Aug. 20.

Roxy Theatre in Warsaw getting new booth equipment and carpeting from Shreve Theatre Supply. . . . Robt. Young, son of 20th-Fox mgr. Frank Young, has a new son named Eugene Edward. . . . Nathan Joseph, pioneer theatre owner celebrating his 50th wedding anniversary, is 76 and operates a theatre at 3507 So. State St., built by his father in 1907 and one of the oldest

CHICAGO (cont'd.)

houses here under one continuous management. . . . Foy Trucking Co., 55 E. 28th St., organized to distribute films and other products in more than 150 Ill. and Ind. cities.

Henry Erenberg equipped his Villa Theatre with latest type CinemaScope screen. . . . Ravinia Park on the North Shore, home of the best in music, has added a film program to its summer season. . . . Charles Cooper of Theatre Concession Co. elected pres. of Cinema Lodge. . . . Jack Kirsch reelected pres. of Allied of Ill. for a three-year term. All other officers reelected for one year. . . . Barbara Ann Koerner, daughter of G. W. Koerner (Film Service), was married to Robert Gamble. . . . Al Oswald, RCA service dept., sustained serious head injuries in warehouse accident.

Sam Chernoff, IFE div. mgr., resigned to join the Schulman Art Theatres, which recently opened the Coronet in Milwaukee and expect to have one in Chicago eventually. Charles Golin now in charge of the IFE exchange; Fred Anderson named booker. . . . Alfred Platzman, Universal chief accountant, retired after 40 years with the Chicago offices. Sheldon Smith succeeds him. Warren Heen appointed booker at Universal. . . . Jack Rose of Manta-Rose circuit became a grandfather with arrival of Karen Leslie Rose, born down New Jersey way.

John Balaban, Henry Crown, Thomas Flannery, John S. Knight are among members of a committee to raise $150,000 for the Harry Truman Library in Independence, Mo. Mr. Truman is expected at the dinner here for benefit of the fund. . . . Ralph Kettering, former theatre mgr., joined publicity and sales staff of Cinerama at Palace Theatre. . . . Closed for summer: Lawrence Menard's Maple Theatre, Maplewood Park; Garfield Theatre on west side. . . . Lou Kravitz, former v.p. of two Chicago film companies, joined Fred Niles Prods. as an account executive.

CINCINNATI

A new drive-in is under construction in Stanton, Ky. for J. M. Mahaffey and two partners, Kidd and Faulkner, which will probably be ready for operation in Aug. Mahaffey operates the Sunset in Beattyville, Ky. and has an interest in the Valley, Mt. Vernon, Ky., with Carnahan, Hughes and Crawford. The latter is scheduled to open shortly. Mid-West Theatre Supply is equipping both new projects. . . . W. T. Cain, Jr., who owns the Sipp Theatre in Dry Ridge, Ky., has bought an interest in the Judy Drive-In there with Ralph Taylor.

Robert Coleman was upped to city salesman at RKO, filling vacancy left when Lee Heidingsfeld took over as branch mgr. . . . Frank Weitzel resumed booking and buying for the Craigsville Drive-In, Craigsville, W. Va., owned by Arden Richards. . . . Mary Whalen, former UA cashier, was married to Fred Robbins, who received his training in the local branch and is now UA salesman in Detroit.



Regional exhibitors attended the New Haven preview of United Artists' "The Ambassador's Daughter," Norman Krasna's CinemaScope comedy. Shown here (l to r): Irving Hillman, mgr., Roger Sherman Theatre; Irving Mendelson, UA branch mgr.; Harry Kaplowitz, Stanley-Warner zone buyer and booker; Henry Bruning, UA office mgr. and salesman.

CLEVELAND

The new Manos Auto Drive-In in Canton, under ownership of Thomas Manos & Associates, made its debut recently, also the Summit in Akron, under management of Skirbal Bros. Theatres. A new drive-in is also scheduled to open in Napoleon, Ohio on July 6, to be operated by Armstrong & Associates. . . . The Fairmount and Detroit theatres have been doing boom business with "Lovers & Lollypops". . . . J. Margolian, district publicist for RKO, is on a 19-city tour with four RKO starlets in connection with "The First Traveling Saleslady," in which they appear.

Variety Club headquarters will be located in the Tudor Arms Hotel effective Aug. 1, according to pres. Marshall Fine. The Club's golf tournament is scheduled for July 27 at the Lake Forest Country Club, winding up with a dinner-dance in the evening. Burt Lefkovich of Community Theatre Circuit, heads the tournament committee. . . . Recent theatre closings include the McKinley in Niles and the Uptown in Cleveland.

DENVER

Variety Tent 37 will hold its annual picnic and golf tournament at the Lakewood Country Club Aug. 17, winding up with dinner and dancing in the evening. Top door prize will be a 1956 Cadillac. . . . Wm. Claiborne opened his new 650-car Vista View Drive-In at Security, Colo., a Colorado Springs suburb. . . . John W. Creamer, mgr. of the Holiday, is recuperating at home after a hospital stay. . . . Clarence Batter, who battled strep throat and virus pneumonia at home for three weeks and then entered a hospital because of complications, has been removed to his home for treatment of Hepatitis. . . . Marvin Goldfarb, Buena Vista dist. mgr., went to Omaha and Des Moines on a sales trip. Paul Back the salesman at Omaha, has been transferred to Chicago.

Recent closings in the area include the Rex, Casper, Wyo.; Motorena Drive-In, Greeley, Colo.; The Quemado, Quemado, N.M., and the Chief and Pecos, Roswell, N.M. . . . Fred Knill, office mgr. for Gibraltar Ents., took his Palamino to the National All-Palamino show at Grand Island, Neb., where he won second prize in the cutting horse contest. . . . Mrs. Beverly Sauer of 20th-Fox welcomed a son, Michael Ryan, born on her birthday. . . . Robt. Tankersley, National Theatre salesman, became the father of a son while away at the convention in Los Angeles.

DES MOINES

Harold B. Golden, mgr. of the Rocket Theatre in Rock Island for the past six months, has been named mgr. of the new Illinois Theatre in Moline, replacing Jack Bunker. Replacing Golden at the Rocket is G. O. Black, formerly student mgr. at the Fort, Rock Island. . . . Business and professional men in Oakland have launched a drive to form a non-profit organization for purchase and operation of the Oakland Theatre from Howard Brookings, who ceased operation last spring. . . . DCA has opened an exchange at 1104 High St., with Bert Thomas as branch mgr. and Betty Olson as booker and secy.

The largest turnout of Perry business and professional men ever to attend one of the monthly luncheons of the Chamber of Commerce heard a lively discussion on the Perry Theatre situation. Plans have been made to bring Mike Simons, M-G-M customer relations exec., from N.Y.C. to Perry on July 12 to discuss the theatre situation and general matter of how residents can help the city to grow and prosper. Harold Field, owner of the Perry, is bringing the speaker to town at his own expense. . . . Frank Rubel, chief barker of Variety, has issued tickets for the fourth annual hole-in-one golf tournament to be held in Capital City July 20-21. Proceeds will go to the Heart Fund. . . . John and Everett Evers announced plans to retire from the motion picture industry when their lease in Schleswig expires in Oct.

Through support of the business men of Lakota, the theatre has been opened for two nights a week. Harry Mileham and Mike Ellsworth will manage the house, which has been cleaned and painted, and further improvements are planned. Admission will be 25¢ for children under 12; 35¢ for older

IN SUPERSCOPE 235
2:35 SCREEN ASPECT RATIO WITH OPTICAL SOUND

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ONLY SUPERSCOPE PROVIDES ANAMORPHIC RELEASE PRINTS FROM STANDARD "FLAT" NEGATIVES
PRINTS BY TECHNICOLOR OR IN BLACK AND WHITE

IN SUPERSCOPE 255
2:55 SCREEN ASPECT RATIO WITH MAGNETIC SOUND

DES MOINES (cont'd.)

students and 45¢ for adults. . . . 28 Lamoni business firms are cooperating to bring free Saturday matinees to the youngsters in that area. . . . R. P. Davis announced that the Monroe Theatre in Monroe will be closed permanently.

DETROIT

Wisper and Wetsman are opening their first ozoner, the Walake at Walled Lake, to be booked by Cooperative Theas. Also nearby at Walled Lake, the Commerce Drive-In will be opened by Bud Harris, his son and associates, while at Muskegon, Nick Kuris is opening the new G.K. Drive-In. The latter two will be booked by Carl Buermele's General Theatre Service. . . . Allied Theatres has set ahead the date of the upstate directors meeting and golf party at Midland to July 19. . . . Eunice Nammberg, office secy. at Michigan Allied for about six years, is leaving to take up duties as a homemaker. Her successor is Jean Cupples.

Arthur Robinson, independent circuit owner, closed the Rogers Theatre, west side house, with no future plans disclosed. . . . An estimated 400 turned out for the Annual Golf Outing of Variety Club at Tam O'Shanter Country Club. Clive Waxman advises the Grand Rapids Club will have its affair July 24 at Green Ridge Country Club. . . . Bill Green reports that Detroit will debut "Seven Wonders of the World" Aug. 12 at the Music Hall. . . . Anthony Gugala, partner in the Mars Theatre, passed away.

Milton London, pres. of Michigan Allied, is spearheading a program to fight moves to legalize bingo and daylight saving, as well as starting court action to oppose the "use tax" on National Screen Service products. . . . Norman Meyers, managing dir. of the Adams, had to postpone vacation plans to take care of his coming film bookings. . . . Jack Goldhar, former partner in Goldhar-Zimmer circuit and now owner of a Chrysler-Plymouth agency, was winner of the Buick at the Variety golf party. . . . John Magocs of Theatre Sound Engineering is planning to build a new drive-in in an undisclosed location.

Louis George is now mgr. of the Fort Drive-In; Alexander Thomas, a brother-in-law, of the Michigan Drive-In. . . . Orville C. Wells, formerly with Theatre Equip. Co., will manage the new Commerce Drive-In at Walled Lake. . . . Bill Clark will book product for the Columbia Theatre at Flint, formerly operated by Edward Weingarten and now being reopened. . . . Universal is starting construction on a new exchange building, to be ready for occupancy around Jan. 1. . . . Al Dezel advises he has bought rights for "Man Beast" in this territory from Herb Kaufman, representing Jerry Warren Productions.

HOUSTON

Wm. G. Schulman of Byran Amusement Co., Byran, Tex., was married to Christine Turner. . . . Corrigan Theatre owner J. R. Holloman is reported to have moved to Springfield, Ill., though he still owns his house in Corrigan. . . . Warner's Kevin Genther is in town in connection with "Moby Dick" coming to the Majestic soon. . . . Roland Connor, asst. mgr. of Loew's State, transferred to Loew's Poli Division in New England because he wanted to be near his home.

Dean Gibbon, formerly with 20th-Fox and the Boulevard Theatre here, and now a private in the army, is stationed at Fort Ord in Calif. . . . Variety Secy. Velma Swegart is back at work after a stay at St. Joseph's hospital with her 4½ year old daughter, Susan Lee, who has a rare disease much like Leukemia, which is responding to a new drug. Susan Lee is home though not recovered yet. . . . Jack and Eddie Farr, 13-year-old twin sons of Trail Drive-In owner Jack Farr, are working at the theatre this summer.

INDIANAPOLIS

Zaring's Egyptian Theatre, recently purchased by William Miller and David L. Leavitt from the Amzie Zaring heirs, is redecorated. Hayden Martin is the mgr. . . . Milton J. Shapp, pres. of Gerrold Electronics Corp., will talk on Cable Theatre before the Allied Theatre Owners of Ind. convention scheduled for Oct. 23-24 at the Marrot Hotel. . . . Star Theatre at Freemont, operated by Leonard Mann, closed June 30. . . . Dean Brown, former mgr. of the now closed Lyric Theatre, is mgr. of Plantation Park, an outdoor theatre 15 miles northeast of the city. . . . Two ex-convicts admitted taking $350 from the cashier of Bell-Air Drive-In. After disarming a pursuing state trooper and wounding two detectives, they were captured and are being held under $25,000 bond each.

A letter from James Smith, Mgr. of Twin Drive-In Theatair, congraulating the city fire dept. for a job well done when the screen tower was on fire, was made public in the Indianapolis Star-News. Dr. Marvin Sandorf, who owns the Twin and serves on the city's advisory committee, has masterminded the Theatair's operations since he built it in 1950 and has pushed average concession sales to about 70¢ per customer with his mouth-watering discourses over the public address system on food served by the two cafeteria concessions.

Watch These Dates!

Aug. 20: Kansas City, Mo.—IATSE annual convention—Muehlebach Hotel and K. C. Municipal Auditorium.

Aug. 27-28: St. Louis — Missouri-Illinois Theatre Owners annual meeting—Kingsway Hotel.

Sept. 20-24: New York—Theatre Owners of America national convention—Coliseum.

Sept. 20-24: New York—Motion Picture Industry's International Trade Show, sponsored by TESMA in cooperation with Popcorn and Concessions Assn. and TOA—Coliseum.

Sept. 28-30: Atlanta—Women of the Motion Picture Industry (WOMPI) annual convention—Dinkler Plaza Hotel.

Oct. 1-2: Pittsburgh—Allied Motion Picture Theatre Owners of Western Pennsylvania annual convention—Roosevelt Hotel.

Oct. 7-12: Los Angeles — SMPTE Convention—Ambassador Hotel.

Oct. 9-10: Lake of the Ozarks—Kansas-Missouri Theatre Assn. annual frolic—Arrowhead Lodge.

Oct. 15-16: Winchendon, Mass. — Independent Exhibitors, Inc. and Drive-In Theatre Assn. of New England annual regional convention—Toy Town Tavern.

Oct. 23-24: Indianapolis—Allied Theatre Owners of Indiana fall convention—Marott Hotel.

Oct. 28-30: Jacksonville—Motion Picture Exhibitors of Florida convention—Roosevelt Hotel.

Nov. 25-27: Charlotte—Theatre Owners of North and South Carolina 44th annual convention—Hotel Charlotte.

Nov. 25-28: Dallas — Allied States Assn. fall board meeting and national convention—Hotel Statler.

1957

Feb. 26-27: Kansas City—Kansas Missouri Theatre Assn. convention — Pickwick Hotel.

KANSAS CITY

Benton Theatre, which was opened about 1915 by W. A. (Billy) Andlauer was closed by Fox-Midwest and is to be wrecked. . . . James Singleton bought Tommie's Drive-In at Kenneth, Mo. and transferred ownership to his son, Lloyd. . . . Snackbar at the Hollywood Theatre, Leavenworth, Kans. has been remodeled and is offering sidewalk service. . . . E. O. Briles died at Emporia, Kans., where he had operated the Strand Theatre for the past two years and the Lyric for 20. . . . Midway Drive-In, Junction City, Kans., has new eqnipment.

Robert R. Shaw, formerly associated with M-G-M in Hollywood, has joined the advertising agency, Litman, Stevens and Margolin, as public relations director. . . . Majestic at Jetmore, Kans. and Nomar at Wichita are reported closed. . . . New managing director of Cinerama at Missouri Theatre is Boris Bernhard, formerly with Cinerama at Buffalo. . . . Hollywood columnists have announced that Gerald Mayer, producer of "Millionaire," will produce "Mr. O'Fallon," a play by Jack Moffitt, former motion picture editor of the K.C. Star. . . . K.C. Safety Council presented a courteous driver award to Jim Craig, Fox-Midwest maintenance man. Honoring his 70th birthday, the company gave him a surprise luncheon.

F. L. Norton of Ritz Theatre and Bi-State Drive-In at Caldwell, Kans. was elected to the board of Kans.-Mo. AITO to replace Cle Bratton of Council Grove, Kan. Other members from Kansas reelected to the board were LeRoy Hutchings, Osage City; Max Davis, Lyons; and Gene Musgrave, Minneapolis. From Mo., Wm. Bradfield, Carthage; Herbert Jeans, Columbia; and Komp Jarrett, Nevada. . . . Bert Thomas is new supervisor of sales in the K.C. and Des Moines, Ia. areas for Distribntors Corp of Am. He was formerly with Columbia, Republic and Warners. . . . Rowe Theatre, Rolla, Mo., owned by Rowe E. Carney, suffered $40,000 damage in recent fire. Theatre was six years old.

Kans.-Mo. Theatre Assn. will hold its annual Ozark frolic Oct. 9-10 at Arrowhead Lodge, Lake of the Ozarks. . . . John Scott, who has been a city salesman and booker at Republic, succeeded the late Robt. F. Withers as mgr. . . . H. LeRoy Smith is new mgr. of Commonwealth's Ellinwood, Kans. drive-in. . . . The first theatre to sponsor Ted Mack's theatre-to-TV amateur contest is to be George Baker's New 50 Drive-In Overland Park, Kans. Contests began June 30 and will be held each week until 9 winners are picked for the finals on Sept. 1.

MEMPHIS

Petitions are being circulated in Jackon, Tenn. to include a referendum on Sunday movies in connection with the Aug. 2 primaries. Mgrs. Harold Thomas of Malco and Bill Steppe of Paramount claim their theatres may have to close unless they are allowed to operate on Sundays. A third theatre, owned by Steve Stein, closed recently. . . . Moses Sliman, who owns theatres in Osceola, Ark., has opened a drive-in. . . . Carl Dozier reopened his Lavaca at Lavaca, Ark., after lengthy closing. . . . Jack Katz, owner of the Ritz Theatre, Memphis, is recovering nicely from recent heart attack.

Mississippi's Supreme Court ruled that the 1954 state law permitting movie shows between 9 p.m. and midnight repealed local option law in all cities and counties which prohibited any Sunday movies. The case was won by Magnolia Theatre in New Albany, Miss., which is in the Memphis trade territory, where the city tried to prohibit Sunday movies under a local law. . . . Alger Lancaster, managing director for Malco theatres in Stuttgart, Ark., is a southern colonel of unique distinction, having received commissions as honorary military aide to Governors of three states.

Malco's suburban theatres have cut children's admissions from 20¢ to 10¢. Hollywood has the same rates for bargain nights. Madison prices are 10¢ for children. Linden Circle tried a family night, including parents and two children for 50¢. . . . New president of the local WOMPI Club is Helen Van Vulpen. . . . The W. C. Newberry theatre in Light, Ark., was destroyed by fire, with loss estimated at $5,000. . . . W. Moseley will open his new Pic Theatre, Picayune, Miss. soon. The 900-seat house has been under construction for the past two years.

MIAMI

A bid of $157,689 was submitted by Bradford Builders of Miami for construction of a new 1000-seat theatre for J. Clark Williams in downtown Hollywood, Fla., to be known as the Hollywood Theatre. . . . Nathan Horton is now asst. mgr. at the Trail. . . . Mrs Ed. Claughton, who heads the Claughton chain, was appointed chairman of the Rose Bowl Committee by the local chapter of American Cancer Society. . . . Al Glick of the Florida State Theatres has a display in the Main Library on "Moby Dick," which opens at the Olmpia, Beach and Gables theatres. . . . Frances Louise Wolfson, daughter of Mitchell Wolfson, was married to Jack Waxenberg in Asheville, N. C., July 4th.

MILWAUKEE

Variety Tent #14 tendered a testimonial luncheon to Irving Werthamer, former Paramount branch mgr. here and chairman of the theatre collection drive. Upon presentation of a money clip holding money, Werthamer turned the money over to the Club's charity fund. . . . Relda Theatre in Marshfield, owned by John Adler, is being remodeled into a store for The Three Sisters. . . . Lester Fischer, son of the late Bert Fischer, well known in theatre circles here, was married to Dona Hashka. . . . Mr. Provencher, United Artists salesman, is back at work recovered from a heart attack.



In New Orleans, Nicole Milinaire (right), associate producer of United Artists "Foreign Intrigue," discusses promotion plans for the Sheldon Reynolds production with local exhibitors Sid Havenar (left) and E. R. Sellers, as UA branch mgr. Alex Maillho looks on. Miss Milinaire is participating in a 24-city series of tours for the suspense thriller.

Mrs. Fred Rosenkranz, pres. of the Better Films Council, received a letter from a man in Israel, asking her to help in organizing a BFC in Haifa. The local BFC recently celebrated its 25th anniversary and had Arthur H. DeBra, community relations director of Motion Picture Assn. of Am., as guest speaker. Members modeled gowns worn by Grace Kelly in "The Swan" and Celeste Holm in "High Society," arranged for by Louis Orlove. . . . Oriental Theatre here will be rented out Oct. 29 for a program of readings from John Steinbeck, featuring Constance Bennett, Todd Andrews and Frank McHugh.

The Common Council's license committee threatened to pass an ordinance giving the city power to license each film shown unless distributors and exhibitors cooperate with the city's Motion Picture Commission. Possibility came up over showing of "Crime in the Streets." Nat Nathanson, Allied Artists div. mgr., said representatives would discuss the film with the Commission before showing in neighborhood houses. . . . Peerless Theatre here has been sold by Barney Sherman.

Tribute was paid to Oscar E. Olson, business mgr. of Projectionists Local 165, for his contribution in effecting better relations between industry labor and management. Harold J. Fitzgerald was chairman of the affair, held at Wisconsin Club; T. V. Touchett, co-chairman. . . . The 700-seat Mikadow Theatre at Manitowoc, owned by Francis M. Kadow and Robert Guiterman, suffered a $100,000 fire believed to have started near the roof soon after plumbers were reported to be working on the air conditioning. Projection booth and equipment, built to resist fire, were not damaged.

MINNEAPOLIS

Negotiations have been under way for sale of the Uptown and St. Clair theatre properties and the leasehold of the Center Theatre, all in St. Paul, to Arthur Stevens, according to Chas. W. Winchell, pres. of Minn. Amuse., which has been operating the three houses. Stevens operates the neighborhood Arcade and Gem in St. Paul. . . . Because of the excellent business done by Allied Artists' "Crime in the Streets" at the loop State, the picture is being booked by most nabes and suburban houses in the city, according to branch mgr. Irving Marks.

Tillie Smith opened her new 275-car Long Drive-In at Long Prairie, Minn. . . . At Litchfield, Minn., Fred and Lloyd Schnee opened their new 400-car Starlite Drive-In. The Schnees also operate the conventional Hollywood and Unique in Litchfield. . . . Richard Ellingson installed CinemaScope in his Paramount at Pembina, N. D. . . . Bill Marshall, Allied Artists salesman, resigned. . . . Laverne Hagel, clerk at M-G-M, was married to Ralph Zachman. . . . Harold Kaplan, 48, part owner and mgr. of the St. Louis Park Theatre in suburban St. L. Park, died of a heart ailment.

NEW HAVEN

The Westport Zoning Board of Appeals has denied the application of land-owner Francis A. Cuseo, seeking waiver of zoning regulations to permit construction of a drive-in by Norman Bialek of Sampson-Spodick-Bialek Theatres on Cuseo property. This was to be the group's initial venture into the drive-in field. . . . Veteran theatreman Irving C. Jacocks, Jr., operator of Branford Theatre, Branford, will be honored by the trade at a testimonial dinner on July 9 at Waverly Inn, Cheshire. . . . Sam Harris, partner in State Theatre, Hartford, writes that he and Mrs. Harris will be back from Europe around Aug. 1.

Latest drive-in attraction for children is a half-hour showing of 16mm cartoons, etc., at no extra charge, on a shaded screen in playground area of Smith Mgmt.'s 2070-car Meadows Drive-In, Hartford, arranged by mgr. Chet Philbrook. . . . New Haven Cancer Society named Frank Ferguson, Bailey Theatres, to its board of trustees. . . . Recently married: Frank Dzikot, mgr. of Shulman's Rivoli, Hartford, to Dorothy Opalacz; Louise Bailey, daughter of Sam Bailey of Westville Theatre, New Haven, to Bruce Lehman, Stanley C. Levy, with ABC-PT, to Judith Ann Steinberg.

John Shields, mgr. of S-W's Capitol, Ansonia, is retiring this summer after 40 years at the theatre. . . . Co-chairmen for the annual golf tournament and dinner of MPTO of Conn. are George H. Wilkinson, Jr., operator of Wilkinson Theatre, Wallingford, and MPTO pres. Harry Feinstein, northeastern zone mgr. for S-W. Affair will be held at Racebrook Country Club, Orange, on July 17. . . . Jack Sanson, S-W Strand, has been named a director of Hartford Chamber of Commerce. . . . Jack Schwartz, owner of West End Theatre, Bridgeport, was elected v.p. of the Bridgeport Jewish Service Bureau. . . . Irving Hillman of S-W's Roger Sherman, New Haven, promoted two full pages of cooperative advertising to mark the theatre's 30th anniversary celebration.

NEW ORLEANS

John Williams of Jackson, Miss., was chosen pres. of the Miss. Theatre Owners Assn. at the recent convention, succeeding Teddy Solomon of McComb, who was named board chairman. A committee was named to make a study of theatre insurance rates for the purpose of seeking to make reductions. . . . Joy's Panorama Theatre opened with the premiere showing in the south of Oklahoma!" on a reserved seat basis. . . . George Edwards installed a new wide screen with Kollmorgen lens in his Ritz Theatre, Hattiesburg, Miss. . . . Mrs. Sue Jones opened

NEW ORLEANS (cont'd.)

her Hill Top Drive-In, Clinton, Miss., which had been closed since first of the year.

M. W. Hicks opened his U Drive-In at Bayou-La Batre, Ala., with space for 150 cars. . . . R. A. Martin closed both the Pines Drive-In, Homer, La. and the Paula Drive-In. . . . Improvements at the Marrero Drive-In, Marrero, La., include a larger and modernized concession stand, new entrance and traffic counters. Owners are Wm. Shiell and Ed Jenner. . . . Don George, 48, prominent Shreveport TV exec. and former theatre owner there, died suddenly. . . . Alex Gounares leased the Roxy Theatre, Mobile, Ala., to Mr. & Mrs. Arthur Olensky.

NEW YORK

Monmouth County's new showplace, Loew's 35 Open-Air Drive-In, was unveiled last week as the newest unit in the world's oldest theatre circuit, Loew's Theatres. It is the first outdoor theatre to be built by the chain in the East. A physical description of the theatre, with pictures, will appear in the next issue of the Independent.

More than half the money collected by the motion picture division of the National Council of Christians and Jews during the 1956 Brotherhood Week was raised by exhibitors in the Metropolitan New York area. Local exhibitors accounted for $37,574 of the total $71,450 collected, according to NCCJ chairman Sol M. Strausberg.

During the week, the amusement industry collected a total of $143,000, it was revealed at an awards-presentation luncheon this week by J. Robert Rubin. A special award of $150 in savings bonds went to RKO Albee manager Clayton Pruitt. The Albee collected a total of $1,302. Awards of $100, $50 and $25 bonds were also presented to outstanding managers. For pictures of award winners, see below. Others not pictured include Harold Graff, Loew's Orpheum; Robert Kippel, Skouras Pelham; Jack Blum, Loew's Boulevard; Thomas Scholl, Interboro Canarsie; Harold Tuck, Interboro, Elmwood; Reginald Dowell, Loew's Boro Park; William H. Belle, Interboro Laurelton, and Saul Renick, Uptown Theatre.

Walter Reade's Savoy Theatre in Asbury Park, N. J., has been leased to a N. Y. syndicate for the summer season only. The circuit will resume management of the Community and Warren theatres in Hudson, N. Y. beginning July 1, after operation by Henry H. Freider and Henry Grossman on a lease basis. George Kemble, who was mgr. of Reade's The Baronet in N. Y. C., will manage the Community. . . . M. Monroe Fass of Fass & Wolper, Inc., theatre brokers, was elected pres. of the new Grand Central Agency, Inc., with offices at 7 E. 42nd St., which will specialize in real estate insurance coverage for real estate insurance brokers. Fass has submitted his resignation as pres. to the Collins Agency, Inc.

OKLAHOMA CITY

Backroom work for the local Republic exchange has been taken over by the National Film Service depot here, which also handles the local United Artists and Buena Vista branches. . . . Athel Boyter of the Boyter Booking Agency is now servicing C. L. Lance's Palace and Canadian Drive-In theatres in Canadian, Tex., and his El Rancho Theatre, Ringling, Okla. . . . D. E. Embry of Granite, Okla. advises that CinemaScope has been installed in the theatre there. . . . Chester V. Fleming leased his Luxor and Park-Vu Drive-In theatres in Nowata, Okla. to Charles D. Hicks and J. J. Bowden, who also own the New Rex and Sky-Vu there.

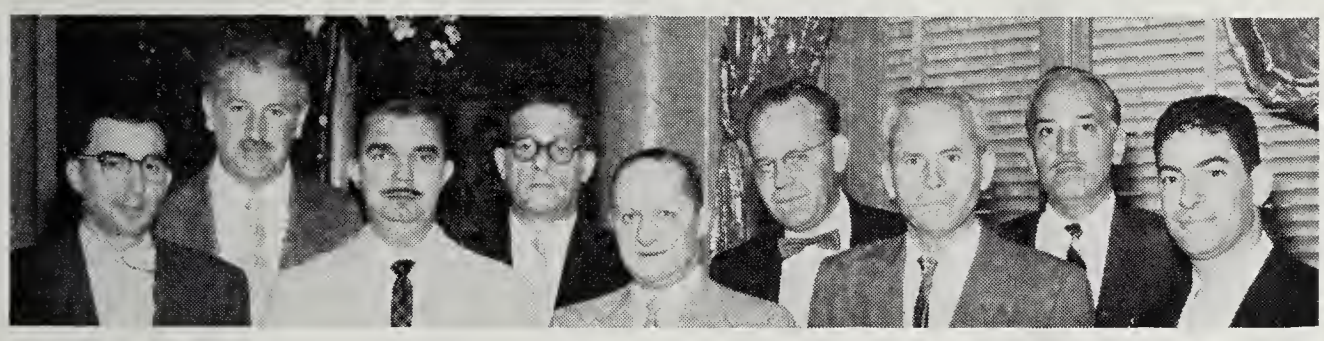
Video Independent Theas. have taken over Mrs. Opal Gray's Esquire Theatre in Chickasha, Okla., effective July 1. Also as of that date, they acquired four first-runs—the Dome, Lawton, Murry and Vaska theatres—and the Austin Drive-In in Lawton, Okla., formerly owned by Joe Turner. . . . Paramount offices are now located in the Commerce Exchange Bldg., 130 W. Grand. . . . Booking offices of Jimmie and Jack Hull have been moved to 708 W. Grand Ave. . . . The New Theatre, Wapanucka, Okla., is now making only two changes a week, being closed Tues.-Wed.-Thurs.

PHILADELPHIA

Pathe Co. has taken over the World Theatre officially. Kendrick Packer, owner of the Saranac Lakes Summer Theatre in the Adirondacks, heads the local setup. . . .

(*Continued on page 29*)

NCCJ Bond Winners



Shown above are Stanley-Warner managers who won bonds for their efforts in behalf of the National Conference of Christians and Jews. L to R: Fred D. DeAngelis, Fabian, Hoboken; George Birkner, Fabian, Patterson; John Stanek, Branford, Newark; George Kemp, Montauk, Passaic; Charles A. Smakwitz, N. J. zone mgr.; Jules Daniels, Stanley, Jersey City; Edward Kane, Regent, Elizabeth; Robert Phillips, Hollywood, E. Orange; Al Barilla, Ritz, Elizabeth.



In the Skouras Theatres group, winners were (standing): Richard Hershburg, Valentine, Bronx; Lawrence Sehain, Academy of Music; Sid Newman, ad-pub dir.; Ted Allen, Rivoli, Hempstead; Harold Miller, Crotona, Bronx; Harold Klein, Liberty, Elizabeth; (seated) Joe Tolvy, Capitol, Portchester; John Enders, Calderone, Hempstead; Spyros S. Skouras, pres., Skouras Theatres; Gene Santeramo, State, Jersey City; John Lorenz, Pascack, Westwood.



Largest group of winners was in the RKO chain. Seated (l to r) are: Isadore Berger, Palace on Broadway; John A. Cassidy, publicity; John Thomas, Bushwick, Brooklyn; James Fitzgerald, Proctor's, Mt. Vernon; Marty Rosen, Fordham, Bronx; Louis Grossman, Madison, Queens; Irving Gold, 86th St., Manhattan, William W. Howard, v.p.; Clayton Pruitt, Albee, Brooklyn; Thomas Crehan, asst. to Howard. Standing: Harold Daly, Proctor's, Yonkers; Arthur Koch, Proctor's, New Rochelle; Richard Clark, Chester, Bronx; Thomas Wright, State, New Brunswick; Rocque Casamassine, Royal, Bronx; Mel Rheinfeld, Tilyou, Coney Island; Morris Rochelle, Strand, Far Rockaway; Jack Reis, Coliseum, Manhattan; Fred Smith, Keith's, Richmond Hill; Harry Mandel, national ad-pub dir.; Sigurd Wexo, Bklyn.-Queens div. mgr.; Michael Edelstein, Manhattan-Bronx div. mgr.; Alex Pluchos, Keith's, White Plains; Charles Oelreich, Westchester-Bronx div. mgr.

"Somebody Up There Likes Me"

(M-G-M) 113 Min.

Cast: Paul Newman, Pier Angeli, Everett Sloane, Eileen Heckert, Sal Mineo, Harold J. Stone, Tony Zale, Joseph Buloff, Sammy White, Arch Johnson.

Credits: Produced by Charles Schnee; Directed by Robert Wise; Screen play by Ernest Lehman; Based on the autobiography by Rocky Graziano written with Rowland Barber.

Somebody Up There Likes Me is immense entertainment! Boasting a great new star in Paul Newman, the film biography of boxer Rocky Graziano is a warm, honest and compelling motion picture. Graced with a fresh and appealing script and exciting performances right down the line, the film is box office entertainment at its best.

Emphasis is on character here, touching on a wide variety of absorbing aspects in the life of the controversial and sympathetic fighter. The boxing action is well-integrated into the story, but there's punch all over this picture! There's bright humor from manager Everett Sloane and from Newman himself. There's grim reality conveyed by Eileen Heckert and Harold J. Stone as the fighter's devoted mother and dispirited father, and convincing romance supplied by wife Pier Angeli.

Opening with Graziano's serious boyhood scrapes, the film gives a moving portrait of slum delinquency, especially in the sequences between Newman and his boyhood admirer Sal Mineo. The cutting is superb and the film moves at a rapid tempo from mood to mood, catching the ferocity and the loneliness of the lower East Side. Following the fighter through reform school, prison and army life, the dramatization of the East Side kid's struggle with authority is compressed and vivid. After deserting the army, he begins to fight to pick up some cash, is discovered by his manager and his career starts. However, the army catches up with him, sending him to prison after a dishonorable discharge. Here, in a quick flash, we see the start of his formal ring training by an army instructor.

Out of prison, and his boxing career on the way up, he meets Pier Angeli who is to have a profoundly settling effect on his life. This vibrant yet charmingly naive romance should be a highlight to many, many viewers. Gripping tightly to his hard-won success, his wife and new daughter, the boxer begins to realize how lucky he's been. However, his whole world suddenly seems to crash to the ground: he fails to report a bribe attempt when the crooks threaten to reveal his past to the public and his wife. When the truth comes out, the N. Y. commission suspends his license and Rocky is almost crushed. Scheduled to fight Tony Zale in Chicago for the title, he contemplates taking the bribe, then returns to the East Side, realizes how far he has risen, and, in a touching scene, makes up with his father. In the climax of the film, he comes from behind to k.o. Tony Zale, playing himself, in a marvelously authentic scene.



Pier Angeli, Paul Newman and Everett Sloane are top-cast in M-G-M's "Somebody Up There Likes Me."

Independent Trade Reviews

"The King And I"



Heading the cast of 20th-Fox's "The King and I," in CinemaScope 55 and DeLuxe Color are Yul Brynner (left) and Deborah Kerr (right).

(20th-Fox) CinemaScope 55-De Luxe Color 133 Min.

Cast: Deborah Kerr, Yul Brynner, Rita Moreno, Martin Benson, Terry Saunders, Rex Thompson, Carlos Riva, Patrick Adiarte, Alan Mowbray, Geoffrey Toone.

Credits: Produced by Charles Brackett; Directed by Walter Lang; Screenplay by Ernest Lehman; Music by Richard Rodgers; Book and Lyrics by Oscar Hammerstein II; From the Book, "Anna and the King of Siam" by Margaret Landon.

Both the trade and the public have eagerly awaited the motion picture presentation of Rodgers and Hammerstein's *The King and I* and this breath-taking, eye-filling production lives up to all advance notices—and then some! It can only be described as a fabulous entertainment from start to finish and its box office performance will undoubtedly rank with that of the all-time grossers.

There *is no puzzlement* why this should be so. The film has been touched by a series of magical wands. The musical drama boasts a hauntingly beautiful score; a heart-warming story with humor, tears and universal appeal; the inspired performances of a brilliant cast, particularly by the principals, Deborah Kerr and Yul Brynner, with the latter making a most impressive film debut; the imaginative direction by Walter Lang under the expert production reins of Charles Brackett; the opulence of the Oriental sets and costumes; the outstanding choreography by Jerome Robbins, especially the Siamese ballet version of "Uncle Tom's Cabin;" the brilliant color by De Luxe; and, wrapping the king-sized entertainment into a delightful bundle and sending the customers home whistling a happy tune, the pictorial eloquence of the film as captured in CinemaScope 55. *The King and I* promises a full house to every exhibitor. Need we mention any more? It is just about the greatest, "etcetera, etcetera and so forth."

Story-wise, Deborah Kerr is a young widow who comes to Bangkok with her son to teach the children of the royal household. Upon her arrival, a conflict immediately develops with the King, as played by Yul Brynner repeating his famous stage role. While he is anxious to be a good king and bring to his country "scientific knowledge" and the best in Western culture, Brynner is adamant in refusing to give Kerr, as he promised, a house adjacent to the palace to insure her privacy and in order to raise her son outside the atmosphere of the harem. Charmed by the king's children, Kerr agrees to stay temporarily but in the ensuing months she takes advantage of every opportunity to plague the stubborn monarch with reminders of his broken promise. The controversy is temporarily resolved when Miss Kerr comes to Brynner's aid in staging a proper reception for the British ambassador and successfully counteracts skullduggery attempting to picture the King as a barbarian and Siam as a country to be turned into a protectorate. Brynner promises Kerr that he will build her a house but the conflict is renewed when Rita Moreno, a slave girl, is recaptured after having run away with her lover. When Brynner threatens Moreno with punishment, Kerr calls him a barbarian. Showing weakness before his subjects in his inability to whip the slave girl, the proud ruler has a heart attack. At the bedside of the dying Brynner, Kerr accepts his ring and agrees to stay with the children.

"Moby Dick"

(Warner Bros.) Technicolor 116 Min.

Cast: Gregory Peck, Richard Basehart, Leo Genn, Orson Welles, James Robertson Justice, Friedrich Ledebur, Mervyn Johns, Harry Andrews.

Credits: A Moulin Prod.; Produced and directed by John Huston; Screen play by Ray Bradbury and Huston; Based on the novel by Herman Melville.

John Huston has created a beautiful and sweeping motion picture from Herman Melville's famous novel, *Moby Dick*. Highlighted by breath-taking camera work, authentic action and strong performances, the film is a solid box-office attraction. Relating the story of New England whalers and of one captain's relentless search for the mightiest of all whales, the film has a wide range of interest, especially since Warners has backed it with the fullest promotional campaign. Starring Gregory Peck as the vengeance-ridden captain, torn of body and soul from his encounters with the fierce white whale, Moby Dick, the drama builds to a crescendo of sheer physical power.

Visually the film is awe-inspiring. The whaling action is startlingly real as the long-boats jockey into harpoon distance awaiting the rush of the whale from the deep, the whale birds hawking above it. Peck is an imposing Captain Ahab in black beard and ivory peg-leg—a brooding, half-mad captain. Balancing the scenes in which he whips his crew into a frenzy of vengeance toward the white whale is the quiet courage of Quaker-educated first-mate Starbuck, capably played by Leo Genn.

The color in *Moby Dick* is a superb achievement, a blend of black-and-white with color, rich and subdued, and complementing the

haunting quality of the story. And the sound and sea effects are almost hypnotic—the wind, the storms, the rush of the great whale are unimaginably exciting.

The assortment of eye-catching crew members is led by Richard Basehart, as the sensitive young Ishmael, narrator of the story and lone survivor of the Pequod's battle with the whale, and Friedrich Ledebur as the tattooed South Seas cannibal who befriends Ishmael. While forging a unique pictorial document, Huston has retained much of the mystic power of the novel—the clashing concepts of good and evil maintained by Captain Ahab and Starbuck. Huston keeps the pace of the drama crisp without sacrificing the substantial personal drama. Peck is especially effective as he muses aboard the becalmed Pequod over his apparent failure while his first-mate contemplates killing him for the good of the ship.

In the early scenes in New Bedford, filmed in a small Irish coastal town, Huston has assembled an extraordinary array of sea-faces, seen especially when the Pequod sails from port with the camera cutting from face to face of weather-beaten hearty women left behind. Orson Welles is also effective in a short scene as the whaling preacher who delivers the Jonah sermon to the departing sailors.

Moby Dick closes with the third encounter with the great whale. The Pequod is eventualy destroyed with all hands lost save Ishmael. But in the last moments, Peck leaps from his longboat onto the back of the slashing whale, driving his harpoon in again and again until he is finally trapped under the mass of harpoon ropes and sinks with his whale. John Huston's *Moby Dick* is a stirring motion picture.

"Pardners"

(Paramount) VistaVision-Technicolor 90 Min.

Cast: Jerry Lewis, Dean Martin, Lori Nelson, Jackie Loughery, John Baragrey, Jeff Morrow, Agnes Moorhead, Lon Chaney, Jr., Mickey Finn.

Credits: Produced by Paul Jones; Directed by Norman Taurog; Screen play by Jerry Davis; Based on a story by Mervin J. Houser.

Dressed in Technicolor and VistaVision, *Pardners* is a comedy romp for the team of Martin and Lewis. Directed by Norman Taurog, who keeps the film rolling at a breakneck pace, the film gathers laughs all along the way, even when it bounces over thin spots in the plot. The film's story germ came from a Paramount picture of sometime back, *Rhythmn on the Range*, but an additional screen story was written and then a screen play added to that, so it was almost like building a new house on an old foundation. The film kids the pants off of the standard western and gives Jerry Lewis a chance to give his talent free rein. Dean Martin, as usual, is an excellent straight man and sings in fine voice. Lori Nelson and Jackie Loughery do good work as the femme leads. There are plenty of selling angles to this one and it should have those lines in front of the box office.

JERRY LEWIS IS THE EASTERN BRED SON OF A



Dean Martin and Jerry Lewis star in Paramount's "Pardners," VistaVision-Technicolor.



Gregory Peck stars in the Moulin Prod. of "Moby Dick," from Warner Bros. in Technicolor.

tough westerner, who died shooting it out with some badmen beside his best friend. After his father's death, Lewis' mother, Agnes Moorhead, has taken him East leaving the ranch that her husband and his friend fought for, in the hands of others. Years pass and Agnes now has built a financial empire and Lewis' closest touch with the West has been a mechanical horse. Dean Martin, son of the best friend, comes to town and asks for funds to buy a bull for the ranch, of which he is now foreman. Agnes turns him down and he leaves with Lori Nelson, cousin of Agnes's. Lewis overhears this and after ruining Martin's stints in the Madison Square Garden rodeo, buys the prize bull and brings it to Martin. They have a wild series of adventures on their trip West and once they arrive West things happen faster with Lewis, a sheriff with a timid outlook, being aided by Martin in sending the villians to cover and also winning Jackie, a poor but honest saloon girl, as his own.

"Rebel In Town"

(United Artists) 78 Min.

Cast: John Payne, Ruth Roman, J. Carrol Naish, Ben Cooper, John Smith, James Griffith, Mary Adams, Bobby Clark, Mimi Gibson.

Credits: A Bel-Air Production; Executive producer, Aubrey Schenck; Produced by Howard W. Koch; Directed by Alfred Werker; Story and screen play by Danny Arnold.

Refusing to conform to the usual mold, this tale concerns itself with the men and women of the west in the troubled period that followed the Civil War. Men were bitter and tempers flared easily and from this situation emerges a good little western that entertains in a grim sort of way. While the film is a little off-beat, still it contains a goodly amount of suspense, action and drama. It is bolstered by good performances, capable direction and suitable production settings and values. *Rebel in Town* should prove an asset to the program with the "names" of Payne, Roman and Naish providing an assist.

FOLLOWING THE CIVIL WAR, FORMER CONFEDERate J. Carrol Naish and his four sons, Ben Johnson, Sterling Franck, John Smith and Ben Cooper in order to survive live as best they can. While fleeing a bank holdup, Johnson, Smith and Cooper stop at a small town for water. Seven-year old Bobby Clark sneaks up back of them with a toy cap pistol and Smith automatically fires as he turns at the sound killing the boy. Cooper wants to remain to straighten things out but is forced to leave. The boy's mother, Ruth Roman, marks his face. Smith later knifes Cooper when he tries to return. John Payne, the dead boy's father, finds Cooper and saves his life. Roman doesn't identify him fearing Payne would kill him but when he recovers, he tells the marshall the whole story. He is locked up and a mob tries to lynch him. Naish and the others arrive and they surrender Smith for Cooper. Smith makes a run for it and is killed by Payne. The others in the Naish family figure to straighten themselves out with the marshal and start the future with a clean slate.

"Satellite In The Sky"

(Warner Bros.) CinemaScope-WarnerColor 85 Min.

Cast: Kieron Moore, Lois Maxwell, Donald Wolfit, Bryan Forbes, Jimmy Hanley, Thea Gregory, Barry Keegan, Alan Gifford, Shirley Lawrence.

Credits: Produced by Edward J. and Harry Lee Danziger; Directed by Paul Dickson; Screen play by John Mather, J. T. McIntosh and Edith Dell.

Most science fiction entries have a following of their own in addition to the regular public and there is no reason to doubt their disavowal in this case. Made in England in impressive CinemaScope and well illustrated in WarnerColor, to be seen here are scenes of little viewed jet planes in action, lavish production settings and imaginative space ship sequences, all of which assist in getting the film across. The exciting climax is a trifle slow in arriving but on the whole the yarn holds interest. The acting and direction are competent. It should do okay as part of the program and with perhaps just a little selling on the space angle may up it a notch in the return column.

REPORTER LOIS MAXWELL HIDES ABOARD A space ship commanded by Kieron Moore, who is told at the last minute that he is to carry a new type of bomb to be exploded in space. It is hoped that in addition to providing technical information, it will also discourage future aggression. Reaching their position, the bomb is activated and set free but failure of the bomb's rockets brings it back to the ship which is unable to dislodge it. Maxwell and Moore find themselves in love despite the tension. Professor Donald Wolfit, in charge of the bomb, and a crew member who has little to live for, sneak off and quietly detach it from the ship carrying it off into space. The others and the ship are saved by their sacrifice and the bomb explodes on time. The others are now safe to return to earth.

"Francis in the Haunted House"

(Univ.-Int'l.) 80 Min.

Cast: Micke Rooney, Virginia Welles, Paul Cavanagh David Janssen, Mary Ellen Kaye, James Flavin, Richard Deacon, Richard Gaines.

agh, David Janssen, Mary Eklen Kaye, James Flavin, Charles Lamont; Story and screen play by Robert Margolis and William Raynor.

The ever-popular Francis, the talking mule, should not diminish in the eyes of his fans in U-I's latest outing on the successful comic work-horse. Equipped with gravel voice and



Mickey Rooney and Francis in Univ.-Int'l's "Francis in the Haunted House."

mulish wit, the brainy beast gets a chance to cavort with Mickey Rooney in an old Scottish castle, fully decked with secret passages, tunnels, moat, et al. The versatile Rooney plays the hapless murder suspect with gusto, and despite the efforts of crooks and cops alike, wins the pretty girl at the finish line. There's plenty of slapstick and haunted house melodramatics here —and the wise-cracking Francis with Rooney as the butt of his horseplay gets more than a mule's share of the laughs. The story is familiar and satisfactory—a group of con men, led by blonde Virginia Welles, commit a series of murders to scare away the rightful owners, blaming the crime on a local ghost. Francis discovers the plot and Rooney ends up chief suspect. When the gags begin to run thin, a free-wheeling wind-up (a horse-and-lance duel between the ghost and Rooney up on Francis) helps to wrap things up in one neat package.

"Rififi"

(UMPO) FRENCH 118 Min.

Cast: Jean Servais, Carl Mohner, Robert Manuel, Perlo Vita, Marie Sabouret, Janine Darcey, Claude Sylvain, Magali Noel.

Credits: Produced by Rene C. Vuattoux; Directed by Jules Dassin; Written by Dassin and August le Breton; Based on a novel by le Breton.

Rififi is an exciting, brilliantly directed drama of a daring jewel robbery, its conception, execution and consequences—and an often moving drama of the men and women involved in Parisian low-life. Certainly a top contender for the best foreign film of the year, *Rififi* stars Jean Servais as the sad-faced aging thief who plans the invasion of a fashionable and almost impregnable jewelry store. During the robbery (filmed for thirty minutes in devastating silence the virtuosity of the film work is almost awesome, every detail of the carefuly-plotted plan is pinpointed in its turn by the camera. The personalities of the thieves, developed later to tragic conclusion, begin to emerge as they perform the masterful robbery. One mistake; the theft of a loose ring by the Italian safe-cracker—and the four thieves are doomed! The ring is spotted by another gang on the finger of a dance hall singer, and in the struggle that ensues between the two gangs, seven men are killed. The four thieves are portrayed with honesty and appropriate sympathy, and the somber photography and incisive script catches a good deal of the desperation and emptiness of Paris' other half.

"Simon And Laura"

(Univ.-Int'l) Technicolor-VistaVision 91 Min.

Cast: Peter Finch, Kay Kendall, Muriel Pavlow, Ian Carmichael, Maurice Denham, Hubert Gregg, Thora Hird, Olive Parritt, Alan Wheatley.

Credits: A JARO Presentation; A Group Film Prod. Executive producer, Earl St. John; Produced by Teddy Baird; Directed by Muriel Box; Written by Alan Melville; Screen play by Peter Blackmore.

Art and specialty audiences may best appreciate the finer qualities of this import from England, although the yarn and characterizations are certainly broad enough so that it may serve as an amusing filler for many programs. There's even a little slapstick for those who care about such things. The film is a lively, tongue-in-cheek type of entry that pokes fun at British television and its behind-the-scenes going-on. The actors do well by their assignments and the direction and production are made of stout stuff. There is some interesting technical background equipment and operations that may prove of assistance.

TV PRODUCER IAN CARMICHAEL FOLLOWS through on an idea for a Mr. and Mrs. daily TV program and they use married actor and actress Peter Finch and Kay Kendall, outwardly in love after many years of marriage, but secretly always bickering and battling. Their agent persuades them to take the assignment because they haven't been working for some time. They are a hit for a while until their sweetness before the cameras becomes cloying. A polite argument is suggested to pep things up but this turns into a real brawl. The audience and press love it. Finch and Kendall find they really love each other deeply and even Carmichael gets romantically involved with Muriel Pavlow, who writes the show, and everybody is happy.

"The Proud and the Beautiful"

(Kingsley-Int'l.) FRENCH 94 Min.

Cast: Gerard Philipe, Michele Morgan, Victor Manuel Mendoza, Michele Cordoue, Andre Toffel, Carlos Lopez Moctezuma.

Credits: Directed by Yves Allagret; Written by Jean Aurenche, Pierre Bost and Jean Clouzot; Based on a story by Jean Paul Sartre.

Starring Gerard Philipe and Michele Morgan, *The Proud and the Beautiful* is a grim and sympathetic love story of two lost souls who meet in a Mexican town during an epidemic. One is a French doctor who has become an alcoholic; the other is a beautiful widow who believes she is callous beyond feeling. Thrown together under great personal and social stress, they slowly change, discovering strength underneath their defeat, discovering new values in themselves and each other. Under the superb hand of director Yves Allegret, the heat and the terror of the town becomes a powerful force itself and the photography is brimming with excitement—especially a sharply drawn barroom scene (reminiscent of *Wages of Fear*) in which the alcoholic doctor frantically dances for a bottle while Miss Morgan looks on in horror. Some of the scenes are shocking in their realism, but the viewer's greatest impression should come from the great range of Philipe's performance as the sensitive and complex doctor. It is a film of great impact and human appeal.

Indie Producers To Play Important Role In Film's Future: Arthur Hornblow

(*Continued from page* 17)

despite "constraints that would impose a juvenile concept of life on our films," programmers and double-features.

"The programmer is becoming a thing of the past," he said brightly. And I wish that double features were also. They're horrible. I know that some people say we can't drop them, but maybe if the product shortage develops, we'll be forced into the change.

"Speaking as a movie-goer, not as a producer, I can tell you that it's impossible to attend movies because of double features. Six out of every ten films I want to see either start at 6:10 and interfere with my dinner or start at 10:24 and interfere with my sleep. I've missed movies all over the U. S.

"And another thing. The double bills you see! On a California marquee last month I saw *The Swan* and *Carousel* on one bill. Now what kind of crazy scheduling is that? It's an economic nightmare! My God, throwing all your eggs into one crummy basket!"

"The Miracle Of Todd-AO"

Todd-AO has come up with a 12-minute short demonstrating the visual effects of the new process. The film, which bowed this week at the Rivoli Theatre in New York, will accompany all engagements of the first film in the new process, *Oklahoma!* Entitled *The Miracle of Todd-AO*, the short gives free rein to the new single camera wide-screen process. Included in the demonstration film are a ride on a roller-coaster, a plane flight through mountain canyons, Sun Valley skiing scenes, and a motorcycle ride up and down the San Francisco hills. In the production of *Oklahoma!*, Richard Rodgers and Oscar Hammerstein specified that the full range of the process could not be used to merely attracted the eye and detract from the simplicity of their classic play. However, the short, produced by Todd-AO for the Magna Theatre Corp., provides a full picture of the process' potential in audience participation.

Editors Note: The short is truly effective and we suggest that exhibitors make a special effort to see it.

After Forty-Year Ban, 'Birth Of Nation' Plays Ohio, Business Excellent

For the first time in 40 years, *Birth of a Nation* is playing in Ohio theatres. The D. W. Griffith silent film classic, banned until this year by the Ohio Censor Board, has drawn severe criticism through the years because of elements of racial prejudice in the Civil War epic. According to the weekly service bulletin of the Independent Theatre Owners of Ohio, the film opened to favorable reviews and good audience reaction, and business was excellent.

The bulletin adds a note of caution—the picture presents a false version of history with a distorted view of race relations. At the opening of the film, the foreword states: "This picture represents the interpretation of the Civil War and the Reconstruction Period following, as generally conceived by the mind of the Southern whites." The bulletin further reports that representatives of the National Association for the Advancement of Colored People have viewed the film, and that while they have averred that it would do no good, they did not believe that its screening would do any harm.

Gina To Produce Pix

Gina Lollobrigida has formed her own independent production company, Lollic Prods., it was announced this week. In association with her husband, the Italian star will produce and star in *Sappho,* based on Oaudet's classic novel. Last year, Miss Lollobrigida had a 50 percent interest in one of Europe's top grossers, *The Most Beautiful Girl in the World.* At present, she is in production in Paris on the Hakim Brothers' *Notre Dame of Paris* co-starring Anthony Quinn for Allied Artists release. Miss Lollobrigida revealed that she and her husband plan to produce many of her films independently in the future.

PHILADELPHIA (cont'd.)

Abe Sunberg's Strand Theatre, a new all-night operation catering to Negro patronage, established some sort of precedent by running a quadruple feature program. . . . Eddie Gabriel's Capital Film Exchange is distributing two new features, "Passport to Treason" and "Men of Sherwood Forest." . . . Fried Theatre Mgmt. Co. has made available gratis to the Overbrook Park Congregation the facilities of its air-conditioned, 1500-seat City Line Theatre for the high Holiday services.

Moe Verbin, mgr. of the Overbrook Theatre, is one of the spark-plugs in a campaign to get better transportation facilities for the Overbrook Park section of the city. . . . Mickey Greenwalt, former Screen Guild booker, is now working for Tri-State Theatre Service. . . . The Commodore Theatre, a S-W house, is to be dismantled by a private owner, according to reports. . . . Lou Blaustein, National Screen executive, was stricken with a heart attack. . . . Lawndale Theatre, which plays request shows, closed for the summer.

Clark Service, Inc., Philadelphia depot for National Film Service, has taken over the backroom work for RKO. United Artists, Buena Vista, Republic and Allied Artists are also serviced here by Clark. . . . Transfer of Paramount's Mid-East div. headquarters from Philadelphia to Pittsburgh becomes effective July 9. A farewell dinner was tendered to Howard Minsky, Mid-East div. mgr., who will headquarter in Pittsburgh, by Variety Tent 13. . . . Walter Shoemaker, owner of Pottsville Drive-In, passed away, also George F. Sandore, 54, mgr. of RCA's service dept. in Camden, N. J.

PORTLAND

Kenneth W. Hughes, for the past 20 years mgr. of Evergreen's Orpheum in Portland, has been upped to city mgr. in Olympia, Wash., with headquarters at the State Theatre. He was given a farewell party and gifts by his employees. . . . Wm. Thedford, pres. of Evergreen Theas., came in from San Francisco for a special conference with James Runte, Pacific Northwest mgr., and Oscar Nyberg, Oregon gen. mgr. Others present were Alton Robbins, Eugene mgr., and Dick Goldsworth, mgr. of New Fox Theatre, Eugene.

Mrs. C. Casey and son Walter, Jr., have permanently closed their Rex Theatre, Bonners Ferry, Ida., which the family has operated since 1923, and will devote their efforts to a gift shop. . . . Will Conner, exec. v.p. of Hamrick Theatres, Seattle, was in conferring with mgr. Will Hudson of the Liberty and Roxy theatres in Portland. . . . Marily Leggot is now secy. for Interstate Theatre Equip. Co., taking over the job of Betty Cramer, who goes to the Powers Modeling Agency.

ST. LOUIS

It was decided that the 1956 annual meeting of Missouri-Illinois Theatre Owners will be held Aug. 27-28 at the Kingsway Hotel. Paul Krueger is gen. chairman. . . . Partnership of Paul Steham and Thomas Danner in the Green Drive-In Theatre at Winchester, Ill. was dissolved when Stehman purchased Danner's interest. . . . LaCosa Theatre at St. Ann., St. L. County, was sold by a construction company to the St. L. County Public Library for conversion into a branch library. . . . The 400-seat Maple Theatre at Maplewood Park, Ill., was closed by Lawrence Menard and H. Bugg, but may reopen next Sept. . . . Tom Terry, veteran theatre and church organist who once served at the Missouri, Loew's State, West End Lyric, Fox and St. Louis theatres, passed away.

At Gillespie, Ill., arrangements have been made by the Canna Annas, a women's organization, to purchase the former Lyric Theatre building from Jos. Falletti. . . . Harry G. Pliakos, son of the late Geo. A. Pliakos, pioneer theatre owner here, was married to Georgianna Lazanas. . . . Star Vu Drive-In near Cape Girardeau, Mo. was reopened by Howard Bates and Carl Milne. . . . Vogue Theatre at Palestine, Ill., dark since Sept. 1954, will be reopened July 8 under management of Francis Beekman. . . . Reported that Rodgers Theas. of Cairo, Ill. sold the Yale Theatre bldg., Anna, Ill. to realty interests. . . . David S. Nelson, 64, who operated the State Theatre at O'Fallon, Ill., died of a heart attack at his home in St. L. County.

Closing of the Roxy in Shelbyville, Ill. left the community without a theatre for the first time in many years. . . . Charles Goldman, St. L. theatre owner, was in Jewish Hospital for a medical checkup. . . . Thos. F. O'Neil, board chairman and pres. of RKO Teleradio Picts., accepted national chairmanship of the Pius XII library to be erected by St. L. University here. . . . Maureen Arthur, daughter of David G. Arthur, is featured soloist at the Latin Quarter nightclub in N. Y. . . . Maurice Schweitzer of Allied Artists reported that "First Texan" will open at the Fox here on July 10, while "Crime in the Streets," currently at the Missouri, will be there for at least four weeks.

Gem City Drive-In at Quincy, Ill., and Savoy Theatre in Blytheville, Ark., installed equipment for CinemaScope showings. . . . Mr. and Mrs. Ben Montee, owners of the Time Theatre at Jacksonville, Ill., came to St. Louis to celebrate their 25th wedding anniversary. . . . Paramount exchange bldg. here is being painted inside and outside. . . . Mrs. Shirley Kohler, soon to become a mother, resigned as contract clerk for Paramount. . . . Closed for the summer: Commonwealth's 1165-seat Hall at Columbia, Mo.; Henry Absher's 308-seat Nox, New Haven, Ill.; the 1400-seat Marlowe at Herrin, Ill.; Luther Ausbrook's 390-seat Granada at W. Salem, Ill.; Truman H. Putz' 315-seat Rialto, Illmo, Mo.

SALT LAKE CITY

Mrs. Helen Rice Wolford of Intermountain Theas. publicity dept. resigned to move her home to Long Beach, Calif. She is replaced here by Suzanne L. Roth. . . . Arnold Friberg, noted Salt Lake City artist, has been commissioned by Cecil B. DeMille to design an elaborate souvenir program for "The Ten Commandments." Film will be released as a roadshow attraction and may arrive in Salt Lake City next February. . . . Republic's Trucolor process was unveiled here with showing "Come Next Spring." The company's western div. mgr., F. A. Bateman, was expected in town for a sales conference with local mgr. James Ecker.

Kim Novak, featured in "The Eddy Duchin Story," will visit Salt Lake City July 9 for personal appearances in connection with the opening of the film at the Uptown and Villa theatres. . . . Harold Coulter, 32, operator of the new Holiday Theatre at Moab, Utah, was killed when his light plane, which he had purchased only a week before, crashed and burned just west of Grand County Airport. . . . Larry Blotter, formerly at the Gem, is new asst. to mgr. Art Sutton at the Lyric Theatre. . . . Reported that the screen at Havre, Mont.'s New Sunset Drive-In blew down.

Fred Poliski, local mgr. for Lippert, reports success with his new American International Pictures, including "The She Creature" and "It Conquered the World," which had simultaneous showings at the Gem, Woodland and Autorium. . . . Elmer Jackson from Plentywood, Mont., spent some time on the row lining up new product for his theatres; also in town recently to book was Hugo Jorgensen of the Main Theatre, Rigby, Idaho; Elden Jergensen of the Parks and Hyland theatres, Cedar City; Mrs. M. G. Price of the Novelty Theatre, Paris, Idaho.

SEATTLE

Bud Saffle of the Pacific Northwest Variety Club announced that the next golf tournament will be held on July 20 at the Ranier Golf and Country Club. Proceeds will go to the Heart Fund. . . . Sterling Theatres closed the Granada and Beacon in Seattle. . . . Jack Partin, former mgr. of the Republic Office in Portland, has become sales rep. for that organization in Western Oregon following closing of the Portland office. Chuck Wilkins has taken over the Eastern Ore. and Eastern Wash. territory. . . . Jack Burke, who was mgr. of the 20th-Fox branch here before his recent retirement, went to Hawaii with Mrs. Burke to make his home there. . . . Glen Haviland, 20th-Fox salesman, is back on the job after suffering two heart attacks several months ago. . . . Hamrick closed the Venetian Theatre in Seattle.

'The King' Best Fox Bet Since 'The Robe'

Rodgers & Hammerstein's *The King And I* in CinemaScope 55 is doing the biggest business in three years, since *The Robe* launched CinemaScope, according to reports from 13 first domestic playdates.

The 20th Century-Fox production, which opened this week in the 13 situations, scored weekend grosses topping such previous CinemaScope hits as *Carousel, The Seven Year Itch,* and *The Man In The Gray Flannel Suit* with extended runs expected everywhere.

Second only to *The Robe* is a three-day gross of $20,838 reported at Grauman's Chinese Theatre, Los Angeles, for the musical drama starring Deborah Kerr and Yul Brynner; while a more than $8,000 lead over *The Seven Year Itch*, $21,912 to $12,327, is being held by *The King And I* at the Fox, San Francisco.

The Darryl F. Zanuck presentation grossed $27,495 over the weekend at the Oriental, Chicago, against $23,592 for *The Seven Year Itch* and $15,987 for *The Man In The Gray Flannel Suit*. Other theatres reporting excellent business are the Roxy, New York; Warner, Atlantic City; Centre, Buffalo; Fulton, Pittsburgh; Metropolitan, Boston; Capitol, Washington; Centre, Denver; Fox, Portland, Ore.; Fifth Avenue, Seattle; and the Fox, Atlanta.

: Hollywood Production :

Allied Artists Productions, Inc.

Shooting

NOTRE DAME OF PARIS
Cast: Gina Lollobrigida, Anthony Quinn.
Producers.Robert and Raymond Hakim

BRINGING UP JOEY
Cast: Huntz Hall, Stanley Clements, Philip Phillips, Joi Lansing, Bowery Boys.
Producer .....Ben Schwalb
Director .....Jean Yarbrough

Cutting

MAGNIFICENT ROUGHNECKS
Cast: Jack Carson, Mickey Rooney, Nancy Gates, Jeff Donnell.
Producer .....Herman Cohen
Director .....Sherman A. Rose

THREE FOR JAMIE DAWN
Cast: Laraine Day, Richard Carlson, Ricardo Montalban, June Havoc, Eduard Franz, Maria Palmer, Regis Toomey, Marilyn Sims.
Producer .....Hayes Goetz
Director .....Thomas Carr

HOLD BACK THE NIGHT
Cast: John Payne, Mona Freeman, Peter Garves, Audrey Dalton, Chuck Connors, Robert Nichols, Robert Easton, Michael Loring.
Producer .....Hayes Goetz
Director .....Allan Dwan

THE INTRUDER
Cast: Edmund Purdom, Ida Lupino, Ann Harding, Mimi Gibson, Eric Anderson.
Producer .....Lindsley Parsons
Director .....Irving Rapper

THE YOUNG GUNS
Cast: Russ Tamblyn, Gloria Talbott, Scott Marlowe, Wright King, Walter McCoy, Myron Healy.
Producer .....Richard Heermance
Director .....Albert Band

THE OKLAHOMAN
(CinemaScope) (Color)
Cast: Joel McCrea, Gloria Talbot, Brad Dexter, Peter Votrian, Anthony Caruso, Laurie Mitchell, Harry Lauter, Mimi Gibson.
Producer .....Walter Mirisch
Director .....Francis D. Lyon

THE CRUEL TOWER
Cast: John Ericson, Mari Blanchard, Alan Hale, Peter Whitney, Steve Brodie, Johnny Indrisano.
Producer .....Lindsley Parsons
Director .....Lew Landers

Columbia

Shooting

FIRE DOWN BELOW
(CinemaScope) (Technicolor)
(Warwick Productions)
Cast: Rita Hayworth, Robert Mitchum, Jack Lemmon, Edric Connar, Bonar Colleano, Joan Miller, Herbert Iom.
Producers .....Irving Allen and A. R. Broccoli
Director .....Robert Parrish

Cutting

HE DIED LAUGHING
(Technicolor)
Cast: Frankie Laine, Lucy Marlow, Richard Long.
Producer .....Jonie Taps
Director .....Blake Edwards

PORT AFRIQUE
(Technicolor)
Cast: Kathryn Grayson, Phil Carey, Dennis Price.
Producer .....David E. Rose
Director .....Rudy Mate

ODONGO
(CinemaScope) (Technicolor)
Cast: Rhonda Fleming, McDonald Carey.
Exec. Producers .....Irving Allen and A. R. Broccoli
Producer .....Max Varnell
Director .....John Gilling

BEYOND MOMBASA
(CinemaScope) (Technicolor)
(Tondon Productions)
Cast: Donna Reed, Leo Genn, Ron Randell.
Producer .....Tony Owen
Director .....George Marshall

ZARAK
(Warwick Pictures)
(CinemaScope) (Technicolor)
Cast: Victor Mature, Michael Wilding, Anita Ekberg.
Exec. Producers .....Irving Allen and A. R. Broccoli
Producer .....Phil C. Samuel
Director .....Terence Young

THE SEVENTH CAVALRY
(Producers-Actors Corp.)
(Technicolor)
Cast: Randolph Scott, Barbara Hale, Leo Gordon, Harry Carey, Jr., Jay C. Flippen. Peter Ortiz, Denver Pyle, Frank Faylen.
Producer .....Harry Joe Brown
Director .....Joseph H. Lewis

GUNS FOR FORT PETTICOAT
(Brown-Murphy Pictures, Inc.) (Tech.)
Cast: Audie Murphy, Kathryn Grant, Pat Livingston, Hope Emerson, Jeff Donnell, Sean McClory.
Producer ..... Harry Joe Brown
Director ..... George Marshall

FULL OF LIFE
Cast: Judy Holliday, Richard Conte, Baccaloni, Esther Minciotti, Joe De Santis, Amanda Randolph, Wakter Conrad, Sam Gilman.
Producer .....Fred Kohlmar
Director .....Richard Quine

THE WHITE SQUAW
Cast: David Brian, May Wynn, Bill Bishop, William Leslie.
Producer .....Wallace MacDonald

CHA CHA CHA
Director .....Ray Nazarro
Cast: The Mary Kaye Trio, Perez Prado, Helen Grayco, Luis Arcarez, Manny Lopez, Alix Talton, Sylvia Lewis, Stephen Dunne.
Producer .....Sam Katzman
Director .....Fred Sears

INDEPENDENT

Shooting

THE DELINQUENTS
(Imperial Productions)
Cast: Tom Laughlin, Peter Miller.
Producer-Director .....Robert Altman

THE GUN AND THE GAVEL
(Albert C. Gannaway Productions)
(Wide Screen)
Cast: Faron Young, Louis Jean Heydt, Douglas Fowley, Lee Van Cleef, Arleen Whelan, Jim Davis.
Producer-Director..Albert C. Gannaway

BADGE OF MARSHAL BRENNAN
(Albert C. Gannaway Productions)
(Wide Screen)
Cast: Carl Smith, Marty Robbins, Arleen Whelan, Jim Davis, Rick Vallin.
Producer-Director..Albert C. Gannaway

THE FLESH AND THE SPUR
(Hy Productions for American International Release)
Cast: John Agar, Marla English, Touch Connors, Raymond Hatton, Joyce Meadows, Maria Monay, Eddie Kafafian.
Exec. Producers....Charles Lyons and Touch Connors
Producer .....Alex Gordon
Director .....Edward L. Cahn

Cutting

HIT AND RUN
(Hugo Haas Prod.)
Cast: Cleo Moore, Hugo Haas, Vince Edwards.
Producer-Director .....Hugo Haas

AROUND THE WORLD IN 80 DAYS
(Michael Todd Prods. Todd-AO)
Cast: David Niven, Cantinflas, Martine Carol, Noel Coward, Finlay Currie, Luis Dominguin, Fernandel, Sir John Gielgud, Hermoine Gingold, Trevor Howard, Glynis Johns, Beatrice Lillie, A. E. Matthews, John Mills, Robert Morley.
Producer .....Michael Todd
Director .....Michael Anderson

WESTWARD HO, THE WAGONS
(Walt Disney Productions)
(CinemaScope) (Technicolor)
Cast: Fess Parker, Kathleen Crowley, Jeff York, Tom Woodward.
Exec. Producer .....Walt Disney
Producer .....Bill Walsh
Director .....William Beaudine

THE KILLER AND 21 MEN
(R-G Productions)
Cast: Anthony Dexter, Sonny Tufts, Marie Windsor, Charles "Buddy" Rogers, Jean Parker, Bob Lowery, Madalyn Trahey, Bob Steele.
Producer .....Robert Gilbert
Director .....Oliver Drake

THE SILKEN AFFAIR
(Dragon Films Ltd.)
Cast: David Niven, Ronald Squire, Wilfrid Hyde-White, Howard Crawford.
Producer ..... Fred Feldkamp
Director ..... Roy Kellino

THE SHE CREATURE
(Golden State Production)
(American International Release)
Cast: Chester Morris, Marla English, Cathy Downs, Lance Fuller, Tom Conway, Frieda Inescort, El Brendel, Frank Jenks, Paul Dubov.
Exec. Producer .....Samuel Z. Arkoff
Producer .....Alex Gordon
Director .....Edward L. Cahn

Metro-Goldwyn-Mayer

Shooting

RAINTREE COUNTY
(65mm) (Color)
Cast: Montgomery Clift, Elizabeth Taylor, Eva Marie Saint, Tom Drake.
Producer ..... David Lewis
Director .....Edward Dmytryk

THE BARRETS OF WIMPOLE STREET
(CinemaScope) (Color)
Cast: Jennifer Jones, Sir John Gielgud, Bill Travers, Virginia McKenna.
Producer ..... Sam Zimbalist
Director ..... Sidney Franklin

THE TEAHOUSE OF THE AUGUST MOON
(CinemaScope) (Color)
Cast: Marlon Brando, Glenn Ford, Machiko Kyo, Eddie Albert.
Producer ..... Jack Cummings
Director .....Daniel Mann

THE GREAT AMERICAN PASTIME
Cast: Tom Ewell, Anne Francis, Ann Miller, Rudy Lee, Ann Morriss.
Producer .....Herman Berman
Director .....Herman Hoffman

Cutting

HIGH SOCIETY
(CinemaScope· (Color)
Cast: Bing Crosby, Grace Kelly, Frank Sinatra, Celeste Holm, John Lund, Louis Calhern
Producer .....Sol C. Siegel
Director .....Charles Walters

THE WILDER YEARS
Cast: James Cagney, Barbara Stanwyck, Walter Pidgeon, Don Dubbins, Betty Lou Keim, Dean Jones, Janet Lake, Don Burnett, Luana Lee.
Producer .....Jules Schermer
Director .....Roy Rowland

THE OPPOSITE SEX
Cast: June Allyson, Joan Collins, Dolores Gray, Ann Sheridan, Ann Miller, Joan Blondell, Vivienne Segal, Jeff Richards, Leslie Neilsen, Carolyn Jones, ,Harry James and his Band.
Producer .....Joe Pasternak
Director .....David Miller

TEA AND SYMPATHY
(CinemaScope) (MetroColor)
Cast: Deborah Kerr, John Kerr, Leif Erickson, Dick York, Edward Andrews.
Producer ..... Pandro S. Berman
Director ..... Vincente Minnelli

THE POWER AND THE PRIZE
Cast: Robert Taylor, Elisabeth Mueller, Burl Ives, Sir Cedric Hardwicke.
Producer ..... Nicholas Nayfack
Director ..... Henry Koster

A MAN IS TEN FEET TALL
(Jonathan Productions)
Cast: John Cassavetes, Sidney Poitier, Jack Warden, Kathleen Maguire.
Producer .....David Susskind
Director .....Martin Ritt

Paramount Pictures

Shooting

THE RAINMAKER
Cast: Burt Lancaster, Katherine Hepburn, Wendell Corey, Lloyd Bridges, Earl Holliman, Cameron Prud'homme.
Producer .....Hal Wallis
Director .....Joseph Anthony

THE BUSTER KEATON STORY
(VistaVision) (Technicolor)
Cast: Donald O'Connor, Ann Blyth, Rhonda Fleming, Peter Lorre, Larry Keating, Richard Anderson.
Producers .....Robert Smith and Sidney Sheldon
Director .....Sidney Sheldon

Cutting

THE GUNFIGHT AT OK CORRAL
(VistaVision) (Technicolor)
Cast: Burt Lancaster, Kirk Douglas, Rhonda Fleming, Jo Van Fleet, Dennis Hopper, John Ireland, Olive Carey, Lyle Bettger, Frank Faylen.
Producer .....Hal Wallis
Director .....John Sturges

THE MAVERICK
(VistaVision) (Technicolor)
Cast: Charlton Heston, Anne Baxter, Gilbert Roland, Tom Tryon, Bruce Bennett.
Producer .....Hugh Brown
Director .....Rudy Mate

THE LOVES OF OMAR KHAYYAM
(VistaVision) (Technicolor)
Cast: Cornel Wilde, Michael Rennie, Debra Paget, John Derek, Raymond Massey, Yma Sumac, Margaret Hayes.
Producer ..... Frank Freeman, Jr.
Director ..... William Dieterle

THE LONELY MAN
(VistaVision)
Cast: Jack Palance, Anthony Perkins, Elaine Aiken, Neville Brand.
Producer ..... Pat Duggan
Director ..... Henry Levin

FUNNY FACE
(VistaVision) (Technicolor)
Cast: Audrey Hepburn, Fred Astaire, Kay Thompson, Robert Flemyng.
Producer ..... Roger Edens
Director ..... Stanley Donen

HOLLYWOOD OR BUST
Cast: Dean Martin, Jerry Lewis, Pat Crowley, Maxie Rosenbloom.
Producer ..... Hal Wallis
Director ..... Frank Tashlin

THE TEN COMMANDMENTS
(VistaVision) (Technicolor)
Cast: Charlton Heston, Yul Brynner, Anne Baxter, Yvonne De Carlo, Debra Paget, Nina Foch, Edward G. Robinson, Sir Cedric Hardwicke, Vincent Price, John Carradine, John Derek, Oliver Deering, Peter Hanson, Baynes Barron.
Producer-Director ....Cecil B. DeMille

: Hollywood Production :

RKO RADIO PICTURES

Shooting

BUNDLE OF JOY
(Eastman Color) (Wide Screen)
Cast: Eddie Fisher, Debbie Reynolds, Adolph Menjou, Tommy Noonan.
Producer .....Edmund Grainger
Director .....Norman Taurog

RUN OF THE ARROW
(Eastman Color) (Wide Screen)
Cast: Rod Steiger, Sarita Montiel, Brian Keith, Ralph Meeker.
Producer-Director .....Samuel Fuller

THE DAY THEY GAVE BABIES AWAY
(Eastman Color) (Wide Screen)
Cast: Glynis Johns, Cameron Mitchell, Rex Thompson, Patty McCormack.
Producer .....Sam Wiesenthal
Director .....Allen Reisner

Cutting

TENSION AT TABLE ROCK
(Color)
Cast. Richard Egan, Dorothy Malone, Cameron Mitchell, Billy Chapin, Joseph De Santis, Royal Dano, Edward Andrews, Angie Dickinson.
Producer .....Sam Wiesenthal
Director .....Charles Marquis Warren

BACK FROM ETERNITY
Cast: Robert Ryan, Anita Ekberg, Rod Steiger, Phyllis Kirk, Keith Andes, Gene Barry, Fred Clark, Cameron Prud'homme, Jesse White, Jon Provost, Adele Mara.
Producer-Director .....John Farrow

BEYOND A REASONABLE DOUBT
Cast: Dana Andrews, Joan Fontaine, Barbara Nichols, Arthur Franz, Robin Raymond, Sidney Blackmer, Philip Borneuf, Sheppard Strudwick, Rusty Lane.
Producer .....Bert Friedlob
Director .....Fritz Lang

PUBLIC PIGEON NUMBER ONE
Cast: Red Skelton, Vivian Blaine, Janet Blair, Allyn Joslyn, J. C. Flippen, Benny Baker.
Producer .....Harry Tugend
Director .....Norman McLeod

Republic

Cutting

A WOMAN'S DEVOTION
Cast: Ralph Meeker, Janice Rule, Paul Henreid.
Producers .....John Bash and Elizabeth Dickinson
Director .....Paul Henreid

A STRANGE ADVENTURE
Cast: Joan Evans, Ben Cooper, Marla English, Jan Merlin, Nick Adams, Peter Miller.
Assoc. producer ....William O'Sullivan
Director .....William Witney

THUNDER OVER ARIZONA
(Trucolor)
Cast: Skip Homeier, Kristine Miller, George Macready, Wallace Ford, George Keymas, John Doucette, John Compton.
Associate producer-Director ..Joe Kane

20th CENTURY FOX

Shooting

BUS STOP
(Technicolor) (CinemaScope)
Cast: Marilyn Monroe, Don Murray, Arthur O'Connell, Betty Field, Robert Bray, Casey Adams, Hans Conreid, Eileen Heckert.
Producer .....Buddy Adler
Director .....Joshua Logan

THE LAST WAGON
(CinemaScope) (Color)
Cast: Richard Widmark, Felicia Farr, Ken Clark.
Producer ..... William Hawks
Director ..... Delmer Daves

THE BEST THINGS IN LIFE ARE FREE
(CinemaScope) (Color)
Cast: Gordon MacRae, Dan Dailey, Ernest Borgnine, Sheree North, Tommy Noonan, Murvyn Vye.
Producer .....Henry Ephron
Director .....Michael Curtiz

BETWEEN HEAVEN AND HELL
(Deluxe Color) (CinemaScope)
Cast: Robert Wagner, Terry Moore.
Producer .....David Weisbart
Director .....Richard Fleischer

TEENAGE REBEL
(CinemaScope)
Cast: Ginger Rogers, Michael Rennie, Mildred Natwick, Betty Lou Keim.
Producer .....Charles Brackett
Director .....Edmund Goulding

STAGECOACH TO FURY
(A Regal Films Production for 20th-Fox release)
(CinemaScope)
Cast: Forrest Tucker, Mari Blanchard, Wally Ford.
Producer .....Earle Lyon
Director .....William Claxton

ANASTASIA
(Deluxe Color) (CinemaScope)
Cast: Ingrid Bergman. Yul Brynner, Helen Hayes, Akim Tamiroff.
Producer .....Buddy Adler
Director .....Anatole Litvak

UNITED ARTISTS

Shooting

THE PRIDE AND THE PASSION
(VistaVision) (Technicolor)
Cast: Cary Grant, Frank Sinatra, Sophia Loren.
Producer-Director .... Stanley Kramer

THE BIG BOODLE
(Lewis Blumberg Prod.)
Cast: Errol Flynn, Rosanna Rory.
Producer .....Lewis Blumberg
Director .....Richard Wilson

THE KING AND FOUR QUEENS
(Russ-Field Productions)
(CinemaScope)
Cast: Clark Gable, Eleanor Parker, Jo Van Fleet, Jean Willes, Barbara Nichols, Sara Shane, John Compton.
Producers .....Robert Waterfield and David Hempstead
Director .....Raoul Walsh

SPRING REUNION
(Bryna Productions)
Cast: Betty Hutton, Dana Andrews, Laura La Plante, Gordon Jones.
Producer .....Jerry Bresler
Director .....Robert Pirosh

DRANGO
(Hall Bartlett Prods. for Earlmar Productions)
Cast: Jeff Chandler, Joanne Dru, Julie London, Donald Crisp.
Exec. Producer .....Meyer Mishkin
Producer-Director .....Hall Bartlett

LOVE STORY
(Bob Goldstein Productions)
Cast: Barbara Stanwyck, Sterling Hayden, Raymond Burr, Fay Wray.
Exec. Producer .....Bob Goldstein
Producer .....Herman Cohen
Director .....Gerd Oswald

TWELVE ANGRY MEN
(Orion-Nova Productions)
Cast: Henry Fonda, Lee J. Cobb.
Producer .....Reginald Rose
Director .....Sidney Lumet

HIDDEN FEAR
(St. Aubrey-Cohn Prods.)
Cast: John Payne, Conrad Nagel, Natalie Norwick, Anne Neyland.
Producer-Director .....Andre De Toth

Cutting

RUN FOR THE SUN
(SuperScope) (Eastman Color)
Cast: Richard Widmark, Trevor Howard, June Greer.
Exec. Producer .....Robert Waterfield
Producer .....Harry Tatelman
Director .....Roy Boulting

FLIGHT TO HONG KONG
(Sabre Productions)
Cast: Rory Calhoun, Dolores Donlon.
Producer-Director .....Joe Newman

GUN THE MAN DOWN
(Morrison-McLaglen Productions)
Cast: James Arness, Angie Dickinson, Robert Wilke.
Producer .....Robert E. Morrison
Director .....Andrew V. McLaglen

THE LONELY GUN
(Robert L. Jacks Productions)
Cast: Anthony Quinn, Katy Jurado.
Producer .....Robert L. Jacks
Director .....Harry Horner

BLOOD BROTHERS
(Grant Productions)
Cast: Buster Crabbe, Ann Robinson, Neville Brand, Lita Milan.
Director .....Sidney Salkow

THE SHARKFIGHTERS
(CinemaScope)
(A Samuel Goldwyn Jr. Production)
Cast: Victor Mature, Karen Steele, James Olson, Phil Coolidge, Claude Akins, Rafael Campos, George Neise.
Producer .....Samuel Goldwyn, Jr.
Director .....Jerry Hopper

THE BOSS
(Boss Productions)
Cast: John Payne, William Bishop, Doe Avedon, Gloria McGhee, Roy Roberts, Robin Morse, Harry Cheshire, Bill Phipps, Gil Lamb.
Producer ..... Frank Seltzer
Associate Producer .... Walter Seltzer
Director ..... Byron Haskin

THE BRASS LEGEND
(Bob Goldstein Prods.)
Cast: Hugh O'Brian, Nancy Gates, Raymond Burr.
Exec. Producer ..... Robert Goldstein
Producer ..... Herman Cohen
Director ..... Gerd Oswald

FIVE STEPS TO TERROR
(Grand Productions)
Cast: Ruth Roman, Sterling Hayden, Jeanne Cooper, Werner Klemperer.
Producer-Director ....Henry S. Kesler

Universal International

Shooting

THE INCREDIBLE SHRINKING MAN
Cast: Grant Williams, Randy Stuart.
Producer .....Albert Zugsmith
Director .....Jack Arnold

MISTER CORY
Cast: Tony Curtis, Martha Hyer, Charles Bickford.
Director .....Blake Edwards
Producer .....Robert Arthur

INTERLUDE
(Technicolor) (CinemaScope)
Cast: June Allyson, Rossano Brazzi, Marianne Cook, Keith Andes.
Producer .....Ross Hunter
Director .....Douglas Sirk

THE WORLD AND LITTLE WILLIE
(Technicolor) (Wide Screen)
Cast: Maureen O'Hara, John Forsythe.
Producer .....Howard Christie
Director .....Jerry Hopper

Cutting

RAW EDGE
(Technicolor)
Cast: Rory Calhoun, Yvonne De Carlo, Rex Reason, Mara Corday.
Producer .....Albert Zugsmith
Director .....John Sherwood

KELLY AND ME
(Technicolor) (CinemaScope)
Cast: Van Johnson, Piper Laurie, Martha Hyer, Onslow Stevens, Douglas Fowley.
Producer .....Roert Arthur
Director .....Robert Z. Leonard

ISTANBUL
(Technicolor) (CinemaScope)
Cast: Errol Flynn, Cornell Borchers, Peggy Knudsen, John Bentley.
Producer .....Albert J. Cohen
Director .....Joseph Pevney

BATTLE HYMN
(Technicolor) (CinemaScope)
Cast: Rock Hudson, Martha Hyer, Dan Duryea, Don DeFore, Anna Kashfi.
Producer .....Ross Hunter
Director .....Douglas Sirk

GUN FOR A COWARD
(Technicolor)
Cast: Fred MacMurray, Jeffrey Hunter, Janice Rule, Chill Wills.
Producer ..... William Alland
Director ..... Abner Biberman

FOUR BRIGHT GIRLS
(CinemaScope) (Technicolor)
Cast: George Nader, Julie Adams, Marianne Cook, Elsa Martinelli.
Producer .....Aaron Rosenberg
Director ..... Jack Sher

TAMMY
(Technicolor) (CinemaScope)
Cast: Debbie Reynolds, Leslie Nielsen, Mala Powers, Walter Brennan.
Producer .....Ross Hunter
Director .....Joe Pevney

WARNER BROS.

Shooting

BUFFALO GRASS
(Jaguar Productions) (WarnerColor)
Cast: Alan Ladd, Virginia Mayo, Edmond O'Brien.
Asso. Producer .....George Bertholon
Director .....Gordon Douglas

THE OLD MAN AND THE SEA
(WarnerColor) (Wide Screen)
Cast: Spencer Tracy.
Producer .....Leland Hayward

THE GIRL HE LEFT BEHIND
Cast: Tab Hunter, Natalie Wood, Jessie Royce Landis, James Backus.
Producer .....Frank P. Rosenberg
Director .....David Butler

Cutting

A CRY IN THE NIGHT
(Jaguar Productions)
Cast: Edmond O'Brien, Natalie Wood, Brian Donlevy, Richard Anderson, Raymond Burr.
Producer .....Jaquar Prods.
Assoc. Producer .....George Bertholon
Director .....Frank Tuttle

BABY DOLL
(Newtown Productions)
Cast: Karl Malden, Carroll Baker, Eli Wallach.
Producer-Director .....Elia Kazan

THE BURNING HILLS
(Warner Color) (CinemaScope)
Cast: Tab Hunter, Natalie Wood, Skip Homeier, Eduard Franz, Claude Akins
Producer .....Richard Whorf
Director .....Stuart Heisler

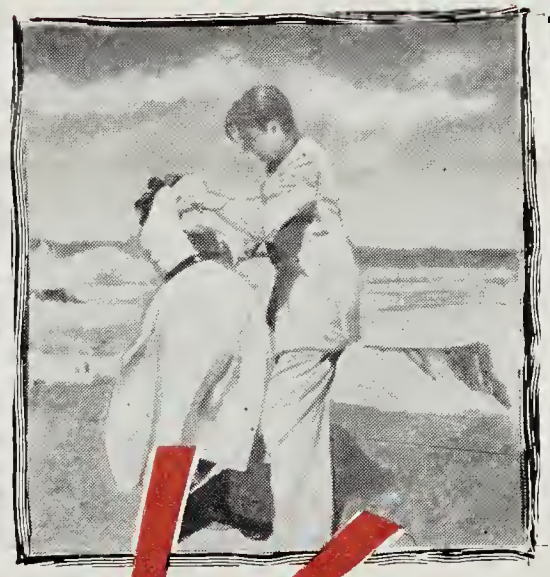
TOWARD THE UNKNOWN
(Toluca Productions)
(Warner Color) (Wide Screen)
Cast: William Holden, Lloyd Nolan, Virginia Leith, Charles McGraw, L. Q. Jones, Paul Fix, James Garner.
Producer-Director .....Mervyn LeRoy

THE WRONG MAN
Cast: Henry Fonda, Vera Miles.
Producer-Director ... Alfred Hitchcock

A DARING MOTION PICTURE... LAUNCHED WITH A DYNAMITE CAMPAIGN!

SHE WAS GOING TO HAVE A BABY... HIS WAY OUT WAS TO KILL HER!











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Color by DE LUXE

STARRING

ROBERT WAGNER · JEFFREY HUNTER · VIRGINIA LEITH · JOANNE WOODWARD

WITH

MARY ASTOR · Screenplay by LAWRENCE ROMAN · From the novel by IRA LEVIN Produced by ROBERT L. JACKS · Directed by GERD OSWALD · Photographed in CINEMASCOPE

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THRU UA

and acclaimed by the trade press with BOXOFFICE reviews!

"Intensely dramatic murder story ... heavy on suspense, well sustained throughout!" —M. P. DAILY

"This chiller has all the ingredients!" —BOXOFFICE

"Suspenseful murder melodrama will intrigue all audiences! Sensational aspects with which exploiteers can have a field day!" —FILM BULLETIN

"Robert Wagner registers in killer role!" —VARIETY

"Action and suspense ... shock value. Highly polished!" —EXHIBITOR

"Notable boxoffice values!"

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